We don't need to advertise it!

This is just to tell you we've got it

Elinor Glyn's

THREE WEEKS

Production of her famous novel

with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND, Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorin Directs

Goldwyn Picture

Goldwyn-Cosmopolitan
A SUGGESTION TO EXCHANGE MANAGERS

The exhibitor depends upon, and holds liable, the exchange manager for the quality of the release prints.

The exchange manager must, therefore, look to the laboratory which makes these prints to uphold him with his exhibitors.

For this reason exchange managers should be particularly gratified when the release prints they receive are made at Standard Film Laboratories.

The superior quality of these prints insures absolute satisfaction to exchange manager and exhibitor alike.


Standard Film Laboratories
John M. Nickolaus
Seward and Romaine Streets
Holly 4366
Hollywood, California
Follow the Big Money Line!

"TRIUMPH"
"A SOCIETY SCANDAL"
"THE CONFIDENCE MAN"
"THE FIGHTING COWARD"
"THE BREAKING POINT"
"ICEBOUND"
"BLUFF"
"DAWN OF A TOMORROW"
"MEN"
"CODE OF THE SEA"

Paramount Pictures

PRODUCED BY FAMOUS PLAYERS - LASKY CORP.
Pola’s packing ’em in!

IN NEW YORK

The Rivoli did the biggest day’s business in its history last Sunday with Pola Negri in “Shadows of Paris.” Jammed to the limit day and night. In spite of strongest opposition!

IN ST. LOUIS

All records smashed at the Missouri. Nearly $10,000 in two days (last Sat., Sun.). And getting bigger by the minute!

IN THE NEWSPAPERS

“The best Negri picture made in America.”—NEW YORK TIMES.

“More good acting than in ten average movies. The old fire of Pola flames again.”—NEW YORK HERALD.

“Cast fine, story rapid-fire melodrama, acting couldn’t be better.”—DETROIT TIMES.

Adolph Zukor and Jesse L. Lasky present

POLA NEGRI

in

A Herbert Brenon Production

“Shadows of Paris”

Supported by

Adolphe Menjou, Charles de Roche and Huntley Gordon

From “Mon Homme” by Picard and Carco. Adapted by Fred Jackson. Screen play by Eve Unsell

A Paramount Picture

Produced by
Well, Well, here's a Hot One

Think of a big city newspaper critic writing a letter like this:

LETTERS of praise from the critics! Roars of applause from the public! Telegrams from New York (Rivoli), Chicago (McVickers), Washington (Columbia), New Haven (Poli's), Boston (Loew's State), San Antonio (Empire), Bridgeport (Poli's Majestic), and a score of other points, telling of records smashed by "The Humming Bird"!

Just as we said before: The Humming Bird is the biggest box-office success in the past six months! The business proves it.

Grab it while it's young!
It took the Critics for a Joy Ride!

CARL LAEMMLE
presents

SPORTING YOUTH

"Whirlwind auto race—thrills and spills. Good entertainment."
FILM DAILY

"Of all racing pictures—none can compare with "Sporting Youth."
HARRISON'S REPORT

"Chock full of Action, Thrills and Suspense. Please everywhere."
MOTION PICTURE NEWS

"Youthful, Thrilling and fast moving. Splendid."
MOVING PICTURE WORLD

Starring
Reginald Denny

"A Genuine Gem and no mistake. A dizzy whirl of fun and excitement."
EXHIBITORS TRADE REVIEW

In Byron Morgan's dazzling story of the Younger Set
Directed by HARRY POLLARD
UNIVERSAL JEWEL
Carl Laemmle takes pleasure in presenting

Miss Laura LaPlante

as a star in her own right and playing the lead in her first big feature

MISS La Plante’s radiant beauty, rare talent and sincere efforts in lesser roles are responsible for her enviable promotion to stardom. Exhibitors and patrons have a surprise treat in store for them, for here is a star that is different — delightfully different. She brings to the screen a magnetism and a bright vivaciousness that will make your patrons adore her, and demand more of her pictures. Her first picture is a ‘knockout — the title tells the story!

Directed by
ROBT. F. HILL

Excitement
A UNIVERSAL PICTURE
CLEAN-UP is the only word! The star, the title and the picture are ALL THERE! ALL ready to get the crowds into your theatre for you! Get the magic name of Valentino in lights again — cash in with the star everybody is waiting to see!

You get new prints, new titles, new accessories of all kinds — all built to get the crowds!

RUDOLPH
VALENTINO

and

CARMEL MYERS

In the two-reel de luxe re-issue of

"A Society Sensation"
You can't beat them for variety, pep, and real box-office power!

THOUSANDS of showmen have found that the sure way to get pep and snap into lagging programs is to season them with Universal Short Subjects, some of which are on this page. They know that the greatest variety, together with the surest power at the box-office is to be found in the Universal Short Subject list! Book a few of them, and you'll get the returns at the box-office!

Gives "Ghost City" Enthusiastic Praise

"The Ghost City," starring Pete Morrison, is "One of the greatest Western Serials!" according to O. L. Meister, live wire manager of the Whitehouse Theatre, Milwaukee, Wis. Mr. Meister is only one of hundreds who have found this thriller pays big returns at the box-office.

Handsome Billy Sullivan in 4th Series "Leather Pushers"

Universal has always led the field in the production of thrilling, compelling two-reel Westerns. With the addition of Pete Morrison, "The Galloping Ace," and Bob Reeves, with numerous other daring players, they are further ahead than ever! Universal Westerns get the business and hold it for any house.

"Gumps a Knockout!" Wires Theatre Manager

"OPENED the New Rex Theatre with a Gump comedy. It was a knockout!" wires Ed Hoeter, Sheboygan, Wis., thus voicing the sentiments of hundreds of showmen who have found that these uproarious two-reelers have a ready-made patronage of millions.

International News Pledges 1924 Service

THE presidential elections, the Shenandoah flight to the North Pole, another "International" expedition to unexplored lands, and the government airplane flights around the world, are four events in 1924 for which the wise showman will contract for International News during the year. International offers the finest service obtainable at no extra cost to the exhibitor. Released twice a week.

YOU CAN'T BEAT THEM FOR VARIETY, PEPS, AND REAL BOX-OFFICE POWER!

Fans Like Morrison in 2-Reel Westerns

"Centuries Can't Be Beat!" Says Showman

"CENTURY Comedies, for clean entertainment cannot be beat!" is the verdict of Jack Cairns, Brooklyn Theatre, Detroit, Mich., in a report to the Exhibitors Herald. Book "A Young Tenderfoot" and "Quit Kidding," starring Buddy Messinger, and "You're Next," with an all-star cast, current releases, and be convinced.

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YOU CAN’T BEAT THEM FOR VARIETY, PEPS, AND REAL BOX-OFFICE POWER!
Cosmopolitan's Surprise Picture

Only Picture Ever Shown in New York That Was Forced to Give Midnight Performances

EXHIBITORS TRADE REVIEW: "Here is a rattling good picture—of the audience kind, any old audience. The exhibitor with perfect safety may promise unusual entertainment."

M. P. NEWS: "It is well titled, expertly directed and played with dash and authority. In all a capital sure-fire box-office picture."

EXHIBITORS HERALD: "Few were prepared for the surprise which was sprung. What they saw was a splendid melodramatic comedy of wonderful entertainment value which will make multitudes of people in every walk of life scramble to see this picture."

No One Ever Dreamed

ANITA STEWART  STANLEY FORDE  HAL COFFMAN
T. ROY BARNES  "BUGS" BAER  ARTHUR BRISBANE
OSCAR SHAW  TEX RICKARD  HARRY HERSHEYIELD
TOM LEWIS  NED WAYBURN  DAMON RUNYON
DORE DAVIDSON  IRVIN S. COBB  EARLE SANDE
HARRY WATSON  H. C. WITWER  "KID" BROAD
OLIN HOWLAND  "McGURK"  JOHNNY GALLAGHER
HAL FORDE  WINSOR McCAY  PETE HARTLEY
DON ALLEN IN EVENING WORLD: “Makes the recent Firpo-Dempsey battle look like a chess match in slow motion.”

F. MORDAUNT HALL IN N. Y. TIMES: “Will have difficulty in keeping the crowds away.”

McELLIOTT OF THE DAILY NEWS: “Breathes the spirit of Broadway—a personally conducted tour through the metropolis.”

ROBERT G. WELSH IN EVENING TELEGRAM: “The most illuminating film of gay life that has ever been made.”

of Such a Cast:

JOE HUMPHRIES
FAY KING
NELLE BRINKLEY
BILLY DEBECK
BILLY GOULD
AND THE ENTIRE “ZIEGFIELD CHORUS.”

Adapted by LUTHER REED
From the story by H. C. WITWER

Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

A Cosmopolitan Production

Distributed by Goldwyn—Cosmopolitan
Congratulate Yourself Mr. Exhibitor because—

Palmer Photo play

Madge

in

THE WH

"THE WHITE SIN" has been pronounced by more than 250 leading exhibitors throughout the country to be one of the biggest box office "draw" titles of the season — and the picture backs it up 100%. With beautiful Madge Bellamy in the lead supported by such players as Francellia Billington, Hal Cooley, Billy Bevan, Otis Harlan, Ethel Wales and many others, Exhibitors can look forward to another box office success in "THE WHITE SIN."

FILM BOOKING OFFI

723 7th Ave.
New York City
The 2nd Big PALMER Photoplay

YOU exhibitors who have played the 1st PALMER picture — "JUDGMENT OF THE STORM" know what a production and what a box office smash that picture is, thus you needn't wait a second in booking "THE WHITE SIN" the 2nd PALMER picture which will have the same concentrated national advertising forces behind it as "JUDGMENT OF THE STORM" has. Thousands of exhibitors (who have already booked "Judgment of the Storm") besides those who have played that picture, welcome this second PALMER announcement.

THE entire National advertising of 25 leading magazines reaching more than twenty-five million readers who have been and are now being advised of the coming of this 2nd PALMER photoplay will be looking for and eagerly awaiting this new production. We told you that "JUDGMENT OF THE STORM" would clean up for you. So will "THE WHITE SIN" handled along similar lines. See the Press Book. It's a gold mine of showmanship to help you get the money with this new PALMER picture.
Lowell Film Productions, Inc.
729 Seventh Ave., NYC
present

JOHN LOWELL

in

NOW
Available
To
Independent
Exchanges

FLOODGATES

By L. CASE RUSSELL

Directed by GEORGE IRVING - Photographed by JOSEPH SETTLE
Telegram are often the Bunk—
This one isn't

E.C.MIX, Selznick's Salt Lake Manager wrote:—

"All Mr. Porter stated in the wire is based on facts; the mob was terrific and seat sales had to be stopped; the last of the line-up did not get seated until half past ten. I haven't the figures at hand just now but the total broke all records."

After all its the voice from the box office that speaks the loudest.
But Nobody

We could fill many pages with the fine things people who know are saying about ~

Betty Compson in Woman to Woman
Reads Them

But nobody reads them. So we just affirm that this production IS GETTING THE MONEY AT THE WINDOW—and we can prove it. Mean anything to you, Mr. Exhibitor?

They'll say so, too—

Rialto-Rivoli, N. Y. C. McVickers, Chicago
Metropolitan, Los Angeles Capitol, Detroit
Fenway, Boston Rialto, Washington, D. C.
Kings, St. Louis California, San Francisco
Alhambra, Milwaukee Capitol, Dallas
Rialto, Ft. Worth Loew's Palace, Memphis
Colonial, Indianapolis Strand, Providence
Garrick, Duluth Victory, Salt Lake City
Alamo, Louisville Rialto, Denver

—and hundreds of other prominent theatres, including the Jensen-Von Herberg, Southern Enterprise and T. & D. Circuits.

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balston, Freeman & Daville
STARRING

FRED THOMSON
World's Champion All Round Athlete and Stunt Man

There's a tremendous public demand for Outdoor Pictures just now. Seems to run in cycles. Evidently other big Western productions have caused this big demand. "NORTH OF NEVADA" offers you a chance to give your patrons something Big.

With FRED THOMSON, world's Champion Athlete and Stunt man as an attraction as the star, special advertising accessories and a big picture you can make money on this one. Don't miss it. It is one of F. B. O.'s SIX BIG WESTERNS booking everywhere. Book them all.

Film Booking Offices
723 Seventh Avenue, New York City, New York
EXCHANGES EVERYWHERE
LILLIAN GISH in the HENRY KING Production of THE WHITE SISTER

Based on the story by F. Marion Crawford

Presented by Inspiration Pictures Inc.
Charles H. Duell, Jr., President
Unanimous Praise

**Metro Picture**

**NEW YORK**

**The World.**

One of the most noteworthy adventures ever made in cinema production... Its photographic excellence and beauty of landscape views possibly never has been surpassed in the cinema. A grand achievement.

—Quinn Martin

**The Sun and The Globe**

"The White Sister" is not a movie; it is a work of art... a genuine artistic triumph, a complete and satisfying masterpiece of the screen.

**The Morning Telegraph**

A most palatable treat... Lillian Gish's performance is universal in its interest. Plenty of romance, beauty, and pictorial charm. Scenic effects are exceedingly beautiful. Interesting and well worth seeing.

—Lovella O. Parsons

**New York Evening Post**

Don't miss it... Never has a simple tale of love and despair been told with greater beauty, sincerity or truth. Every picture is a painting. Lillian returns to the screen with a charming impersonation.

**The Evening World.**

"The White Sister" contains much genuinely moving and thrilling drama. A big and fine picture that deserves to rank with the best the movies have yet produced. It is fine entertainment. You ought to see it.

—Don Allen

**The New York Times.**

The players actually appear to live the parts they enact on the screen. Miss Gish obtains the full effect in every situation. One of the strongest love stories that has ever been filmed.

—F. W. Mordaunt Hall

**THE NEW YORK HERALD**

Miss Gish is always exquisite... Remarkable qualities and emotional repression. The exterior scenes are beautiful. It is so superbly played by Lillian Gish and by Ronald Colman, and so perfectly directed by Henry King that one is entitled to assume that here is an unquestionable candidate for the Hall of Fame.

—Robert E. Sherwood

**NATIONAL MAGAZINES**

**THEATRE MAGAZINE**

Lillian Gish's work is extraordinary. It has something of the ardent yet ethereal quality of Eleonora Duse. If you miss it, you will lose one of the artistic triumphs of the screen.

**MOVIE WEEKLY**

"The White Sister" is a film which justifies motion pictures... highly artistic... the scenes are exquisite. Miss Gish enacts one of the beautifully memorable roles of screen history. The eruption of Mount Vesuvius and the subsequent breaking of a reservoir are thrilling. By all means see "The White Sister." It is excellent entertainment.

**LIFE**

Lillian Gish gives a performance that is divinely exalted. She possesses greater emotional force in her left eyebrow than all the fake thrills that the silent drama has perfected.

—Robert E. Sherwood

**JUDGE**

A picture of great photographic beauty... Worth seeing alone for the grandeur of its natural settings... A masterpiece of beauty... The action is tense and the actors more than competent. The production is dignified and an ornament to the screen. Lillian Gish is all alone in her class.

**MILWAUKEE**

**WISCONSIN NEWS**

Lillian Gish better than in anything she has ever done. From any standpoint it is splendid.

**THE EVENING MAIL**

In "The White Sister" where her role is most difficult, Lillian Gish acquitted herself so well that there is no denying that she is an exceptional emotional actress... By far the finest thing she has done on the screen. The photography is beautiful.

**CHICAGO**

**HERALD-EXAMINER**

Miss Gish gives the most gorgeous performance of her career. "The White Sister" will hold your attention throughout.

**THE CHICAGO DAILY JOURNAL**

The genius of Lillian Gish makes a great film of "The White Sister." There is something lingeringly lovely about the picture. One of the year's important offerings... It should stand near the top of the list.

—Virginia Dale

**THE CHICAGO EVENING POST**

Lillian Gish has made this tragedy into a story which will grip you and hold your interest. Director Henry King has achieved a very unusual production and one which is intensely dramatic.

**CHICAGO DAILY TRIBUNE.**

One of the most exquisite photoplays ever screened. The power, the beauty, the realism, the pathos of it must strike home. Lillian Gish is lovely throughout... her acting is excellent... Ronald Colman as her lover is immense... The atmosphere is all it should be.

—Mae Times

**CHICAGO AMERICAN**

"The White Sister" achieves a place by itself. Miss Gish displays a surer, more mature, more compelling almost, it would seem, a perfect art... you realize you are viewing one of the screen's greatest, locations are of great beauty. Henry King's direction and adaption are worthy of great praise.

**DAILY NEWS**

This is a picture that no one can afford to miss... The entire production is marvelous... Heart-warming for its exquisiteness and pathos of portrayal.

—Irene

**NEW YORK TRIBUNE**

Miss Gish does some of the best acting she has ever done. One has come to expect perfection in a Lillian Gish performance.

—Harriette Underhill

**THE EVENING TELEGRAM**

Miss Lillian Gish as "The White Sister" is all loveliness and appeal... The picture has not yet been equalled for scenic beauty.

—Robert G. Welch
The Boston Telegram

"The White Sister" is the biggest and best motion picture which Boston has seen in many, many years. It is the biggest picture because of the great care and skill with which the picture itself was made. The superb acting of Miss Gish has given the picture rare value and has created a new standard.

—Margaret Harris

BOSTON AMERICAN

Probably nothing enhanced the beauty of the picture so much, other than Miss Gish's excellent interpretation of her role, as did the scenic effects. The glorious finale is the criterion of thrillers. Artistic seems rather an inadequate word.

You must go.

Boston Evening Transcript

Exceptionally fine photography. "The White Sister" deserves high praise. Miss Gish holds fast the interest and sympathy of her audience. She proves herself once more the tragic mistress of the screen.

THE BOSTON HERALD

Director Henry King with the aid of Lillian Gish and the Italian settings has produced an unusually beautiful picture. Dramatic and vigorous. The picture's greatest claim to distinction is the tragic wistfulness of Lillian Gish.

The Boston Daily Globe

Exquisitely poignant in its religious thrill and ecstasy, it leaves one feeling almost inspired. "The White Sister" is a classic.

There is no doubt of its artistry. It is a fascinating photoplay.

The Boston Post

Lillian Gish is still the screen's greatest emotional actress. The scenes and settings are unbelievably lovely. The pathos, the romance and the pictorial beauty are perfectly blended to make a fine film.

—Prunella Hall

The Boston Traveler

A remarkable picture glorified by the very beautiful portrayal of Lillian Gish. No one but Lillian Gish could play such a role. She shares that spiritual quality, the nobility, and ethereal loveliness that belong to Eleonora Duse. Sominally most beautiful picture.

—Eleanor Ver

TRADE PRESS

Motion Picture News

A picture destined to live in the memory. A picture with a soul wonderfully acted and directed, fraught with genuine heart throbs. Grips the emotions and holds you in a vicelike grip with the overwhelming sweep of the scenes. Lillian Gish plays like one inspired. Her scenes are unforgettable. The climax is breathtaking.

—Laurence Reid

Moving Picture WORLD

Lillian Gish as the heroine is superb. Never has she done anything finer. Some finely executed spectacular scenes showing the eruption of Mount Vesuvius. The film holds you in a vicelike grip because of its beauty and force.

C. S. Sewel

EXHIBITORS TRADE REVIEW

Another great picture. Splendidly conceived and finely executed. Tightly holding the interest from the beginning to the end.

George Blaisdell

EXHIBITORS HERALD

Nothing so fine from every viewpoint has ever before been shown on the screen. For photographic excellence, beauty of landscape views, wonderful settings and exquisite elaborateness of costumes the screen has yet to receive anything that surpasses this production.

The Billboard

Gorgeousl. One of the greatest pictures ever made, with Miss Gish giving an outstandingly notable performance. Director Henry King has achieved a magnificent piece of work.

Lillian Gish does the finest acting of her career in "The White Sister." Settings are beautiful. The scenes of the erupting volcano and the mad scramble for safety of the villagers are splendidly done.

VARIETY

Photography is a delight to the eye. It was splendidly done.

REELAND REVIEWS

"The White Sister" will prove to be one of the biggest pictures of the year and will be pointed to for many years to come. The exteriors are the most beautiful ever seen upon the screen.

Exceptional Photoplays

The White Sister is a stirring memorable picture beautiful and also real. Angela is most sympathetically played by Lillian Gish.

PUBLIC LEDGER

Lillian Gish gives one of the finest performances of her career with her delicate appeal, her poignant charm and pathetic beauty. It offers her an unsurpassed opportunity to depict an anguish soul, rent by sadness and misfortune. One of the few super-specials worth making.

The Philadelphia Inquirer

Truly notable production. Exquisitely handled. Lillian Gish has achieved her best work of her career and has created a part which will be long remembered. She has caught the tragic spirit of the novel.

The Evening Bulletin

A beautiful series of pictures. A picturization that really puts this work in the class of pictorial rather than dramatic art. So complete and poignantly beautiful and meaningful. Lillian Gish and a splendid supporting cast are excellent.

THE NORTH AMERICAN

Lillian Gish gives another of her portrait gems, and makes a highly and convincing character of Angela. The natural backgrounds are one of the rare and beautiful features of the film. The glimpses of Vesuvius are highly interesting and unusual.

SAN FRANCISCO CHRONICLE

Lillian Gish reaches an emotional pinnacle that few actresses can hope to scale. She seems an inspired creature.

The CALL

One of the most entirely delightful pictures plays of the time these with a punch that will satisfy the most exacting. Lillian Gish contributes a great, if not her greatest, characterization.

DAILY HERALD

A critic would have to scatter superlatives to do justice to the production and to the star. Infinitely worth while, a screen classic. Strong dramatic situations ... something classic. Will go down in screen history as one of the distinct achievements of the silent drama.
First engagement in a motion picture Theatre!

THEATRE

AUB5 99 NL
MILWAUKEE WIS 14
E M SAUNDERS
METRO PICTURES CORP 1540 BROADWAY NEW YORK NY

LILLIAN GISH IN WHITE SISTER OPENED SATURDAY TO ONE OF THE BIGGEST DAYS
ALHAMBRA THEATRE HAS EVER HAD STOP SUNDAYS BUSINESS WAS EVEN BIGGER
THAN SATURDAYS AND THE THIRD DAY TODAY MONDAY IS KEEPING RIGHT UP WITH
THE TWO OPENING DAYS STOP CONCENSUS OF OPINION BY OUR PATRONS THAT THE
WHITE SISTER IS NOT ONLY EXCELLENT IN ENTERTAINMENT AND SUSPENSE QUALITY
BUT IS REALLY A VERY BEAUTIFUL PRODUCTION STOP I HAVE NO HESITANCY IN
RECOMMENDING THIS PRODUCTION TO ALL EXHIBITORS AS ONE OF THE YEARS
BIGGEST BOX OFFICE ATTRACTIONS

LEO A LANDAU

CAN WE SAY MORE?
"Has a Broad Appeal; Young Folk Should Like It"

"The average crowd will probably like 'No More Women!' because it has a love story with a broad appeal," says Film Daily. "It's a light farce comedy that goes along nicely from the start. Your young folk should like it." Madge Bellamy never was prettier nor wittier, and Matt Moore does some of the best work of his career.
A Swirling

A STORY that will recall those masterful, virile, heart-interest plays which made fame and fortune for Drury Lane.

"Three Miles Out"

THRILLS, of course, and action as restless as the sea itself—with stirring romance as the theme and the majestic ocean as the scene.

MADGE KENNEDY

in the role of a dare-devil girl who risks life and reputation for the sake of the man she loves. And supported by a real cast, including such familiar actors as

HARRISON FORD          IVAN LINOW

MARC McDERMOTT

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributors: Pathe Exchange, Inc.
Sea of Mighty Melodrama

Is business slow? Is your public weary of costume pictures? Tired of long drawn-out drama?
Then here's the story that's different—one that will catch the fancy of the passing crowds—that will appeal to love of romance and action—that will sell itself in the lobby display and hold your patrons' interest once they're inside. The best work yet of JOHN EMERSON and ANITA LOOS

WILD Battle of Mate and Sailor on Ship's Deck
Savage Pursuit of Girl Into Rigging High Above Water
Headlong Hurling of Captain Into Ocean
Desperate Adventures with Outcast Rum-Runners

BOOK IT TODAY AND INSURE TOMORROW'S PROFITS

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.
"Love's Whirlpool"

with

James Kirkwood, Lila Lee
and Madge Bellamy

Presented by
Regal Pictures, Inc.

Story by Martha Lord
Adapted by
Elliott Clawson & Bruce Mitchell

Directed by
Bruce Mitchell

All the ingredients that go to make a smashing first run picture are contained in this production—a powerful title—one of the most gripping cinema stories ever screened—and a brilliant cast. Make no mistake here is a picture that is destined to set new box-office records for the theatres of the country.

Distributed by Hodkinson
First Run Pictures
Read this

YOU EXHIBITORS WHO HAVE STILL TO PLAY

"The MAILMAN"

STARRING RALPH LEWIS, Johnnie Walker and big cast—

EMORY JOHNSON'S GIANT EPIC OF THE SCREEN

Muller & Schwartz Enterprises

Executive Offices

OXFORD THEATRE BUILDING

Phone: STERLING 7954

592 STATE STREET
Brooklyn, New York

Feb. 6-24

Film Booking Offices of America, Inc.,
723 Seventh Ave.,
New York City.

Gentlemen:

We have just concluded a three day engagement of your
film, THE MAILMAN at both our Garden and Roosevelt Theatres, in
Richmond Hill and Woodhaven, and it affords us extreme pleasure
in letting you know that notwithstanding that we had as opposition
on all three days at houses opposite our own, MARY PICKFORD in ROBITA,
we broke house records at both theatres.

We believe that when a thing like this happens, viz: big
record receipts against a supposed to be record breaking opposition
attraction, that the producer and exchange releasing the picture that
not only holds its own, but breaks records and overshadows the oppo-
sition, should be informed of the fact and encouraged to keep up the
good work of putting out good box-office pictures, therefore we are
glad to herein subscribe ourselves.

Very truly yours,

Muller & Schwartz,

Distributed by

F.B.O.

Film Booking Offices of America Inc.,
723 Seventh Avenue,
New York, N. Y.

EXCHANGES EVERYWHERE

Sales Office, United Kingdom R.C. Pictures Corporation
26-27 D'Arblay Street,
Wardour St.,
London, W. 1, England

"The MAIL MAN" is "mopping up" for all Exhibitors
SHOWMEN—

How many opportunities have you missed in this business?
How many pictures at different times have you turned down—only to realize later that you made a great mistake?

"AFTER SIX DAYS"

Featuring

MOSES AND THE TEN COMMANDMENTS

Is the greatest "clean-up" this business has ever known.
It has broken every exchange record in every territory sold.
It has created new box-office records in every theatre played.
It has caused more favorable comment by exchangemen, exhibitors and public than has ever been accorded a picture.
It can't miss. It is sure-fire.

EXCHANGEMEN—

This is the greatest opportunity you have ever had. What are you going to do about it? "After Six Days" put into a road show in your territory and capably handled will make a fortune for you. Its possibilities are unlimited and what is true this year will prove to be true every year. It will live forever. "It's a clean-up."

EXHIBITORS—

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. It's a "clean-up."

SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 Seventh Avenue, New York
Greater New York and Northern New Jersey
STANDARD FILM ATTRACTIONS, 1322 Vine Street, Philadelphia
Eastern Pennsylvania and Southern New Jersey
EPIC FILM ATTRACTIONS, 808 S. Wabash Avenue, Chicago
Northern Illinois and Indiana
CHARLES LALUMIERE, 465 Sherbrooke East, Montreal
Dominion of Canada.

WEISS BROS.
ARTCLASS PICTURES CORP.
1540 BROADWAY, NEW YORK CITY
HERE'S THE PROOF

More than fifty representative exhibitors wrote to the Motion Picture News in answer to the editor's question, "Do 'padded' features hurt your business?" Only two of them said "No." And one of these two said his patrons complained when he ran only a long feature, with no Short Subjects.

Here is the most convincing proof that you are not satisfying your patrons unless you give them a DIVERSIFIED PROGRAM.

Build up your program with

NATIONALLY ADVERTISED
Educational Pictures

And then advertise them to your patrons so that they can work for you at your box-office.

This Ad Appears in
THE SATURDAY EVENING POST
March 1st issue

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President
Even in Far Off India—
It's Motion Picture News

Wherever you find the Motion Picture, there you will find MOTION PICTURE NEWS. Even in far off India, the constructive influence of the Exhibitors' Service Bureau for forceful exploitation has had its effect.

Fresh proof of this is furnished by the accompanying illustration, sent to the NEWS by Edwin A. Fernandez, proprietor of the Olympic Kinema, Rangoon, India. Exploitation, fostered by the Exhibitors' Service Bureau, is playing its part in India.

The Foreign Circulation of MOTION PICTURE NEWS
Includes the Following Countries:

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India
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Italy
Japan
Malay States
Newfoundland
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Wales
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Your Message in MOTION PICTURE NEWS
Goes Wherever the Pictures Go
Announcing F. B. O.'s Latest Box-Office Sensation with Warner Baxter, Grace Darmond, & Ruby Miller in ALIMONY

Directed by JAMES W. HORNE

A Giant Box Office Title With a Powerful Picture to Back It Up!

That's "ALIMONY"

We've put the most powerful ticket selling advertising matter behind this picture that has been seen in years. Smashing posters, wonderful newspaper ads, magical lobby photos, plenty of F. B. O.'s well known exploitation and showmanship. "ALIMONY" as a title alone will pack 'em in and now backed by F. B. O.'s showmanship, here's YOUR chance to clean up. See the material. See the Picture. To look means to book.

FILM BOOKING OFFICES OF AMERICA, Inc. 723 Seventh Ave., New York City

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D’Arblay Street, Wardour Street, London, W. 1, England

March 1, 1924
wow! what a box-office gusher!

presented by

Flo

Directed by
JOSEPH DE GRASSE
with
MILTON SILLS
and
ANNA Q. NILSSON

One of the First National
20
February to June 1924

an immediate play date
thousands of newspapers
millions of people are talking about

WING GOLD
RICHARD WALTON TULLY
from story by REX BEACH
A First National Picture

means an immediate clean up.
It's the cash a picture brings in that tells the story and

HAROLD
"WHEN A

certainly
It's the big

$6,350.00

reports clipped from VARIETY of Thursday, Feb. 14th

N.Y. box office
Estimates for last week:
Cameo—"When a Man's a Man" (First National); 649; 65-85. Opened last week with special advertising plugging the Harold Bell Wright angle. First week showed $6,350.
Capitol—"Name That Man" (Gold

A First National Attraction
It's the picture with 50,000.
Sol Lesser's Presentation of

BELL WRIGHT'S

MAN'S A MAN"

brings in the cash/
getter wherever it plays /

$17,500.00 $26,800.00

"When a Man's a Man" Surprise of Last Week on
Coast—Westerns Picking Up Out There of Late
—"Tiger Rose" Didn't Do Any Too Well

San Francisco, Feb 18 — Local box office results
for 'Man's a Man' are not at all essential.

The major items of interest concern
the box office performance of
"Through the Dark" and
"Through the Dark" has done
better business than any other
Western in the Los Angeles area.

Kansas City, Feb 19 — There was a
drop in business at the Los Angeles
theatres. The local box office
results for 'Man's a Man' are
not as good as expected.

"Through the Dark" has been
a big success in the Kansas City area.

Los Angeles, Feb 12 — "When a Man's a Man"
was outstanding last week in the
weekly box office results.

The total gross was
$26,800.00.

000 waiting ticket buyers.
-he's a wonder!

Laurence Trimble and Jane Murfin present

**STRONGHEART**

"The Love Master"

with

**LILLIAN RICH**

Written and Directed by

**LAURENCE TRIMBLE**

Says Lawrence Reid in the

**MOTION PICTURE NEWS**

"I T'S a 'wow'--this picture. Sure-fire in its appeal--and carrying physical action of a high order. An excellent elemental melodrama of the frozen wastes--with dog star demonstrating his marvelous intelligence. Strong in thrills, action, suspense, incident and comedy. Has a drawing power for any type of House, ANYWHERE."

A First National Picture
Prints

Mr. George Eastman has again made a substantial cut in the price of his raw stock. This is an interesting announcement, but it might be much more than interesting if it could be hailed as the forerunner of what we honestly believe is a vital need in the proper distribution of motion pictures — a greater number of positive prints for the average picture in the average exchange.

* * *

We have talked frequently with the men who decide on the number of prints that go out to the various branches. Most of them agree that conditions are far from ideal in this connection, that many small town houses get decidedly poor service and that everybody suffers to a greater or lesser extent because of this fact.

But there is always an alibi — always the same alibi. They say that a greater number of prints is financially impossible. They talk about seven dollar and half bookings and the cost of a print, and they quote figures that, at first glance, sound logical and convincing.

Yet, if you study the matter carefully — as we have done — it is possible honestly to argue that there are two sides to the case.

* * *

The argument begins with the guess that every distributor is basing his figures on conditions of the past, when rentals were far less than they are today. It gains weight when it assumes that the average exhibitor would be willing to pay a little more for his pictures if he got first-class prints, and would raise the ante again if he could play a feature a few weeks after his nearest first run.

It scores another point when it reminds you that an extra good picture, one that gets 100 per cent distribution — say the eight thousand and some odd bookings of "The Valley of the Giants," the record holder for Paramount — should have more prints than just a fair feature that will be lucky to play three thousand theaters.

* * *

There is such a thing as a penny-wise-pound-foolish policy. There is such a thing as deciding a matter on a sound business basis five years ago, and having conditions so changed in 1924 that what was a fact in 1919 is now a fallacy.

We do not believe that the pros and cons of this matter have been fully weighed under present-day conditions.

The world moves and progresses, and certainly the motion picture business is ever-changing and we hope progressing.

* * *

To our mind the biggest trouble with the whole proposition, the thing that has definitely killed off the more-prints idea, is the chronic disposition on the part of every one, except the small town exhibitor, to sigh gloomily and assume the "it can't be helped" attitude.

Everybody talks about old and badly adjusted projection machines, hooked sprockets, tight take-ups, etc., as the cause of poor prints. It is the cause to a considerable extent, but there are other contributing reasons.

There is a lot of natural wear and tear on eight thousand bookings. There is a lot on five thousand. And don't forget this.

The picture which plays five thousand or eight thousand theaters at present prices, even in the small towns, can afford to spend something for prints.

This is a big subject — one worthy of serious discussion from every angle — and we propose to go to it.
THE annual luncheon of the National Board of Review given last Saturday at the Waldorf Astoria, New York, was, as always, an interesting and constructive affair. Some four hundred persons were present, most of them delegates of the Better Films Committees from towns all over the country. Dr. William B. Tower presided and addresses were made by Orrin Winford of Minnesota, Dr. Ernest L. Crandall of New York, Joseph Danenberg, Fanny Hurst, Robert Edmund Jones, Sven Gade, producer of "Hamlet," with Asta Nielsen, and Dr. Chester C. Marshall.

High lights of the meeting:
Dr. Crandall: "In judging what films children want, I would rather take the opinion of the motion picture fan than of the child psychologist."

"Twenty-four-schoolboys went to see 'The Dramatic Life of Abraham Lincoln.' Next day at school nine of them asked for books on Lincoln."

"The motion picture, the greatest boon to humanity, also imposes upon humanity the greatest responsibility humanity has ever faced."

Fanny Hurst, who always arouses our ire, calmly divided humanity into the "Great American Public" and the "powerful minority" (presumably the intelligentsia). The G.A.P. she proclaimed as "mental delinquents." May we remind Miss Hurst that in all our picture experience no picture deserves the full appreciation of the G.A.P. ever failed to get it (save only when unadvertised) and that the more we see of the G.A.P. the more respect we have for its good taste and intelligence. As for the "powerful minority," it is impossible to make books, magazines, newspapers or pictures for these self-elected intellectuals; they probably sneak along with the G.A.P. but won't admit it. And as for authors in general, our frank opinion is that they are simply disinclined — through laziness or some other similar reason — to give up enough time to learn how to express themselves in pictures.

Joseph Danenberg, who made a most catching address, said that "Flaming Youth" went big in Minneapolis and "Boy of Mine," though more heavily advertised, fell down. But the fact is that "Boy of Mine" was not as heavily advertised as "Flaming Youth," because the latter, as a book, had been talked about by most of the female population of Minneapolis. In comparison, "Boy of Mine" was probably inadequately advertised and that's the answer with a lot of excellent pictures that sometimes don't go as they should.

Which brings us to the Better Films Committee Movement so ably sponsored by the National Board of Review and which we regard as one of the most sane, practical and beneficial movements in behalf of this industry. These committees are, after all, advertisers of good pictures. That, it seems to us, summarizes their work; and it is the most important work to be done today for the good and the progress of the picture. They get back of the picture which the public ought to know about and don't know about because it may not have a great star or a book on everyone's tongue or some other great and already made advertising asset; and they tell people about the picture when the exhibitor's posters or other lame effort tells very little to a very few.

* * *

If it is customary scheme for certain directors (according to studio gossip) to take as much time as possible in the production of a picture. Which isn't the way Frank Lloyd works. This director has evolved a plan for saving time while taking scenes for "The Sea Hawk." He saves eight hours in the delivery of fresh film and prints of shots made the preceding day by chartering an aeroplane for his daily trips between the studio and the ocean locations.

* * *

Ethel Wales, who has been actively engaged in production work in the East, has returned to Hollywood.

* * *

F. E. Adams, in a leading article in the Cinema of London, sees American banking interests out to gain control of British cinemas in behalf of the American film trade. Which gives, to say the least, a novel viewpoint of American banks, the constant criticism of which over here is that they devote themselves too much to domestic trade and have made but little effort to parallel the extension to other countries of the British and German banking systems. Again, if Mr. Adams is correct, we of the American trade have a just cause for quarrel with American banks, which, so far as production and distribution are concerned, do not by any means fill the American industry's financial void. Mr. Adams speaks of "the extension of American banking interests into every department of the film trade." Most every American film concern wishes fervently that title, and not one concern will claim that the "extension" is complete enough. On the other hand, some "banking interests" already in are looking for a way out of their "extension."

Just what does Mr. Adams mean by American banking interests? May we call attention to the fact that we have no central bank in this country, no chain banking system. Before the Federal Reserve Bank came along, our banks from coast to coast were largely unrelated, and all of them were occupied with their local situations. That is still true. Our Federal Reserve Bank is a rediscount institution designed to facilitate trade banking operations in normal times and in crises to give elasticity to financial strain.

Now the local banks over the country do have a lot to do with their home town theatres; in fact, as these have grown in size, they have become heavily dependent upon banking aid and in order to get it, their building partakes largely of a reality operation involving stores and offices which the bank considers more stable as investments.

So much for the theatres.

In New York, through stock exchange and promotion operations, some producer-distributors have enlisted the aid of financial interests as is indicated by their Boards of Directors; again some New York and Los Angeles banks help finance certain producers. But there you have the "American Banking Interests." They don't control the film trade; they are not heavily in it; we hope they will be for credit operations are badly needed; no financial monopoly whatever exists over here, except in the minds of a few half-baked reformers who want the Federal government to gobble up the film business and put it away in a bureaucratic pigeon hole.

We have a sturdy respect for Mr. Adams, head of the Provincial Theatres, Ltd., of London, but somehow or other the British film man cannot look at the American film trade without seeing bugaboos. We have no bugaboos, Mr. Adams, other than the bad economics that infest young industries; well, yes, pictures the public don't like are bugaboos to us.
the screening of a comedy. With lusty barks and growls the animal rushed from a point in the rear of the theatre toward the screen, but was stopped before he crashed through. The tramp must have been unusually realistic to inspire a dog to chew up the scenery.

** * * *

** FILM PROGRESS the Monthly organ of the National Committee for Better Films, gives place to five Metro pictures in its list of best documents of 1923. We have no cause for complaint in its selection of "Long Live the King," "Scaramouche," "The Trial of African Wild Animals," "Where the Pavement Ends" and "The White Sister."** * * *

THEATRE owners who are showing the Yale University "Chronicles of America" have declared that audiences are not satisfied with the strong resemblance of the actors to the famous historical characters portrayed in the pictures. This quality is regarded as one of the strongest reasons for the box office success of the series, since the unique appeal of the Chronicles depends upon absolute realism and authenticity.

Behind this point of outstanding excellence, however, lies a production problem to which the Yale University Press is giving a vast amount of time and effort. In "The Gateway to the West," which is scheduled for a quick release, George Washington at the age of twenty-four plays a prominent part. To locate the correct type for young Washington, several hundred actors were considered and screen tests made of ninety of the most promising candidates. For "The Declaration of Independence," which is now in production, over six hundred actors were interviewed and nearly one hundred tests made before the cast of eighteen principal players was completed. The same care is being exerted in casting the thirteen leading parts for "Yorktown."

According to Bill Wright, who is handling production for the Yale Press, elaborate tests are necessary, since a wig and a colonial costume frequently so change a man's appearance as to destroy the likeness which is apparent when he is considered in modern dress. These tests, however, are of value to the actor, since they place him in line for consideration as one of the hundreds of historical characters used in the thirty-three pictures of the series.

The Yale University Press has declared that this matter of good casting, while troublesome and exceedingly expensive, is given most careful consideration in justice to the exhibitors of the country.** * * *

AN exact replica of Tom Mix's ranch bedroom at Mixville, Calif., was built at the William Fox West Coast Studios. Hollywood, where the star is busy making his new production. The set was dressed with twenty pairs of Tom's boots, valued at more than $800. There were ten suits and numerous overcoats hung on a clothes rack brought from Mr. Mix's home.

There was the famous Mix $1,500 leather trimmed saddle with sterling silver which he sometimes uses when riding his famous cow pony, Tony, and another saddle which had been given to him when Tom fought in the Spanish-American War and was U. S. Marshal in Oklahoma and other states. A Navajo blanket, given by him an Indian chief on the Oklahoma Reservation, was on the bed, and in a glass-enclosed rack, also brought from his home, were eight of his favorite rifles and several pistols given the star by numerous admirers.** * * *

Pictures of feature length or more which have been awarded the * by the National Board of Review are First National's "Secrets," a nine-reeler, starring Norma Talmadge and Pathe's "King of the Wild Horses," a five-reeler telling a story of the unconfquered leader of a herd of wild horses.** * * *

WHAT may be called a complete and authentic contribution to the literature of the screen is the publication by J. B. Lippincott Company of Frederick A. Talbot's book, "Moving Pictures" (How They Are Made and Worked). Since the publication of the volume in 1912, the industry has undergone amazing development. The far-reaching changes effected through progress and invention have inspired its author to re-write the work entirely. Mr. Talbot gets away from technical phrases as much as possible—his object being to familiarize the millions of film patrons with the methods employed in production and exhibition.

It might be called an encyclopedia of the moving picture art. It introduces the reader to the innermost secrets of the silent drama. It features the preparations of marvelous ingenuity that go into the making of picture plays. It traces the development of the pioneers of the industry—and of the beginnings of Hollywood and the studios. No element which composes the photo drama is neglected. We are acquainted with the production of trick-pictures, the color schemes and inventions, the risks assumed by photographers and players, the making and costs of the elaborate films—and instructed and entertained with a host of ideas which concern the vitals of this gigantic industry.

It is a book which should prove invaluable to any one concerned with the industry and should make highly interesting reading to those not affiliated with the news of here ars. It unfolds facts and reveals a fine technical knowledge of the forces and elements which go into the manufacture of films.** * * *

MARION DAVIES' new picture "Yolanda,"—which may be called a companion picture to "When Knighthood Was in Flower," in the sense that it is written by the same author, Charles Major, and introduces the star in a colorful tale of adventure and romance in the days of chivalry—had its premiere Wednesday night before a most distinguished audience.

Prominent among the guests were several consuls-general of foreign governments stationed in New York, numerous city officials, leaders of society, motion picture stars and celebrities of the theatrical and musical worlds. In attendance from the celluloid world were Rudolph Valentino, D. W. Griffith, Sidney Olcott, Robert G. Vignola, Gloria Swanson, John Emerson, Anita Loos, Alice Joyce, Betty Blythe, Will Hays, Bebe Daniels, Lois Wilson, Seena Owen, James K. Grainger, Luther Reid, Harrison Ford, William Brandt and a host of others.** * * *

AMONG the newly created benefits of the West Coast film Company is Charles K. Brown, one of the younger executives—who married Helen Burns Hope of Hollywood. The ceremony took place in the presence of relatives and the immediate friends of the couple, and was followed by a dinner rendered the novelty by Richard A. Rowland. Bessie Love was bridesmaid.
Sunday Case to Ohio Supreme Court
Tribunal Will Decide Whether Picture Exhibition is a Theatrical Performance

The Ohio supreme court, February 13, decided to hear upon its merits a case involving whether a motion picture exhibition is a theatrical performance. The case to be heard is the appeal of Walter R. Richards, Findlay, Ohio, theatre owner, who was convicted on a charge of exhibiting motion pictures on Sunday during the Sunday closing battle that was waged several months ago.

Several previous attempts by owners or exhibitors to have the Ohio supreme court go into the merits of such cases have failed, the highest tribunal merely sanctions the lower courts by refusing to review their action. Lower courts in Ohio have held that motion pictures are theatrical performances, and thus are prohibited on Sundays by state law.

Richards' appeal, however, raises a somewhat different question that previously has been presented in that it seeks to establish that all motion pictures are not "theatrical performances." Presented in this manner the case will become "a test case," on which the eyes of other states and cities are turned, and if a decision favorable is handed down it will end a fight that has been waged in many Ohio cities for the past two or three years and close a "Blue Law" that has been somewhat expensive to many exhibitors.

It was charged in the complaint against Richards that he had violated the Sunday law against "theatrical performances" by operating his picture house, not designating that the pictures shown were in fact pictures of theatrical performances.

Last week the mayor of Canton, Ohio, notified all motion picture theatres that they must keep closed the following Sunday and every Sunday thereafter. This announcement came on the heels of the arrest of ten exhibitors, who operate the Canton movie houses, accused of operating contrary to law. As late as last Saturday, the exhibitors agreed to close on Sunday. At the last minute, however, they decided to stay open. And they are open again this Sunday and will continue to be open on Sundays until such time as the State Supreme Court has passed its verdict on the Richards case.

The Canton case was up for a hearing February 16 before Judge Bowman. Oscar Abt of Canton represented the exhibitors at the hearing. He asked for a continuation of the case until the Findlay case had been settled. The Municipal Association opposed a continuation, excepting only if the movies would remain closed until the next hearing. Attorney Abt pointed out to Judge Bowman that the exhibitors losses under such an arrangement would be tremendous, and cited precedents where the theatres were allowed to run pending a decision. Abt prevailed, and Judge Bowman granted the exhibitors a continuation of the case, with the privilege of keeping open on Sunday, further stating that he was not sure of the intent of the Supreme Court, and that he wanted to continue the case until he got more information on the subject.

Seattle Censor Board Stands Pat on Its Policy

Anonymous letters and telephone messages threatening a united church campaign to close picture houses have been made in Seattle and many other cities. As the state of Washington on Sundays, unless the Seattle Board of Motion Picture Censors banned "witting love" playpays, it had no effect on the Board when, at a recent meeting可视 the Board decided to go on its present policy, which it declares to be sufficiently strict.

By a majority vote, the Board also decided not to prohibit the exhibition of any Mabel Normand pictures in Seattle theaters, on the grounds that any private affairs were in no way related to the public entertainment afforded by her playpays.

Pending the final outcome of the strife now among the members of the Board over the question of a sterner censorship attitude toward portrayal of the human emotions and affections, it was voted to allow no reports of matters at the meetings to be made public except through the chairman. A report to the body to stop the slowing of championship fight picture pictures, which were recently exhibited in Seattle, was turned down.

Ontario Fixes Wage for Women Employees

A Board of Inquiry of the Ontario Provincial Government was held at Toronto on February 14th under the direction of Dr. J. A. McMillan, chairman of the Minimum Wage Board, regarding the wages of female employees in theatres of the province. Dr. McMillan announced that the ruling of the Board with respect to women employed by theatres in Ontario, in so far as the nature of the employment was as follows:

"The minimum wage shall be $12.50 per week, except in the case of an employee working less than 40 hours per week, in which case she shall be paid not less than 30 cents per hour. No working period shall be reckoned for payment as less than two hours."

The Government ruling applies principally to usheresses, cashieress, attendants, office employees and women employed between the hours of 9 a.m. and 9 p.m., of whom already are receiving more than the minimum prescribed.

To Draft Statewide Bill on Admission of Minors

The Miller bill in New York state relating to the handling of unaccompanied children in picture theatres, originally drafted to pertain solely to New York City, was re-drafted in order that it may embrace the entire state.

There was a hearing scheduled for the bill one day during the past week, but it attracted little attention and at the time it was stated that another bill would shortly be introduced which would make the provisions statewide rather than confined solely to New York City.

Unaccompanied children may be admitted to picture theatres which maintain a matron, the children to be segregated and the theatre to have a special license of fifteen dollars annually.

"Keep Up Tax Repeal Fight"—MacGregor

R EPRESENTATIVE CLARENCE MACGREGOR journeyed from Washington to Buffalo on February 13 to address a joint meeting of exhibitors and exchange men in the New Hotel Statler on the admission tax. Mr. MacGregor, who was the original sponsor of the bill for the repeal of the tax, impressed upon the exhibitors the necessity of keeping up the fight and continuing to send his representatives in Congress until the measure has been passed.

Mr. MacGregor predicted that the entire admission tax will soon be removed from theatres. J. H. Michael, manager of the Regent theatre and chairman of the committee of M.P.T.O. of N.Y., introduced the speaker. The affair was planned by Mr. Michael, Sydney Samson, manager of Bond Pictures corporation exchange and president of the Film Board of Trade of Buffalo and Gerald K. Rudolph, manager of the Fox exchange.

New Theatre for Southern Enterprises

Right on the heels of the report that Jake Wells, in staging a "come back" throughout the south was negotiating for a house in Greenville, S. C., comes the announcement that Southern Enterprises, through Louis Cohen of the Real Estate Department, has closed the deal for a lot in Greenville next door to the Ottaway Hotel upon which will be built a new theatre with a seating capacity of two thousand.

Financial matters and terms of lease have been definitely settled and work is already progressing on the actual plans of the building. It will be one of the finest theatres in South Carolina, equipped to handle any kind of entertainment.

Southern Enterprises already operate two theatres in Greenville.

Mysterious Personages for Naked Truth Dinner

The mysterious John T. King and the equally mysterious Henry Mann, will make their first public appearance on the night of March 29, according to the startling announcement of M. B. Roettger, chairman of the entertainment committee of the A. M. P. A.

The occasion will be the annual Naked Truth Dinner, to take place this year at the Hotel Astor. Just what the team of King & Mann will do is herewithd as a surprise.

All indications point to the most successful Naked Truth dinner in the A. M. P. A.'s history. The tickets are limited to 1000. Ticket distribution is being supervised by S. Charles Einfeld at Associated Film National Pictures.

Maibelle Justice's Mother Passes Away

The many friends of Maibelle Heikes Jonas, novelist and photo-dramatist, who with her husband, Mr. Charles Heikes, and Mrs. Heikes, of Buffalo, have passed away in New York city on February 15, a victim of pneumonia.

In addition to her daughter, Mrs. Hawkins is survived by two sisters.
Charge Denied by Harding Secretary

Requests Nomination Withdrawn

Eastman Cuts Price of Positive Film 25 Per Cent

The Eastman Kodak Company has announced that, effective March 1, prices on film will be reduced as follows:

- Eastman positive film, standard width, nitro-cellulose base, in black and white and tinted base, perforated—1.5 cents per cent.
- Eastman news stock, standard width, nitro-cellulose base, in black and white and tinted base in three colors, perforated 2,5 cents per cent.

Announcement of the reduction, which is understood to be the largest single cut in prices ever made by Eastman was sent out to motion picture producers late last week. The reduction represents a cut of about twenty-five per cent.

"I was summoned to the White House by Secretary Christian in May, 1921," Mr. Thompson said, "while the Commission was discussing the issuance of an anti-trust complaint against Famous Players and affiliated companies. I was quizzed by the Secretary as to the status of the pending complaint."

"Did you feel that this proceeding on the part of Christian was improper?" queried a Senator.

"My feeling, and I believe it was the feeling of the other Commissioners with whom I talked later, was that this pressure was being brought upon us to prevent the issuance of a complaint," Mr. Thompson responded. "I do not think the President, Mr. Harding, had anything to do with it. He was not in the room at the time and I'm confident he did not know of it."

"We were told frequently by our field agents that Mr. Thompson replied, "that we would never bring out a complaint against Famous Players. We were further told that something would happen before we issued the complaint."

Thompson's Testimony

Field agents, he added, conducted an investigation to build up the case and he declared "certain parties came from New York, following the issuance of the complaint, trying to get us to eliminate certain parts of the case."

At the White House, Chairman Thompson went on, Mr. Christian said to him; "I understand you Mr. Thompson replied, "that we would never bring out a complaint against the Famous Players-Lasky Corporation. What do you mean by issuing a complaint against them without giving these people a hearing?"

"I told Mr. Christian," Mr. Thompson continued, "that we had not issued a complaint, but we were simply proceeding properly. I said repeatedly to him that I could not understand how he had learned that we were about to issue the complaint."

"I returned to the offices of the Commission and told my fellow-commissioners that I did not know what was to happen. We have completed an exhaustive investigation but now the White House seeks to stay our hand", I said to them. After I had told them what had happened at the White House they voted unanimously to issue the complaint."

"Did it occur to you that there was an impropriety in Christian calling you to the White House instead of his going to the offices of the Commission?" Senator Bruce of Maryland asked Mr. Thompson.

"It wasn't customary to be called to the White House," Mr. Thompson replied. "I don't recall it ever having occurred before."

"Did you think you were being sent for by the Secretary or by Mr. Harding?" Mr. Thompson was asked.

"By the President, of course," Thompson answered. "I thought the summons a move to prevent issuance of the complaint. It seemed to confirm the threatening stories brought here by field agents and persons unknown to me." He said that Mr. Christian expressed a feeling of "great seriousness when told that the usual procedure would govern the case."

Senator Bruce asked Chairman Thompson if he got "the impression that Mr. Christian was connected professionally with the film company?"

To which Mr. Thompson replied: "I felt he was interested or he would not have asked the questions he did."

Balaban and Katz Show Net Profit Increase

The report of Balaban & Katz Corporation, Chicago, for the last half of 1923, has just been issued and shows an increase of 14 per cent in the net income over the corresponding period of 1922.

For the six months ended December 20, 1923, operating profits were $1,484,946, from which $106,856 were deducted for depreciation and $106,713 for federal taxes, the net income being $734,937, equivalent after preferred dividends, to $2.40 a share on the common stock, or on an annual basis of $4.80 a share.

In addition to the five large theatres now operated by Balaban & Katz this company is engaged in the erection of a large theatre at Broadway, Lawrence and Magnolia Avenues, Chicago, which will have as large a seating capacity as the Chicago, about five thousand, and will have a long time lease on a large theatre which will be part of the new Masonic Temple on Randolph Street in Chicago's loop; also a long term lease on a south side house at 63rd and Kedzie, now in the course of construction by Fitzpatrick & McElroy.

Censors Reappointed by Portland Council

Mrs. F. O. Northrup and Gus A. Metzger have been reappointed members of the Portland Oregon Censor board to serve for another year. The appointment was made by the City Council. It is said that the appointees will again elect Will S. Hale as the third member.
EDITOR'S NOTE.
---The author of this article for more than a
generation has been giving weekly talks on "Current Motion Pictures" from L. Bamberg and Company's radio station WOR in Newark, N. J. He is well-known in the industry as a writer and advertising man.

What this article will attempt to tell is the results which followed broadcasting of twenty minute intimate movie chats to the astonishingly large radio audience.

Some time ago I had begun to feel that the result of the radio talks has been decidedly beneficial to the exhibitor, hence, indirectly beneficial to every branch of the motion picture industry. It may be added this development is in contradiction to the expressed fears of a great many professional doubters who cried out in alarm when they learned that motion picture reviews and gossip to be broadcast by radio.

These earnest men saw the advent of the radio only in its competitive phases. "How, they demanded, "can the people be expected to attend the movies and at the same time, at home listening to a radio programme?"

The answer is — they cannot. That is, they cannot be expected to be at both places at the same time. But it is equally unreasonable to expect them to be in one place all the time. What one can do without recourse to phenomena, is to be one place and at the same time desire to be some other place. And, the more attractively the other place is painted to the imagination, the more one desires to be the other place.

Builds Business for Theatres

Well, this desire to be "the other place" is precisely what the radio movie chats have brought about. Stay-at-homecs have figuratively been seized by the ear-pieces and information about motion pictures which the written or pictured cannot make interesting them sounded in the homes of America. It will be conceded that this is the place from which most self-respecting motion picture theatre audiences start.

The information thus imparted awakened a lusty and full grown desire to witness at an early opportunity, some of the pictures described and when this takes place you have the radio audience or a portion of it in the process of transformation into a motion picture theatre audience. I know this to be true because many hundreds of listeners have written me they went to see pictures after hearing of them by radio. What was even more gratifying to me, because unfortunately or fortunately, I do not own a theatre, they added that they found them just as described.

Now this fact is not attributable entirely to the -features of the microphone, which is only a little hand-made mechanical instrument into which the radio talker speaks. But, it is, in my opinion largely attributable to these frequently abused allies, Confidence and Friendship.

If you wish to learn how potent the voice is in generating confidence and registering conviction, the blind, who are almost entirely dependent upon it in appraising casual acquaintances, will tell you. They will tell you in addition how seldom they are mistaken in judgment of character which they have estimated by the voice only.

Or, a correspondent writes, "We really do rely on your opinion of the pictures and find them usually as you criticise them. I shall certainly make it a point to see, —" as I regret to say I did not while it was at the theatre.

These are words for word excerpts taken from actual fan letters. Do they seem to you like testimony?

Hundreds of requests from the radio audience have reached me during the past six months asking that certain well-known screen "stars" be brought to the radio. The talks with one exception were made in the evening at which time it is computed the audience is much larger and in every instance their radio "appearance" was billed as the leading attraction of the programme. Also, in every instance the artist told me later that the radio effort made without any financial compensation and in most cases at some personal inconvenience, was a pleasure and experience which induced wide publicity and a large mail from the ready letter-writing radio audience.

Stars Give Talks

Among the more important players whom the WOR audience have welcomed are: Charlie Chaplin, Lon Tingley, Bryant Washburn, Baby Peggy, Elliott Dexter, Mrs. Wallace Reid, Richard Barthelmess, Mickey Bennett, Charles Ray, and others. Tom Terris, John Robertson and Emory Johnson, all well-known directors, have also spoken from the same radio station with very satisfactory results and Forrest Halsey, the scenarist, sent over an intimate talk on writing for the screen.

Chaplin's radio work was typical. He went on the air and told the fans that they knew only one of his abilities, "a mediocre one, my screen acting." "Do you know," he continued, "I play beautifully every instrument of a jazz orchestra."

It had been previously arranged to have a complete jazz aggregation in the studio and one by one these artists did their stuff. Chaplin meanwhile read the selections and comments spoken into the microphone put over the impression that it was he who was playing the various musical instruments. He appeared to be greatly enthused as the radio act was continued. This he did forthwith, "By golly, I'll play them all at once." Then followed a selection by the orchestra and Chaplin tucked in a closing word to the effect that "it was all in fun."

This went over big and in addition to enjoying the publicity and a big mail was also the occasion for the metropolitan dailies and photo news services sending cameramen for pictures which latter were widely printed.

There are definite classifications of programmes from radio stations as there are in every other form of the amusement field.
Super-Specials vs. Varied Program

A second installment of survey

ManitobaCollects$272,324 Amusement Tax

The revenue derived by the Manitoba Provincial Government from the amusement tax in 1923 amounted to $272,324.68, according to a report brought down in the Provincial Legislature at Winnipeg on February 12. The budget for 1924 contains an estimated revenue of $250,000 from the Provincial tax on theatre admission tickets, so it is evident that the Government officials expect the amusement houses to secure a smaller share of business during the current year than was obtained last year.

Horace Potter, Managing Editor, Cinematograph Editor, has the same views as Mayor Carroll.

Two men fans' vote for the larger features. One is willing to pay $1 top; the other $1.50 top. Both think the neighborhood scale should be 30-50c.

Business woman: wants the varied program.

Believes 25c should be the regular admission price and 50c maximum for special attractions.

Woman teacher: votes for diversified program.

Believes 25c should be the popular price.

Stenographer: prefers varied program.

Believes 25c is high enough for pictures and willing to let that stand as minimum as well.

Another woman teacher: prefers the big productions and thinks fifty cents should be top for these, with about 25c for regular shows.

Girl clerk: prefers varied program. Votes for 35c as maximum, with minimum as low as the theatre can afford.

Of the men interviewed, the overwhelming majority wanted the diversified program.

Mayor Percy G. Wall was an exception. He declared for big pictures at advanced prices. An interesting sidelight was given by a veterinarian, who said he preferred the varied program, but his family wanted “the big ones.” He believed that 50c was sufficient for any production, with 25c as the average price for the run of shows.

PHILADELPHIA Col. George E. Kemp, Postmaster: I wouldn’t go four blocks to see the so-called super-special, but I would walk a mile to see a good comedy and a news reel. I like the news reels best.

All fifty cents is enough to pay for any picture. The price scale should vary to fit every pocketbook. The neighborhood house is the poor man’s entertainment. The price should be within his reach at all times.

George Elliott, Assistant Director of Public Safety: I personally prefer the longer and better grade of pictures, with a short lead thrown in. The prices of admission admit of a number ranging 25c, and conditions vary that I would not feel at liberty to suggest a scale to apply to either downtown or small neighborhood houses.

Daniel Baird, bank president: On Saturday afternoons I take in the picture show that offers me a good feature, a comic, scenic and the news of the day and a little singing and good orchestral music thrown in. I pay 75c for it, and feel I have not overpaid. People who appreciate the art of entertainment should be able to enter for 35c. The smaller house should run its prices from 10c to 25c.

Woman lecturers: People flock to a big picture with historical significance; in many weeks, and I am always one of the crowd. Other productions come and go by the score in the meantime. If I carried home an historical event well established in my mind I do not feel I have overpaid.

Real estate dealer: I am a regular patron of the movies. I like the sort that sends me out of the theatre lighter in heart and mind than when I went in. The varied program seems to hit the spot better than the long production. The scale for a good show should be kept below the dollar mark, with 35c as a minimum.

Financier: Candidly, I belong to the masses in my picture entertainment. A little romance, the news, laughter and current events make up a pleasing bill for me. When pictures get beyond 75c they reach the danger mark. 25c is enough for the small near-by show. I would set the minimum for the downtown theatre, and 15c for the other.

George E. Fitchett, Internal Revenue Agent: I prefer the varied program to the long; and frequently overdrawn, big production. I further believe that the maximum admission charge for a program of this sort in the right atmosphere should not exceed 50c. Twenty cents should be the peak for the small neighborhood house.

Retired manufacturer: I belong to the public that likes its entertainment short and snappy. Give me a good story in five or six reels, a really funny comedy, a news weekly, and a novelty, and I go home refreshed. Sit me through ten reels of one story and I want to go home. I’m tired. Keep the admission charges to the good theatre within the reach of the majority at 50c. Keep the number of the neighborhood houses, and the box-office will show most at the end of the year.

Lawyer: Give me a picture of about an hour’s run, a good comedy, a news reel and educational picture, and I have been more refreshed than sitting through a long picture. Keep the prices from 25-50c for big houses, and 15-25c for small ones.

Further opinions from the public will appear next week.
Edison Guest of Industry at Luncheon

Three Hundred Meet Him at Ritz

Misquoted on Tax Repeal, Senator Curtis Claims

Senator CHARLES CURTIS of Kansas, who has received several heated letters from Kansas exhibitors following his proposed amendment to the Mellon plan, which would retain admission taxation to meet the demands for a soldiers' bonus, has shifted the blame to newspapers, alleging that he was misquoted.

The letter from Senator Curtis to Conrad Gabriel, General City, Kas., exhibitor, said:

"I have your letter of January 21 and judge from what you write that the paper you read did not give my statement as I gave it out. My suggestions were only intended for consideration and I heartily agree with you that the smaller theatres should not be taxed and, so far as I am concerned, I would be willing to remove the tax on admissions below fifty cents. But my idea was to have them increase the tax on large admissions to prize flagship sports events, clubs, and other places of amusement where high prices are charged.

"I thank you for writing me and assure you that I always want to hear from my friends at home, and I have no desire to do an injustice to any industry."

The motion picture as a medium for artistic effort and as an educational factor is in your hands. Because I was working before most of you were born, I am going to bore you with a little advice.

"Remember that you are the servants of the public and never let a desire for money or power prevent you from giving the public the best work of which you are capable."

Among the distinguished guests present and a speaker was George Eastman of Rochester, Mr. Eastman paid high tribute to the inventor.

He was followed by Terry Ramsaye, who sketched Mr. Edison's early career in the development of pictures and picture machines, with which he has become exceedingly familiar in the course of his work of writing a history of motion pictures, running for the past two years in Photoplay.

Speakers Pay Tribute

M. J. O'Toole representing the M. P. T. O. of A. was the next speaker. Mr. O'Toole was succeeded by Prof. Hudson Maxim who contributed an original poem laudatory to Mr. Edison.

Dr. Lee E. De Forrest also paid a fine tribute to his fellow inventor when he stated that he the development of the wireless telegraph and radio in which Mr. De Forrest is an expert was founded on an earlier invention of Mr. Edison's. Other speakers were Senator Edward L. Edwards of New Jersey, Rupert Hughes, and Senator Robert L. Owen of Oklahoma.

Senator Owen's address was of a serious nature touching on the place motion pictures occupy as an educator and moulder of public opinion.

After the list of the regular list of orators had finished Mary Pickford and Douglas Fairbanks, also special guests, were called upon for impromptu remarks. Doug responded with a characteristic story about Mary and then Mary made a fine, earnest little speech about "being proud to live in the same age with Mr. Edison" and said that she would try to make pictures that would live up to Mr. Edison's advice. Mary closed her remarks by throwing a double handed kiss to Mr. Edison who not to be outdone made his way, quickly, from the center of the long table to Mary at one end, wherever possible to hold her hands, meek to the delight of the audience.

Mr. Edison then wrote on Mary's menu card, "To the darling of America" after which he settled back to screen once again the two pictures from his studio mentioned in an earlier paragraph. Other guests, at the speaker's table were Raymond Benning, Frank Munsey, George Irving, Adolph S. Ochs, Frank H. Hitchcock and Charles Edison, son of the inventor.

Motion Pictures and the Radio

(Continued from page 954)

One station sends out a uniformly high class program while another broadcasts comedy and jazz. Let us understand right here that radio audiences are made up of "average" persons. My plan is to "sketch" the film, enumerate the cast, classify the story as society drama, comedy, romance or whatever the fact is, and never assume the facetious or the know-it-all attitude. The so-called "breezy" style of presentation appears to be most approved by radio listeners which is not strange considering the method of reception.

The letter from the radio audience which to me had the biggest Wallop was sent by a matron of a house which houses 700 blind persons. She wrote the appreciation of the patients saying the movie-radio talks were the only connecting link between the stricken inmates and the world of motion pictures.

"Advertising" is positively taboo at the station from which I talk and this is not only a 99 per cent radio broadcast law but it is a wise policy. Therefore I contend the radio is one of the strongest allies of the motion pictures. The public has had ground for suspicions of film news that reaches them in many ways but not with radio, broadcasting from a non-commercial station.

Direct "selling" of motion pictures by radio is neither permitted nor attempted but it follows after the fashion of the prayer offered by the Old Maid, who kneels down each night and morning was overheard to say: "Please, God, I do not ask anything for myself, but do send Mamma a son-in-law."
Austrian Film Conditions Change
Special by Jerome Lachenbruch

March 1, 1924

With the gradual, but sure economic recovery of Austria, a revived market for American photoplays presents itself to enterprising producers. The recovery of Austria has been due to direct aid by the League of Nations and a group of international bankers. Business men may now borrow money easily; pictures can be financed; and all legitimate enterprises can apply only to Austria proper, especially when one speaks of Austria as a film market. In a business sense, one thinks not only of the comparatively small territory known as Austria, but also of the several states (some of them new), that lie geographically close to her. The Austrian territory consists of Austria proper, Hungary, Zeecho-Slovakia, Poland, Jugo-Slavia and Montenegro, surrounded by a closing house and commercial capital in Vienna. This is quite a large territory, and now supports 2,200 motion picture theatres. It can support a great many more. Vienna, with its 200 theatres, is the centre of the trade for all the states, and that which is successful there usually is successful in the surrounding territory.

There is business to be done in this territory; now at last reawakening to full commercial activity after the sterile days of the war and the slow reconstruction period.

Unfortunately for American business interests in Austria, our producers have not exploited this market with the care and enterprise it deserves. They have contented themselves with local Austrian agents who have disposed of American pictures for whatever they were able to obtain; and in pursuing this policy they have been laying down a principle of low prices. Heretofore, Austria has not been as good a market as it should have been; and that for two reasons which react upon each other. Consciously stated, these reasons are poor theatres and low admission prices.

Theatres Old-Fashioned

The theatres, for the most part, are about ten years behind those of other large countries. They are sloppily run, not nearly as clean and pleasant as they should be, and as a charge admission prices ranging from 7 cents to about 25 cents. Consequently, they draw only the poorer population and exclude the large middle class which would attend better kept theatres and better conducted shows. The interest of this large body of the public has not been sufficiently engaged, and the film business suffers thereby. By not asking slightly higher admission prices, the theatre owners become unable to pay higher prices for pictures. The few exceptions to the rule have found that it pays to cater to the middle class; and these progressive managers can pay good prices and make good profits.

That the attitude toward their public is a false one is being proved daily by the splendid beginning which Mr. P. N. Brine, the American manager of the newly opened Paramount branch, is achieving. He has actually created a demand in certain localities for Paramount Pictures, and at prices that are extremely high for the Austrian territory. Together with his selling campaign, Brine has furnished a splendid arrangement with the large Sacha concern, Mr. Brine is conducting a heart to heart educational campaign for better theatres.

Huffman Re-Elected Head of Clorado M. P. T. O.

H. Huffman, owner of the Blue Bird and Bide-a-Wee theatres, Denver, was re-elected president of the Motion Picture Theatre Owners of Colorado at a state convention held last week.

Five officers elected were: Harry T. Nolan, Denver, first vice-president; C. E. Margiunard, Loveland, second vice-president; F. W. Bronte, Yuma, third vice-president; Max Schaback, treasurer; and Charles Gillan, secretary.

Paramount has again demonstrated its business acumen by sending over a personal agent to study the field and to adapt its selling campaign to the conditions he finds. Nearly, if not all the other American companies represented in this market, depend upon Austrian agents who have not the detached vision of a representative trained in the world’s best film school. Besides, if an Austrian agent writes to his American headquarters, his reports are not taken with the seriousness they merit. The American parent companies often conclude that their Austrian agent is apologizing for his own poor salesmanship when he reports that certain American pictures are not suitable for the Austrian market.

Poor Presentation

In the matter of theatres, Austria lags far behind Germany. And so far as presentation goes, she is a novice. A pianist, and occasionally one or two additional instrumentalists, furnish all the music. No special care is given to the selection of a musical program, to the decoration of the house, or to the comfort of the audience. The understanding of the situation, Mr. Brine, in an interview, hit the nail on the head when he said that Austria and the surrounding territory is showing 1924 pictures in the 1912 manner and in 1912 theatres.

So far as the city of Vienna is concerned, there is a very good reason for not building new theatres now or remodeling old ones. Building restrictions are innumerable. The housing situation is deplorable; and all efforts to rebuild old theatres or to construct new ones are turned aside by the authorities who urge the building of apartments and other dwellings instead. The housing shortage is the result of the large influx of population from Hungary, Germany, Zeecho-Slovakia and other neighboring states, a condition resulting from changed business and social conditions which have their causes in the war. In time, the shortage of theatres will be remedied.

What is more important than temporary difficulties, however, is the fact that Austria and the surrounding territory are concentrating their former psychological antagonism to American films. Everyone in Vienna speaks or is learning to speak English; through the banking affiliations with England, the relations have become very close, and you can always delight an Austrian by talking English to him. And when the housing conditions improve and new theatres are built, I look for a very active consumption of American films.

Herefore, all Central Europe has been hostile to our films. German agents and treatment did not correspond to the thoughts and the depressed conditions of the people. They had lost a war; they were starved; their thoughts played with scenes of violence and excesses of all kinds. (We have seen this in America in various German pictures that have been sent over.) It is quite understandable, therefore, that they should turn away from light and more cheerful and hopeful subjects, however well presented, with the comment that life as America presents it, is neither true nor real. Their own sorrows made the glamour of American pictures seem false. However, the Austrian nature is fundamentally gay and pleasure loving; it is elastic and rebounds quickly from sorrow to gladness; and now that material conditions have improved tremendously, Austrians are now beginning to look forward to every new American production.

Demand for American Films

American pictures for Austrian consumption must nevertheless be selected with care, for Austrian psychology, bound up as it still is with conceptions of monarchical, cannot grasp our indifference to titles of nobility. Consequently, American pictures which ridicule the ancient order of things are likely to injure other American productions that might be highly acceptable.

One indubitable advantage that American films have over all continental ones is in the superior prints we use. A picture printed on Eastman stock is incomparably better than anything I have seen in Germany, France and Austria. American producers who want to break into the Austrian territory should bear this in mind and not send over negatives, but first class Eastman prints.

The few large Austrian producing companies, chiefly Sacha and Vita, know their local markets thoroughly and are well established. There are fewer fly-by-night companies in Austria; for the most part they do not exist; and the solid companies have no trouble in obtaining financial backing from the bank. Last November, the Vita concern, whose American agent is Alfred Weiss (formerly with Goldwyn), reorganized on a large scale, and it is now exploiting the European market with considerable success.

None of the Austrian companies pursue a definite policy of underselling one another in a mad scramble for business supremacy. It is done, to be sure, but not to any great extent. And I hold it extremely unwise for any American company to enter the field and try to compete by underselling. In conclusion, let me say that the Austrian market is ready to kill competition will not bring business to American producers who are seeking a Central European market. It will merely place all film prices on a level so low that no one can obtain a satisfactory return on his investment. No single concern is strong enough to inaugurate a price cutting policy in the hope of killing off competition. The company that pursues such a course will pack up a big deficit as a result of so poorly advised a program.

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To Broadcast All But Food
at Naked Truth Dinner

The Press Agents are going to
whip up it up on the night of March
29th at the Hotel Astor so that they
will be literally heard all over the United
States, Canada and England.

The A. M. P. A. has completed ar-
rangements whereby Station WJZ will
broadcast by radio the program of en-
tertainment which will feature their annual
festive gathering and at the same time
provide the general public with an ear-
ful of "naked truth" about the movies.

It will not be the usual "Naked Truth"
dinner. It will, in fact, be forty Naked
Truth dinners given simultaneously,
with the only difference being the
actor, because in forty of the key cities of
the United States, as well as in London,
members of the local film exchanges will
gather at their usual meeting places and
listen in at the entertainment in New
York. Everything but the food will be
broadcast. It is announced.

Harry Reichenbech sailed from New
York Saturday to complete arrangements
for the London entertainment via radio,
while the British managers will look
after the local festivities in the various
key cities.

Oklahoma Charges Fraud
Against Concern

S. B. Callaham, proprietor of the Callaham
Telephone and Electrical Company of Broken
Bow, Oklahoma, reports that he has been the
victim of an alleged banko concern, said to
be operating out of Los Angeles.

According to Mr. Callaham he was ap-
proached by a Mr. Montgomery and contract-
ed to have some local views taken. Prints were
supposed to have been forwarded to Chicago
three months ago. They have not yet ar-
ived. Mr. Callaham in the instant has not
come able to locate the concern.

Sunday Opening Measure
Defeated in Jersey

Despite the fact that the Assembly Judici-
ary Committee of the New Jersey Legisla-
ture has rejected a measure giving municipal-
ities authority to enact Sunday amusement-
exhibitors of Hudson County declared they
would continue to operate on Sunday, as no
definite interference had appeared.

It is expected some kind of action will be
taken by the authorities shortly, but the the-
atres have been open the past five Sundays.
The state "blue laws" are supposed to pro-
hibit Sabbath shows.

Dominick Retires from
Famous Directorate

At a board meeting of Famous Players
early in the week Geyer C. Dominick
tended his resignation from the board of direc-
tors because of pressure of business. Mr. Dom-
инick is of the firm of Dominick and Dom-
nick, Wall street brokers, who have handled
Paramount stock issues. No successor has been
dnamed to Mr. Dominick on the board.

In and Out of Town

D. W. E. SHALLENBERGER, Presi-
dent of Arrow, has returned from a
trip to Boston.

E. RUSSELL, of London, a director of Edu-
cational Films Corporation, arrived last
week from London.

HARRY RATHNER, sales representa-
tive for Principal, is on a six weeks' sales trip
through the West.

HIRAM ABRAMS, who has been to the
Coast and visiting United Artists' ex-
changes en route East, was expected back
in town the end of the week.

ALLEN MORITZ, special representative
for Paramount, has returned from a busi-
ness trip which included Pittsburgh, Cincinnati,
Cleveland and Detroit.

JOHN C. FLINN, vice-president of Hodg-
son, has returned from a flying trip to
the Middle West.

JOE BRANDT, President of C.B.C., is
back in New York after a short visit to
nearby exchanges. He will leave shortly
for an extended trip throughout the coun-
try.

ADOLPH ZUKOR, President of Famous
Players-Lasky, and S. R. Kent, distribu-
tion manager, attended the premiere of "The
Ten Commandments" at the Alhambra Theatre,
Philadelphia, February 18th.

FIRST National Executive committeemen
in town this week included Sam Katz, of Chi-
cago; A. H. Blank, of Des Moines; M. L.
Finkelstein, Minneapolis; and Harry M. Cran-
dall, Washington.

SAG SAMUELS, of the Metropolitan The-
atre, Atlanta, has returned home after a
short visit.

EDWARD GROSSMAN, state right buyer
of Chicago, is in town looking over the in-
dependent market.

L. LICHTMAX, general sales manager of
Universal, has gone to Los Angeles. He
will be away from New York about a month.

MAJOR H. C. S. THOMSON, managing
director of F. B. O., and Vice-President
Joseph I. Schnitzer, are on the coast.

German Authorities Cut
Entertainment Tax

For the first time in the history of
German film production the German
authorities have voluntarily reduced the
high entertainment tax the exhibitors
of that country have to pay on the ad-
missions received.

It has just been reported that the senate of
Hamburg has decided to cut the cinema
entertainment tax for the leading Ham-
burg house, where the Decla production of
the Ufa, "Cinderella," is running at
present, to 10 per cent.

The Hamburg senate has made this step
in order to make it possible for every citi-
zen, rich or poor, to view this picture.

Broadcasters Put Ban on
Taxable Music

EMBERS of the National Associa-
tion of Broadcasters from all parts of
the country, met at the Hotel
LaSalle, Chicago on February 15th, to dis-
cuss plans for the fight against the "music
tax," imposed on broadcasters, as well as
a mot on picture theatres, hotels, dance
halls and other places of public amusement, by
the American Society of Composers,
Authors and Publishers.

In order to bring the composers, authors and
publishers to terms it was proposed to ban
from broadcasting or play-ning any of the society's copyrighted
music, and motion picture theatres were
urged to cooperate in this movement.

Plans also were discussed for the for-
mation of a bureau which would supply
music to the broadcasters and others in-
terested, such as motion picture theatres,
at cost. The bureau, according to the plans,
will assemble a large library of suitable vocal and instrumental music, and
authors contributing to this library will
do so under contract to refrain from plac-
 ing a "tax" on this music at any future
date.

Rothacker Slogan Contest
Awards Due Soon

Selecting the prize winner in the Rothacker
slogan contest is proving a bigger job than
the judges anticipated. Yet the announcement
of the awards may be expected in the very near
future.

The task of deciding who is to get the gold
is a hard one for two reasons: First: So
many slogans were submitted, that the list
which the judges have to consider is very
long. Second: so many good slogans were
found in the list that elimination is somewhat
difficult.

Watertor R. Rothacker offered $100, $50,
and $25 in gold for the three slogans best
expressing Rothacker Print's and Service.
The judges are James R. Quirk, William A.
Johnston and Martin J. Quigley.

Cosmopolitan Leases Park
Theatre in Boston

Announcement has been made that Gold-
wynn Cosmopolitan has leased the Park The-
aatre in Boston until September 1st in order
to assure itself a big first run theatre in the
New England territory.

Cosmopolitan's Marion Davies picture,
"Little Old New York," is now in its fourth
week at the Park.

When it has completed its run there, it will
be followed by Cosmopolitan's "The Great
White Way," now running at the Cosmopa-
tian Theatre in New York, then by Cosmopoli-
tan's "Under the Red Robe," and by Gold-
nynn's Elmo Glyn production of her novel,
"Three Weeks."

Keith Interests Acquire
Union Hill Houses

Keith interests have taken over the Capital
and State theatres in Union Hill, N. J., ac-
ording to report. The houses were built by
the Capital Theatre and Amusement com-
pany two years ago.

JOYS BIRTHDAY. MARCH 29. T. N. T.
Eddie Silton Opens Own New York Offices

EDDIE SILTON, formerly of the Edward Small organization, has gone into business for himself.

Joining forces with Mr. Silton, is Miss Rebecca, also of the Small organization. The new company will be known as Rebecca & Silton, Inc. They have well equipped offices on the fifth floor of the Powers Building, 123 Seventh Avenue, New York City.

The foundation principle of this new organization will be dependable service with intelligent originality and specialization will be made in the direct needs of the producer.

Previous to his association with Small Silton was in the exchange end of the business where he acquired a composite knowledge of picture values and of the various artists.

David Smith Will Direct "Captain Blood"

David Smith will direct "Captain Blood," Rafael Sabatini's novel which President Albert E. Smith, of Vitagraph, purchased while in London last fall.

The selection of David Smith was announced at the executive offices last week by President Smith. Plans for the production have been going forward rapidly. C. Graham Baker submitted the first outline of his continuity to Mr. Smith and George H. Smith, managing director of Vitagraph in London.

Production will begin about April and "Captain Blood" will be one of the early fall releases.

Rowland Defines 1st National Policy

Door Will Always Be Open, He Says, to High Class Product from Independents

RICHARD A. ROWLAND, who returned from the Coast this week, after conferences with First National production heads and allied producers, declared that "any rumors to the effect that First National plans an extension of its own producing units, thereby lessening its need for pictures from outside sources are without any basis of fact.

"We are going ahead with our own production," Mr. Rowland said, "but I want to take this opportunity to correct any false impression concerning our policy. The door of First National will always be open to high class product from independent producers.

"As stated in the past, I believe that more pictures should be made in the East, and my last visit to the Coast in no way altered this decision. Within the next six months, I hope to bring several First National units East where there will be closer contact between headquarters and the producing staffs. This does not mean more production activity on our part, merely a change of base."

Mr. Rowland spent considerable time with Frank Lloyd, who was making the sea scenes for Sabatini's "The Sea Hawk," and saw enough of the production to convince him that it is destined to be the biggest picture ever released by First National. It is planned to give "The Sea Hawk" a Broadway showing at a legitimate theatre in the spring and it will be placed in long run theatres in other large cities by Frank Lloyd Productions, Inc.

First National's production manager is no less enthusiastic about the Corinne Griffith production, "Lilies of the Field" and Richard Walton Tully's "Flowering Gold."

"The Woman on the Jury" looks like another winner, according to Mr. Rowland, as does Colleen Moore in "The Perfect Flapper." "I have seen 'Secrets' and feel that in her wonderful portrayal of the elderly woman, the middle aged mother and the girl, Norma Talmadge, surpasses anything that she has ever done," he continued.

Film Guild Directors are Named at Meeting

At the annual meeting of the Film Guild held last Friday, the following Board of Directors were named:

Mandie Adams, H. J. Cook, vice-president of Equitable Trust Company; Francis W. Crowninshield, Editor of Vanity Fair and director of the Conde Nast publications; Walter Fahy of the firm of Lyman D. Smith & Co., Townsend Martin, R. L. Skofield, director of the American Can Company; Louis E. Stoddard, Frederick Waller and Dwight Deere Wiman.

Present officers of the Guild are: Dwight Deere Wiman, president; Frederick Waller, treasurer; Townsend Martin, secretary; Frank Tuttle, first vice-president; Osgood Perkins, second vice-president.

Paramount Signs Menjou to Long Contract

Famous Players Lasky Corporation has signed Adolphe Menjou to a long term contract, according to an announcement made this week by Jesse Lasky, vice president of the company.

Mr. Lasky said that one of Mr. Menjou's vehicles will be the romantic comedy-drama, "The King," which, starring Leo Ditrichstein, had a successful engagement at the George M. Cohen Theatre in the season of 1917-18.

Richard Talmadge is the star in the Truart production, "In Fast Company." The supporting cast includes Mildred Harris, Sheldon Lewis, Charles Clary, Douglas Gerrard, Lydia Yeamans Titus, Snitz Edwards and Jack Herrick.

Scenes from a current Universal production, "The Man from Wyoming," featuring Jack Hoxie
Motion Pictures as Banking Market

Cecil De Mille Declares Industry Profitable Field for Banks in Every Community

THE connection between banking and the motion picture industry from the business viewpoint is set forth by Cecil B. De Mille, director-general of Famous Players-Lasky, in the January number of The Bank Director.

Mr. De Mille is vice-president of the Commercial National Bank of Los Angeles; vice-president of the Federal Trust and Savings Bank of Hollywood; and a director of the Bank of Italy, Los Angeles.

Pointing out that "entertainment has been one of the best paying industries for thousands of years," Mr. De Mille says: "Speaking purely as a banker, with a knowledge of the entertainment industry, I would consider a loan on a Mary Pickford or a Harold Lloyd Trust certificate more safe to visit upon than the apples or wheat mentioned. The sole difference is that I can touch the apples while the thing that makes the names of Lloyd and Pickford worth any amount demanded is intangible, is the inestimable demand of 160,000,000 people willing and anxious to pay from ten cents up, to see the reflection of their personalities on the screen."

Discussing loans to exhibitors, Mr. De Mille writes: "Suppose a man appears before your board with a proposition to build a theatre in a certain section. He shows you title to or lease on a certain piece of real estate; you know in an instant just how much you safely can loan on that portion of his assets.

"Then he presents to you contracts indicating that he has signed up with reputable wholesalers of amusement for types of entertainment particularly adapted to the clientele of the district he serves.

"He has, in these contracts, assets just as valuable as bills of sale for goods on route. For, while he cannot actually line up in front of you one thousand people and say, 'These will all pay fifty cents to see my show, on such an such an evening,' past experience of entertainment has proven that when arranged for on a steady basis, the amusement they like, the public can be depended upon for a certain average of attendance just as the huckster knows his customer has to buy colas every so often. Entertainment is a necessity. Man must have it. If you cannot supply the kind he likes, he will go elsewhere—but he must have it.

"There is just one thing to be demanded of a dealer in amusement, and that is a consistent record of success in giving the public something which renders it ready and willing to surrender money in exchange for two or three hours of relaxation."

"It is Mr. De Mille's belief that 'there is money in entertainment for banks in every community. But a small percentage, however, is tapping the profits to be had in this field. And the reason lies in the fact that the manufacturers, merchants and professional men, who make up the average bank board, do not understand the distinctive paitos of the entertainment industry. "Progressive banks will do well to place on their boards at least one representative from the amusement field. They will then be enabled to handle intelligently an important banking market. Where a merchant or a manufacturer might find his search for loaning facts obscured by unfamiliar terms and assets, a man whose life has been spent in entertainment would find absurdly simple problems which have baffled his uninitiated associates."

"Elsewhere in his article, Mr. De Mille declares: "As chairman of the Motion Picture Loan Committee of the Bank of Italy, I would, all things being equal, vote for a loan on a Douglas Fairbanks picture just as quickly as upon a shipment of Gillette razors. The names of Fairbanks and Gillette are equally potent as money-getters in their particular lines."

No Request for Hearing on Censorship Repeal

Up to the present time there has been no request received at the State Capitol at Albany, N. Y., for a hearing on the bills introduced calling for the repeal of the present motion picture censorship law in that state. There has been no progress in the bills which are still in committee.

Samuel I. Berman of the M. P. T. O. of New York state, visited the capital during the past week, but had nothing to say relative to censorship. Chairman George H. Cobb, of the New York State Motion Picture Commission, was also at the State Capitol during the week, but it was said that his visit was entirely in connection with the budget from which the expenses of the commission are met.

New Charters Granted in Delaware

Charters granted at Dover, Delaware, recently include the following: Victor Ford Productions, Inc., making and producing motion pictures; $100,000. Pennsylvania Dance Promoters' Association, Inc., to conduct dances, orchestra and other amusements, etc., $20,000; James C. Eyler, Reading, Pa.; Patrick J. Maher, Shenandoah, Pa., and Peyer F. Sharp Lansford, Pa.

The Electric Pier and Amusement Company, Inc., to conduct amusements, etc., capital, $3,750,000.

Penn. Censorship Board Cuts Down Expenses

In an effort to keep the budget of expenses of the Pennsylvania Board of Motion Picture Censors within the limits prescribed by the last session of the State Legislature it was announced at the capital in Harrisburg on February 11, that four inspectors, one picture machine operator and one file clerk, employed by the board, have been dismissed. The original law fixing the number of employees prescribed for thirteen inspectors at $1,800. Their duties are to visit theatres in all parts of the state and report violations of the censorship laws. This censorship law is now a bureau of the Department of Labor and Industry, having prior to the Pinfuch administration been a separate department.

Clemmer Elected Head of Washington M. P. T. O.

Dr. Howard S. Clemmer of the Clemmer Theatre in Spokane was re-elected president of the Motion Picture Theatre Owners of Washington for the ensuing year, at a recent meeting of that body held in Seattle. L. A. Drinkwine of Tacoma was chosen vice-president, and J. M. Hone was re-elected as executive secretary and treasurer.
First National Month Sets Sales Record

"First National Month," the drive which introduced five First National pictures to exhibitors during January, was the most successful sales campaign in the history of that organization, according to the tabulation of returns recently completed at the Home Office. E. A. Eschmann, First National's general manager of distribution, is now in the field and is personally congratulating the managers in the twenty branches he will visit. "Team work, confidence and enthusiasm were staunch allies during the month," Mr. Eschmann wired. "Everybody put one shoulder to the wheel to get started and both shoulders as the pace increased.

"With the conclusion of First National Month, the 'First National 20' are now presented."

Camera Work Completed on "Clay of C'lna"

Camera work has just been completed at Universal City on Herbert Rawlinson's April release, "Clay of C'lna," a story of high class gamblers written by Calvin Johnston and published last year in the Saturday Evening Post. Alice Lake plays opposite Rawlinson. It is an Irving Cummings production, and was adapted for the screen by Raymond L. Schrock.

The cast includes Robert Walker, Jim Blackwell, Edwin H. Brady and Harmon MacGregor.

"Clay of C'lna" is scheduled for release April 21st. It is now being cut and edited at Universal City.

Dorothy Farnum to Prepare "Babbitt" for Warners

Dorothy Farnum, who was brought to the Warner Bros., West Coast Studios to prepare the screen version of Clyde Fitch's "Beam Brummel" and "Lover's Lane" has been signed by the Warner Bros. to write the scenario for "Babbitt,"—Sinclair Lewis' novel. This is to be Miss Farnum's next work.

"Babbitt" is soon to go into production on the Warner lot under the direction of Harry Beaumont. Willard Louis has already been cast for the role of George Babbitt.

Woods Signs Harron With Dorothy Mackail

Frank E. Woods announces that John Harron has been signed to appear opposite Dorothy Mackail in the production he is starting this week at the Fairbanks-Pickford studio for release through the Hodkinson Corporation. No title has been selected for the subject.

New Producing Company in Hollywood Field

A NOTHER film producing company, Hollywood Photoplay Productions, has entered the West Coast field. William Rawlins, producer, is the owner of the new organization, which is its name; it is headed by Leland Stanford Ramsdell, nephew of the founder of Stanford University and owner of the Bullock-Jones chain of stores. Its financing backing is placed at $1,000,000.

Mr. Ramsdell's organization is to begin production as an independent film company in the immediate future, starting with a single unit.

Gordon White has been selected to star in Hollywood Photoplay Productions' pictures, and Randall H. Faye is to prepare and edit the scripts. Other members of the new organization have not been named, but work is already under way to select supporting players, and scene tests are being made. Negotiations for studio space have not yet been closed, but according to a statement by Mr. Faye, the F. B. O. studios, formerly Robertson-Cole, will probably be chosen.

Clergymen See Shooting of "Never Say Die"

Some 300 members of the Ministerial Association of Los Angeles, representing all denominations, witnessed the shooting of the first scene of "Never Say Die," Douglas MacLean's next production for Associated Exhibitors.

Through their action this picture became, it is believed, the first photoplay ever launched with the official God-speed of an organized body of clergymen.

Dr. W. E. McCullough, president of the Ministerial Association, made a short address, congratulating Mr. MacLean on his production of only clean, wholesome photoplays in the past and bespeaking success for him in the new picture. The gathering marked the first visit of the association to a motion picture studio and was of especial interest to cement friendly relations between the picture industry and the churches of southern California. The clergymen, Douglas MacLean's father among them, and the star himself in their midst, had a group photograph taken at the studio.

Paramount to Start Work on "Code of Sea"

Jacqueline Logan and Rod La Rocque will be re-featured in Victor Fleming's Paramount production, "The Code of the Sea," which soon will be started at the Lasky studio. Bertram Millhauser is now engaged in writing the scenario of this original screen story by Byron Morgan, which deals with the thrilling life of those engaged in the United States Lightship Service.

Truart Completes Deal for "Fires of Fate"

A deal was consummated this week whereby Truart Film Corporation has acquired the production "Fires of Fate," produced by Tom Terriss for A. C. and R. C. Bromhead. This production, was picturred almost entirely in Africa, the scenes being laid in Cairo and in the Libyan Desert. In making "Fires of Fate," which is an adaptation of Sir A. Conan Doyle's novel "The Tragedy of the Korosko," Director Terriss is said to have had the co-operation of the British Government in Egypt.

Wanda Hawley is the star of the production and in the support are Nigel Barre and Pedro de Cordoba.

"Fires of Fate" will be franchised by Truart on the independent market. The picture is now being edited and titled and will be ready for release within thirty days.

Baby Peggy Starts Work on "Helen's Babies"

Having completed "Captain January," from the story by Laura E. Richards, Baby Peggy, star for Principal Pictures Corporation, has started work on "Helen's Babies." The narrative is by John Hamberton, according to advice from Los Angeles just received by Irving M. Lesser, vice-president of Principal.

William Seiter is directing "Helen's Babies." The continuity is by Hope Loring and Louis Leighton. Production is under the personal supervision of Sol Lesser and the business management of Mike Rosenberg, secretary of Principal.

"Beau Brummel" Premiere Set for New York

The Broadway premiere of "Beau Brummel," Warner Brothers screen version of the Clyde Fitch play, is set for sometime in March, according to the announcement from the home office. John Barrymore will be seen in the title role.

Willard Louis Signed to Play "Babbitt"

Willard Louis has signed to play the part of George Babbitt in the forthcoming Warner Brothers production of the Sinclair Lewis novel, "Babbitt."

Mayo Seriously Ill with Tonsilitis

Frank Mayo, has been seriously ill at his home with a severe case of tonsilitis. He escaped pneumonia only by a very narrow margin.

Pola Negri as She Appears in Her Latest Production for Paramount, "Shadows of Paris"
Rock Vitagraph General Manager
Son of Company Founder Will Fill Vacancy Left by John M. Quinn Death

JOHN B. ROCK has been appointed general manager of Vitagraph, Inc., to succeed the late John M. Quinn, according to an announcement made by President Albert E. Smith at the executive offices in Brooklyn last week. The announcement was in the form of a telegram addressed to all members of the Vitagraph organization by the president. It read:

"The history of Vitagraph is well known to all. Started a quarter of a century ago by Mr. William T. Rock, Mr. J. Stuart Blackton and myself, Vitagraph for many years stood at the head of the industry. The death of Mr. Rock in 1916, plus the loss of Mr. Blackton in 1917, handicapped Vitagraph for a time. Last year I announced Mr. Blackton's return to the fold and now I take great pleasure in informing you that Mr. John B. Rock will try and fill his father's shoes by filling the vacancy caused by the death of Mr. Quinn, who, I am sure, if he knew, would be happy at my choice."

The return of Mr. Rock to active service in Vitagraph whom he represented for ten years from 1906 to 1916 in Chicago, restored it to the first of the three names. His father, William T. Rock, was active in Vitagraph from 1897 when he, with Messrs. Smith and Blackton, organized the company until his death in 1916.

Mr. Rock resumed charge in his new office immediately. The business policy of Vitagraph will undergo no change under his management.

At the time of the announcement of Mr. Rock's appointment, President Smith also announced that A. Victor Smith would return to active service as assistant to Mr. Rock. Mr. Smith is well known to the trade as well as in the production field of pictures. He served as general sales representative and as assistant to the president and production manager at the Brooklyn Studios. He left that office to enlist with the Motor Transport Corps in 1917, where he served as Adjutant in the Chief Purchasing Office, A. E. F., after which he returned as special sales representative in the home office.

"I am sure Vitagraph men all over the world will welcome the return to active service of the son of one of the founders," said President Smith before his return to Los Angeles last week. "There is hardly a picture-making unit in the United States that has not within its membership at least one Vitagrapher. For many years our own staff has been as one family. For that reason, and because Vitagraph has an established reputation for stability in personnel, I am more than happy that Mr. Rock returns to active duty."

"My short visit East in spite of the sad mission which brought me to New York has given me no little gratification in my review of the business progress Vitagraph is enjoying."

Cosmopolitan Productions Open on Coast

Two Cosmopolitan productions received their first showings in Los Angeles last Sunday when "The Great White Way" opened at the California Theatre and "Under the Red Robe" at the Rialto Theatre.

Brenon Coming East to Make "Mountebank"

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who arrived in New York this week after having spent the last two months in Los Angeles, announced that Herbert Brenon, who has just completed filming Mary Roberts Rinehart's story and play, "The Breaking Point," is on his way East to begin production in the Long Island studio on "The Mountebank," from W. J. Locke's novel.

Mr. Lasky also made it known that the title role of the picture, which has been a brigadier-general has been awarded to Earnest Torrence. Anna Q. Nilsson will play the feminine lead.

Release Dates Set for New Hodkinson Pictures

Definite release dates for the new Hodkinson pictures announced this week, places the James Kirkwood-Lila Lee production "Lover's Whirlpool" as the first to go to the exhibitors during the month of March. It is set for release on March 2nd; followed by the Samuel Grand super-comedy special, "Try and Get It!" with Bryant Washburn and Billy Dov, on March 9th.

"His Darker Self," the blackface comedy feature starring Lloyd Hamilton is set for definite release on March 16th.

Hodkinson Makes Changes in Branches

Lester Tobias formerly associated with the Goldwyn sales staff located in the New England territory, has been appointed manager of Hodkinson's New Haven, Conn. sub-branch, to fill the vacancy caused by the transfer of Sam Friedman, to the post of manager of the Hodkinson office at Albany, N. Y.

"Wild Oranges" Booked for New York Capitol

The screen version of Joseph Hergesheimer's novel, "Wild Oranges," directed for Goldwyn Pictures by King Vidor, has been booked for the Capitol Theatre, New York, for the week of March 2.

Beaumont Directing "Don't Doubt Your Husband"

Harry Beaumont is back under the Metro banner again directing Viola Dana in "Don't Doubt Your Husband," Miss Dana's fifth Metro starring picture this season.
Bushman on Way to Rome for "Ben Hur"

Francis X. Bushman, who will play Mnesa in Goldwyn's production of "Ben-Hur," left Calver City early this week for New York, from which he will sail on Saturday, March 8th, on the S. S. Berengaria for Rome, where he will join George Wasi who will act Ben-Hur, Director Charles Brabin and James Mathis, Goldwyn editorial director, who are ready to begin photography on the film.

Mr. Bushman will be accompanied by his sister, Miss Bernadetta Bushman. Mrs. Bushman, known professionally as Beverly Bayne, will remain in Hollywood with their four year old son.

Curwood's "Alaskan" Next for Meighan

James Oliver Curwood's "The Alaskan" will be Thomas Meighan's next Paramount picture, according to an announcement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, who has just returned to New York after having spent the last two months in Hollywood.

Mr. Meighan is now engaged in producing "The Confidence Man," a novel by L. Y. Erskine and Robert H. Davis, which will be published next month in the Argosy All Story Magazine.

Mr. Meighan will begin production on "The Alaskan" after the completion of "The Confidence Man."

Pathé Appoints Two New Branch Managers

Oscar Hanson, who has been in charge of the Pathé branch-office at Omaha for the past two years, has been appointed manager of the Pathé exchange at Detroit.

T. G. Meyers, who has been serving as salesmen from the Pathé office at Chicago for over seven years, has been promoted to the management of the Omaha exchange, succeeding Mr. Hanson at that post. These changes become effective at once.

Vitagraph Chief Welcomes Brother from London

GEORGE H. SMITH, managing director of the Vitagraph Film Company, Ltd., of London, arrived in New York on the Berengaria last week to visit his brother, Albert E. Smith, president of Vitagraph. President Smith arrived in New York from Hollywood and met the head of the British distributing corporation upon his arrival.

The visit celebrates the twenty-sixth anniversary month of the organization of Vitagraph. President Smith established the foreign office in London in 1915 under the direction of his brother. Mr. Smith will go to Hollywood with President Smith and this will mark the first reunion the family has held in several years. President Smith's father now resides in Hollywood. W. S. Smith is studio manager, and David Smith is now directing "Borrowed Husbands" there.

"Thy Name is Woman" to Open at N. Y. Lyric

"Thy Name is Woman," Fred Niblo's Metro-Louis B. Mayer production, opens an engagement at the Lyric theatre, New York, on March 3rd.

The cast is headed by Ramon Novarro and Barbara La Marr, with Robert Edeson, William V. Mong, Wallace Macdonald, Edith Roberts and Claire Marlowe in the more important supporting roles. It is an adaptation of Benjamin Glazer's American version of Karl Schoenheer's play.

The adaptation and continuity is the work of Rose Merevitch. It was personally directed by Fred Niblo and photographed by Victor Milner with the art direction under the supervision of Ben Carre.

Selznick Acquires "Right of Strongest"

The Selznick Distributing Corporation announces that it has acquired and added to its list of releases for the coming month "The Right of the Strongest," a Zenith Pictures Corporation production featuring E. K. Lincoln.

The cast supporting the featured player includes George Siegmann, Helen Ferguson, Tully Marshall, June Elvidge, Niles Welch, Tom Santschi and Robert Illesach.

"The Right of the Strongest" is adapted from the novel of life in the back-woods of Alabama written by Frances Nimm Greene, author of the seven successes "One Clear Call." The adaptation was made by Dick Holbert, and the titles are the work of Katharine Hilliker. Edgar Lewis directed.

Will Novelize "Shooting of Dan McGrew"

Arthur Sawyer, who is supervising the production of "The Shooting of Dan McGrew," which Metro will release in March, has engaged James J. Tynan, well known newspaper man and writer of Los Angeles to novelize Robert W. Service's famous poem. The book will be published by Grosset and Dunlap, New York publishers.
Independent Plan Would Stop Piracy
Secret Code Number for Each Release
Suggested by Special Committee

THE piracy of film as well as disputes or court actions regarding the ownership of positive prints which often get outside of territory, will be a thing of the past in one important branch of the industry at least, through the adoption of the recommendations of the committee on film identification of the Independent Motion Picture Producers and Distributors Association.

A special committee composed of Arthur N. Smallwood, chairman, Jack Cohn and John Lowell Russell, has been investigating the situation for the past few weeks having conferred with George A. Blair, Manager, motion picture department of the Eastman Kodak Company, and with representatives of some of the laboratories.

It was agreed during these conferences that nothing could be accomplished in the way of a protective measure, by photographic or mechanical processes, either at the source of raw stock manufacture, or at the film laboratories. Mr. Blair related to the committee some of the experiences of the Eastman company, in connection with experiments conducted by it, also the attempts of the older producing and distributing companies to promptly identify their prints before release from the laboratories.

The committee finally decided that each company should adopt a secret code for each release, which is to be inserted at different intervals on the margin of all reels. The form in which the secret code is to appear on the film will be carefully guarded by each company, which will keep a record of the particular code assigned to each release.

Such action will not only prove of direct advantage to each concern but will be a great step forward in the united effort to eliminate film piracy, as this new means of identification will make it possible to promptly restore any lost print to its lawful owner.

The recommendations of this committee have been approved by the Independent Association, and each company member has been requested by President I. E. Chadwick to inaugurate the new system at the earliest opportunity.

The adoption of this practical plan should effect a very great saving to the distributors, exchanges and state right buyers handling independent products, eventually solving one of the most trying problems with which the motion picture industry has been confronted since its inception.

Gruman Assistant Sales Chief of Selznick

David R. Blyth, director of sales and distribution of the Selznick Distributing Corporation, announces the appointment of Edward Gruman as assistant director of sales.

Mr. Gruman is well known in film sales circles, with which he has been associated for the past five years. For more than two years he was connected with the sales department of film booking offices. His first position in the Selznick organization was as secretary to General Manager Woody. After Mr. Woody left the organization, Mr. Gruman transferred to the sales department, where he has been ever since, acting as assistant to Mr. Blyth for some time past.

Ruth Roland and Browning Form Own Company

ANNOUNCEMENT was made in Los Angeles this week that Ruth Roland, well-known serial star, and Tod Browning, the director, have formed Co-Artistic Productions in star Miss Roland under Browning’s direction.

“Extravagance” will be the initial production, and it will be filmed at the P. R. O. studios, according to the announcement.

Miss Roland is one of the best known stars on the screen having appeared in a number of Pathé serials and several features. Mr. Browning has directed many successful productions, notably for Universal.

Sigrid Holmquist Signs with Chadwick

Sigrid Holmquist, international star, has been signed by Chadwick Pictures Corporation for a principal role in “Meddling Women,” which will be produced entirely by Ivan Abramson and Edmund Lawrence.

Lionel Barrymore, who is now starring in “Laugh Clown Laugh” at the Belasco theatre, New York city, will head the cast of players. Another star who will also appear in “Meddling Women,” is Daiznar Godowsky.

The engagement of Miss Holmquist was consummated this week, contracts having been signed in Mr. Chadwick’s offices in New York.

“Meddling Women” is one of a series of twelve productions that Chadwick Pictures Corporation will produce and release in the independent market during 1924-25.

“King of Wild Horses”
Due April 13

“The King of Wild Horses,” the love story of an untamed stallion, will be available for showing on April 13. This is a Hal Roach feature produced under the direction of Fred Jackman.

The picture presents a beautiful black stallion in the title role. The cast includes Edna Murphy, Leon Barry, Pat Hartigan, Frank Butler, Charles Parrott and Sidney de Gray.

Universal Will Start on Race Track Story

Irving Cummings will start production at Universal City in a few days of Gerald Beumont’s Tia Juana race track story, “When Johnny Comes Marching Home.” Creighton Hale, Ethel Shannon and George Cooper will head the cast of players.

The story, originally published in the Red Book magazine, will be filmed as a feature production and released in five or six reel cough.

Vitagraph Names “Between Friends” Cast

President Albert E. Smith of Vitagraph has announced the all cast selected for “Between Friends,” a picturization of Robert W. Chambers’ novel, which J. Stuart Blackton is producing at the Hollywood Studios.

Louis Tellegen has the principal role. Alice Calhoun is the leading feminine role. Others selected are Norman Kerry, Stuart Holmes, and Anna Q. Nilsson.

Scenes from “Nellie, the Beautiful Cloak Model,” Goldwyn’s Film Version of the Owen Davis Melodrama.
Grand Meeting Independent Producers on Coast

F OR the purpose of meeting inde-

pendent producers and signing up

with them for eighteen features and a

number of special productions, Samuel V.

Grande, President of the Grand-Asher Distri-

bution Corporation, accompanied by Edward M. James, attorney for the

organization, arrived in Hollywood in New

York this week.

According to Mr. Grand, the system of distribution which will be put into effect
d by Grand-Asher Distribution Corporation is a development of a

improvement upon that recently outlined by General Manager Samuel Bischoff.

On or before March 15th, he states it will

be in full working order and will

afford practically 100 per cent distribu-

tion for independent productions.

Fox Starts Production on

"Circus Rider"

Production was started this week on "The

Circus Rider," the latest program feature in

which William Fox will star Charlie Jones.

William Wellman is directing this picture at

the Fox West Coast plant. "The story was

written by Louis Sherwin and the screen adap-

tation is the work of Doty Hobert.

Marian Nixon, who played opposite Jones in

"The Vagabond Trail," will which will be re-

leased March 9th, also has the leading femi-

nine role in "The Circus Rider." The others in

the cast include: Jack McDonald, Ray Hal-

lor, Margaret Eaton and George Romain.

Le Saint Chosen to Direct

"Pal O'Mine"

Edward J. Le Saint has been chosen to

direct C. B. C.'s forthcoming production, "Pal

O'Mine" according to a report just received

from Harry Cohn on the coast. Mr. Le Saint

has directed several of C. B. C.'s feature pro-

ductions in the past, including "Innocence," "Discontented Husbands" and "The Marriage Market.

Foreign Rights Sold for

"Floodgates"

John L. Russell, President of Lowell Film

Productions, Inc. announces that he has closed a

contract with David P. Howell, Inc., the

terms of which give that organization the

sole distribution rights to their picture

"Floodgates" for all territories outside of

the United States of America and Canada.

Two More by McDonald

For First National

J. K. McDonald, producer of "Penrod

and Sam," and "Boy of Many" will

make at least two more pictures for

First National under a new contract

awarded him by that company in recog-

nition of the success of his first two pro-

ductions.

The forthcoming story tentatively

titled "The Goof," is a comedy in which

Lloyd Hamilton and young Ben Alexan-

der will share starring honors. A direc-

tor is yet to be named.

Production on the third McDonald picture for First National will start as

soon as a cast is assembled.

Fitzmaurice Starts Work on

"Cytherea"

Following the arrival on the coast of Lewis

Stone, Alma Roberts, Irene Rich and Con-

stance Bennett, George Fitzmaurice has

started "shooting" the Joseph Hergesheimer

novel, "Cytherea" at the United Studios.

In accordance with Samuel Goldwyn's recently

announced policy of confining his pro-
duction to the Pacific Coast, Mr. Fitzmaurice has established permanent producing

headquarters at the United plant where the

majority of western-made First National

pictures are produced.

The new adaptation of "Cytherea" has been

finished by Frances Marion and the pictur-

ization will be staged in its entirety in Southern California where the necessary locales of

the story can be reproduced effectively.

Robert Schable continues with Fitzmaurice as

business manager as do Arthur Miller, chief photographer and Sheridan Hall, assist-

ant directors. Ben Carré, recently art direc-
tor for Joseph M. Schneck Productions, has

been engaged by Fitzmaurice in a similar capacity.

Rau is Again Managing

Universal Units

"Billy" Rau, veteran unit production man-

ager at Universal City, who for months has

been absent from his desk on account of ill-

ness which necessitated weeks in the hospital and a long trip to regain his health, is again managing units at Universal City. He

resumed his old desk last week.

Rau will manage two units, one to be

the Robert Hill unit, producing LaPrallant

plays. Another, directed by Edward Laemmle, featuring Billy Sullivan in "Fast Steppers" series adapted from Gerald Beaumont's rac-

ing stories. The other two have not yet been assigned.

Marie Prevost, Monte Blue

Sign with Warners

Co-incident with the announcement of an

even larger production schedule for the year

1924-25 than the eighteen features outlined

under the 1923 program comes word from the

Warner Brothers studio that Marie Pro-

vost and Monte Blue, whose contracts expired this month, have been signed to new con-

tracts covering a period of years.

"Yankee Consul" Composer

Directs at Premiere

Dr. Alfred G. Rohn, composer of the melodies in the original musical comedy, "The Yankee Consul," directed the Central theatre

orchestra in New York at the Broadway pre-
miere of Douglas MacLean's picture of the

same name. All of the song hits of the original production were played. MacLean

expressed his appreciation in a wire to Dr. Rohn.

GIRLS' GLAD RAGS NIGHT. T. N. T. MARCH 29.

TO THE LADIES. T. N. T. HOTEL ASTOR, MARCH 16.

BAD TIME STORIES AT 8. T. N. T. ASTOR.

DON'T BE LATE. T. N. T. Soup at 7. MARCH 29.

Selznick Fixes Release

Dates on Features

T HE Selznick Distributing Corpora-

tion announces that release dates, have been set on the following features, to be issued within the next month:

February 23—"Flapper Wives," the

Jane Murfin production with Rockcliffe

Fellowes. May Allison, Vera Reynolds.

Edward Horton, Harry Meotayer, Wil-

liam V. Mong and Brawn, son of Strong-

heart.

March 8—"Pagen Passions," by Grace

Sanbonman, Mitchell. Wyckham

Standing, Rosemary Theby, June El-

vidge, Tully Marshall and Raymond Mc-

Kee.

March 15—"The Right of the Strong-
est" a Zenith picture with E. K. Lincoln,

Helen Ferguson, Tully Marshall, June

Elvidge, George Siegmann and Tom

Santschi.

Talmadge Studios Leased

by Chadwick

Announcement was made this week by I. E.

Chadwick, President of Chadwick Pictures

Corporation, of the leasing by that independ-

ent producing and distributing firm of the

former Talmadge studios, East 48th street,

New York City.

There the eastern unit of the Chadwick producing organization will turn out four of the twelve productions slated for release in the

independent market during 1924-25. The

first to be "Meddling Women" starring Lionel Barrymore. It will be started

next week.

Ivan Abramson will make this picture.

John Gorman, who signed with Chadwick to produce a series of four specials, has selected "The Painted Flapper" for his first vehicle.

Lewis Allan Browne has been engaged to write the continuity.

De Luxe of "Happy Gets

"Lost in Big City"

"Lost in a Big City," the Arrow Special

starring John Lowell and featuring Jane

Thomas and Baby Ivy Ward, has just been

secured by the De Luxe Film Company of

Philadelphia for Eastern Pennsylvania,

Southern New Jersey and Delaware. De

Lux is working out an extensive exploita-

tion campaign for the larger places in the

territory which will include the personal ap-

pearance of Baby Ivy Ward.

Warren Joins Paramount

Sales Board

F AMOUS PLAYERS-LASKY COR-

PORATION announces the en-

gagement of F. B. Warren, effective

immediately. Mr. Warren will have a seat on the sales board of the company, which is headed by S. R. Kent, General

Manager of Distribution, and will serve in a consulting capacity in the merchan-

dising end of the company's business. He

was one of the original vice-presidents of Goldwyn at the time of its formation and

later the chief operating executive of As-

sociate Producers.
Three Universal Jewels for Spring Release

UNIVERSAL has definitely scheduled three big Universal Jewel productions for Spring. They are "Fools Highway," the Mary Philbin picture, "The Law Forbids," the second feature production with Jean Parker, and "The Storm Daughter," Priscilla Dean's last Universal picture.

These Jewels will afford one release a month by Joseph H. Seideman, acting manager of the foreign department of the Famous Players-Lasky Corporation. Dr. Page, the acting prime minister of Australia, has just issued a proclamation designating the month of March as "Paramount's Greatest Movie Season" and has urged all of the citizens of the country to join the Paramount organization in its campaign for better motion pictures.

New Salesmen Named on Hodkinson Staff

The Hodkinson Corporation announces the appointment of "Doc" Smith, former salesman for Pathé and Universal, as a member of their field organization in the Pittsburgh territory, and the appointment of Henry Wikinson, former Buffalo branch manager for Realart, as a member of the sales staff in Hodkinson's Buffalo branch.

Will Reproduce Battle of San Juan Hill

The battle of San Juan Hill will be reproduced in the picturization of the romantic life of Theodore Roosevelt, according to announcement by A1 Golding who will direct the production. It is said that approximately two thousand ex-soldiers will be used in the battle scene. Release of the picture will be through United Producers and Distributors.

Record First Runs Claimed For "Lilies of Field"

ILLIES OF THE Field," the initial production of Corinne Griffith pictures, distributed by First National Pictures promises to surpass records for simultaneous first runs, according to First National. This picture, with Corinne Griffith and Conway Tearle in the featured roles, was completed seven weeks ago. Its general release date has been set for the third week in March. According to the First National Home Office, fully one hundred first run theatres will present the picture beginning March 16th.

Paramount and Hodkinson Exchange Stars

Under a temporary exchange arrangement between the Hodkinson Corporation and Famous Players-Lasky, Betty Compson will return to Los Angeles to appear in a Paramount production under the direction of James Cruze, while Lois Wilson will be loaned to the Hodkinson Corporation to star in a Universal production story, "Another Scandal," to be produced at Miami, Florida, under the direction of E. H. Griffith.

Betty Compson will leave for the coast immediately after completing the film "Miami" now being made in Florida for release through the Hodkinson Corporation, and under the agreement she will return East when the James Cruze picture is completed. She will star in a picture for the Hodkinson Corporation, under the direction of E. H. Griffith.

Miss Wilson is now appearing opposite Randolph Valentino in "Monsieur Beaumarte" and as soon as the production is completed she will leave for Florida to begin work in "Another Scandal."

Two Fox Specials Being Edited on Coast

Two William Fox special productions scheduled for early release are now being edited at the Fox West Coast Studios, "The Arizona Express" and "The Plunderer."

"The Arizona Express" is a Tom Buckingham production adapted from the stage melodrama by Lincoln J. Carter, David Butler and Pauline Starke having the leading roles. It will be released March 28th. "The Plunderer," a Georgia Cosmo production, is a picturization of the novel by Roy Norton. Frank Mayo and Evelyn Brent are the featured players. This picture will be released on March 30th.

Keaton Progressing With "Sherlock Junior"

Buster Keaton reports progress with his latest feature length comedy for Metro, "Sherlock Junior." Keaton is directing the picture, which was written by John Haves, Joe Mitchell and Clyde Bruckman. It is a Joseph M. Schenck production.

Included in the cast are, Kathryn McGuire, Ward Crane, Jane Connolly, Erwin Connelly, Dial Keaton, Fred Pontier, Horace Morgan, George Davis and Ruth Holley.

New Theories Are Claimed For "Visions"

Final scenes are being shot by United Producers and Distributors at the Hollywood Studios on a picture being made under the working title of "Visions." It is said by the producers that the picture is being made under a new theory, by which they hope to revolutionize the industry.

Delbert E. Davenport is the inventor of new processes said to be involved. He is an executive of United Producers and Distributors. Previews of the picture will be given in Los Angeles and New York in the near future.

JOIN THE SOUP CHORUS AT 7 T. N. T. MARCH 29
MAKE IT SNAPPY—SOUP AT 7 T. N. T. ASTOR

William Farnum Signs Long Paramount Contract

WILLIAM FARNUM, one of the best known screen and stage stars, has signed a long-term contract to star in Paramount pictures. It was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Farnum, who has been resting for the last year, will leave for Hollywood Thursday to begin work on his first picture. The title has not yet been announced, but Mr. Lasky made it known that the picture will be produced by Wallace Worsley, whose latest production, "The Hunchback of Notre Dame," has been acclaimed as one of the biggest successes of the season.

"Wandering Husbands" New Hodkinson Title

"Wandering Husbands," is the final title selected for the second James Kirkwood-Lilla Lee production in the series of Hodkinson releases.

The working title of this picture, "Love and Lies," was originally scheduled for its release date but owing to a similarity to the title of a production already on the market, it was deemed advisable to change it to a name more distinctive.

"Wandering Husbands" will follow "Love's Whirlpool."

Metro Picture Features Film Carnival

One of the important features of the Film carnival at the Plaza Hotel last week was the presentation in the Plaza projection room of the technicolor reel of a Metro picture, "The Uninvited Guest" which is released this month. Miss Jean Tolley who appears in "The Uninvited Guest," made a personal appearance after the presentation and related some of the incidents of production.

Cosmopolitan Releases "Great White Way"

"The Great White Way," Cosmopolitan's surprise picture which has played for three months at the Cosmopolitan Theatre, New York, closing its engagement last week, was released on Saturday, February 16th, for general presentation in the leading cities of the country.

Goldwyn to Make Second "Potash, Perlmutter"

SAMUEL Goldwyn, releasing through Associated First National Pictures, Inc. left New York last Sunday for Los Angeles where he will produce a second "Potash and Perlmutter."

This second production titled "Potash and Perlmutter in Hollywood" will bring Abe and Mawruss back to the screen in a film version of the popular series of "Potash and Perlmutter" stage plays. Montague Glass' stage play which depicts the famous partners engaged in the complexities of the motion picture business.

Director, cast and scenario writer will be announced when Mr. Goldwyn arrives on the Coast.
With First Run Theatres

NEW YORK CITY

Capitol Theatre—
Film Numbers—Scaramouche (Metro).
Musical Program—Prologue to feature, in two scenes (Divertisements).

Mark Strand Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), Mark Strand Topical Review, Selected.
Musical Program—Prologue to Feature (Mark Strand Ensemble) Solo (Organ), Prelude (Orchestra).

Rialto Theatre—
Film Numbers—Shadows of Paris (Paramount), Rialto Pictorial (Selected), Temple Dance and Bubble Dance (Phono-film), My Friend (Educational).
Musical Program—'Robespierre' (Overture), 'Caro Nome' (Soprano Solo), 'Collegiate Cake Walk' (Divertisment).

Brooklyn

Mark Strand Theatre—
Film Numbers—The Marriage Circle (Paramount), Mark Strand Topical Review (Selected).
Musical Program—'Evolution of George M. Cohan,' including 'I'm a Yankee Doodle Dandy,' 'Mary Is a Grand Old Name,' 'Till My Luck Comes Rolling Along,' 'It's a Grand Old Flag' and 'Over There,' (orchestra, chorus and ballet). 'Viennese Impressions,' including 'The Old Refrain,' 'Vienna Beauties,' 'Paradise' and 'Aug Wiederschein' (Prologue to feature).

CHICAGO

Chicago Theatre—
Film Program—Painted People (First National) Literary Digest (Hodkinson) News Weekly, Flying Finance (Educational).
Musical Program—'La Bohème,' (Overture) The Ritz Quartette singing, 'Easy Melody.' 'Way Down Youder in the Corn Field,' 'Old Folks,' and 'The Gospel Train.' (Specialty) 'I wonder Who's Dancing With Her Now.' (Organ) 'At Valley Forge.' (Presentation).

Tivoli Theatre—
Film Numbers—(Assoc. Exhib.) Weekly, Digest, Scenes, Going Up, About Face, (Educational) Musical Program—'Slavische Rhapsodie,' (Overture) 'Blue Grass Blues,' 'The Great Lover,' (Presentation) 'The One I Love Belongs To Somebody Else.' (Organ Solo).

Riviera Theatre—
Film Numbers—Why Worry, (Pathé) Musical Program—'American Fantasy,' (Overture) 'In a Rose Bower.' (Presentation)

Roosevelt Theatre—
Film Numbers—Scaramouche, (Metro).

Woodlawn Theatre—
Film Number—The Humming Bird, (Paramount) New Weekly, (Pathé) Topics of the Day, (Pathé) No Noise, (Pathé) Musical Program—Climps from the Jazz Bag, (Overture) Xylophone Solo, Musical Bon Bons, (Specialty)

Mickey's Theatre—
Film Numbers—Fun From The Press, (Hodkinson) Pied Piper, (Paramount) Aesop Fabule, (Pathé) Musical Program—'Chopiniana,' (Overture) 'George Washington' (Presentation) Prologue from 'Faglaccia,' (Specialty) 'A Grecian Legend.' (Presentation)

Stratford Theatre—
Film Numbers—Weekly, (Pathé) The Humming Bird (Paramount) No Noise, (Pathé) Musical Program—'I Love You,' 'Every Night I Cry Myself To Sleep Over You,' (Overture), Brooks & Ross, (Specialty) 'On The Radio,' (Organ Solo).

Randolph Theatre—

NEWARK

Branford Theatre—
Film Number—Name the Man (Goldwyn), Sunday Calm (Pathé), Topics of the Day, (Pathé), Branford Review of Events (Selected).

Musical Program—'Hunting Scene,' (Overture) Masa's in de Gold, (Goldwyn) and 'Old Black Joe,' (Baritone Solo).

LOS ANGELES

Grantman's Metropolitan Theatre—
Film Numbers—The Love Master, (First National) India! the Sailor (Universal), Musical Program—'Raymond,' (Overture) 'Faust,' (Popular Presentation).

Grantman's Million Dollar Theatre—
Film Numbers—The Humming Bird, (Paramount), Musical Program—Overture from 'Mignon' and 'Miss Ecton & Album,' Film Numbers—Under the Red Robe, (Cosmopolitan), One Lucky Night, (Pathé), Musical Program—Musical Scene for Feature.

Lowt's State Theatre—
Film Numbers—Twenty-One, (First National), Uncle Sam (Selected), Pictorial Review Musical Program—Selections from 'Madame Sherry' 'Grannie Blossoms' (Musical Comedy with Kneikerbocker Syncopeators).

NOW AND ALL NEXT WEEK:

A PICTURE THAT SAVES THE COUNTRY BY STORM

Three weeks' breathless interest, imperishable notes that are epic events to read again.

A MIGHTY LOVE STORY

With unforgettable adventure, with stirring, heart-stirring lyric music.

ON THE JAZZ AGE

A thrill of the night! a pet of the after-sunset stars that will hold you breathless to the very ending times.

PEASANT MAD

Adapted from the Scotch folk song 'The Valley of Crichton.' It is a symphony of life, a gushing, churning你们和行

HUNTLEY GORDON MARY ALDEN WILLIAM MALLORY WILLIAM H. MILLER, WARD ALDEN, PHIL GORDON W. H. MILLER, WARD ALDEN PHIL

1720 W. 77th St. 

Stirring hand drawn ads on "Pleasure Mad" (Metro) at the Strand Theatre, Des Moines.
California Theatre—
Film Numbers—The Great White Way (Cosmopolitan), Magazine News.
Musical Program—"Light Cavalry" (Overture), "Serenate" (Orchestra).
Mission Theatre—
Film Numbers—The White Sister, (Metro).
Musical Program—"Kanemori Ostrous" (Orchestra).
Clune’s Theatre—
Film Numbers—George Washington, Jr., (Warner Bros), Don’t Ever Do It, (Educational).
Musical Program—"When You and I Were Young Maggie" (Organ Solo).
Hillstreet Theatre—
Film Numbers—Madness of Youth (Fox), Cap’n Kidd (Serial), Universal Comedy, International News, Aeop Fable (Pathé). Musical Program—Vaudeville.
Grauman’s Hollywood Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.
Criterion Theatre—
Film Numbers—Scaramouche (Metro), continued.
Tally’s Theatre—
Film Numbers—When a Man’s a Man (First National), My Friend (Educational). Musical Program—Vaudeville.
Miller’s Theatre—
Film Numbers—Through The Dark (Cosmopolitan), Uncensored Movies, (Pathé).

MUSICAL PROGRAM

Musical Program—Selections from "Porgy and Bess" (Overture), "When Irish Eyes Are Smiling" (Orchestra).

SALT LAKE CITY

American Theatre—
Film Numbers—A Woman of Paris (United Artists), From News, Felix the Cat (S. R.) Fun From The Press (Hodkinson).
Kineuma Theatre—
Film Numbers—St. Elmo (Fox), Quiet Kidding (Universal), International News, Topics of the Day, (Pathé).
Paramount-Empress Theatre—
Film Numbers—Fashion Row (Metro).
Paramount-Marquis Theatre—
Film Numbers—Shadows of Paris, (Orchestra), (Pathe News).
Missouri Theatre—
Film Numbers—Shadows of Paris (Paramount), Pathe Comedy. Missouri Magazine.
Musical Program—Special stage presentation, "Queen of Shelba" and "Sweet Butter" (orchestra), "Chansonna" and "When Its Night Time in Italy" (Organ Solo).
King’s Theatre—
Film Numbers—The Rendevous (Goldwyn), International News, Felix Cat Cartoon, (Fine Arts S. K.), The Weaking, (Fox). Musical Program—Orchestrical and organ numbers.
Rivoli Theatre—
Film Numbers—Jack O’ Clubs (Universal), Universal News, Fun From the Press (Hodkinson), Universal Comedy, Felix Cat Cartoon (S. R.), "Little Liberty Theatre—
Film Numbers—The Shadows of the East (Fox), The Weaking (Fox), Fox and Educational News. Musical Program—Orchestrical and organ numbers.

ROCHESTER

Eastman Theatre—
Film Numbers—The Marriage Circle (Warner Bros), Olympic Mermaids (Pathé), Eastman Theatre Current Events, (Selected). Musical Program—"Overture" from The Nutcracker Suite (Overture), Prologue from "Pagliacci" (Specialty), "Capriccio" (Three Flutes).

INDIANAPOLIS

Colonial Theatre—

CINCINNATI

Capitol Theatre—
Film Numbers—The Eternal City (First National) Capitol News Magazine Program—Orchestra. Walnut Theatre—
Film Number—Little Old New York (Cosmopolitan) continued, Pathe News, Aeop Fable (Pathé), Musical Program—Orchestra.
Gifts Theatre—
Film Number—Richard the Lion Hearted (Allied Fr. & D.) continued, Fun From The Press (Hodkinson).
Strand Theatre—
Film Numbers—Maytime Preferred Pathe News, Aeop Fable (Pathé).
Lyric Theatre—
Film Number—The Humming Bird (Paramount) International News.

ST. PAUL

Capitol Theatre—
Film Numbers—Shadows of Paris (Paramount) Capitol Snickers (Selected) Capitol Digest (Selected) Neck and Neck (Educational).

ST. LOUIS

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—Little Old New York (Cosmopolitan). Musical Program—Special orchestrical music score, "Dawning," "I Love Mizzoura" (Organ). Delmonico Theatre—
Film Numbers—Fashion Row (Metro), International News, Fun From the Press (Hodkinson). Musical Program—Band Box Girls Reccessional Orchestral numbers.
Missouri Theatre—
Film Numbers—Shadows of Paris (Paramount), Pathe Comedy. Missouri Magazine.
Musical Program—Special stage presentation, "Queen of Shelba" and "Sweet Butter" (orchestra), "Chansonna" and "When Its Night Time in Italy," (Organ Solo).
King’s Theatre—
Film Numbers—The Rendevous (Goldwyn), International News, Felix Cat Cartoon, (Fine Arts S. K.), The Weaking, (Fox). Musical Program—Orchestrical and organ numbers.
Rivoli Theatre—
Film Numbers—Jack O’ Clubs (Universal), Universal News, Fun From the Press (Hodkinson), Universal Comedy, Felix Cat Cartoon (S. R.), "Little Liberty Theatre—
Film Numbers—The Shadows of the East (Fox), The Weaking (Fox), Fox and Educational News. Musical Program—Orchestrical and organ numbers.

KANSAS CITY

Newman Theatre—
Film Numbers—The Eternal City (First National), Newman News and Views (Pathé and Kinograms). Musical Program—"II Trovatore" (Overture), Bernard Ferguson and Helen Newitt (Vocal), Karl Kary, Raymond and Lyce (Society Entertainers), Novety Singing Orchestra, Recessional (Pathé).
Liberty Theatre—
Film Numbers—Rosita (United Artists), Girls Will Be Girls (Universal) International News. Musical Program—Special Selections (Overture), Waltz Song (Baby sopranos), Recessional (Organ Solo).
Royal Theatre—
Film Numbers—In The Palace Of The King (Goldwyn) Royal Screen Magazine (Pathé and Kinograms). Musical Numbers—Atmospheric Selections (Overture), Recessional (Organ Solo).
Mainstreet Theatre—
Pantages Theatre—
Film Numbers—Pleasure Mad (Metro), Pathé News. Musical Program—Selections (Overture), Recessional (Organ Solo).
March 1, 1924

Musical Program—"The Beautiful Galatea" (Overture) Leigh and Plant. (Novelty Music) "Gianina Mia from "The Butterfly" (Soprano solo). "Spring Song" (Organ solo).

SAN FRANCISCO


California Theatre—Film Number—Pairing Fences (Cosmopolitan) Here and There (Educational) International News. Musical Program—"Martha" (Overture) "I Hear You Calling Me" (Vocal) "Evening Star" (String Bass Solo) "Big Rig" (Quartette) Violin Solo.

Granada Theatre—Film Numbers—Heritage of the Desert (Paramount) So That's Hollywood (F. B. O.) Fox News. Musical Program—Selections from "Faust" (Overture) Meditation from "Thais" (Vocal) "Sittin' In A Corner" "You're In London With Everyone" (Vocal) "American Patriot" Under the Chandelier (Russian Ballet and Singing).

Cameo Theatre—Film Numbers—Jack O' Chuls (Universal) Quit Kiddin' (Universal) International News. Musical Program—"Irish Moon" (Overture) "Cohan Medley" (Selection by San Francisco Police Quartette).


SEATTLE

Blue Mouse Theatre—Film Numbers—Scaramouche (Metro) continued.

Coliseum Theatre—Film Numbers—Boy of Mine (First National) Fun From The Press

BUFFALO

Shea's Hippodrome—Film Numbers—Big Brother (Paramount) Going Up (Associated Exhibitors) Current Events (Pathé and International News). Musical Program—"The Bartered Bride" (orchestra overture) Vocal selections by Frank Corbett.

LaFayette Square Theatre—Film Numbers—You Can't Get Away With It (Fox) "Sumb" Pollard comedy. Current Events (Fox News). Personal appearance of Mrs. Sidney Drew. Musical Program—Selection from "Lolly Pop" (orchestra) "Mind My Own Business," (Comedy organ number).

Loew's State Theatre—Film Numbers—The Man Life Passed, by (Metro), The Speeder (Educational) Current Events (Pathé News).

Musical Program—Medley of Popular American Orchestrations.

New Olympic Theatre—Film Numbers—April Showers (Preferred) The Mandarin (comedy) Current Events, (International News)

Musical Program—Old time Irish Songfest by Charles Sanders, vocalist and William Wriges, organist.

Palace Theatre—Film Numbers—Salome, (United Artists) first half; Mama Vanna, (Metro) last half.

Shea's North Park Theatre—Film Numbers—Little Old New York (Cosmopolitan) (first half), Ranged Lips (Metro) last half; The Chronological America, Columbus (Pathé), Current Events, (Pathé and International News).

OMAHA

Strand Theatre—Film Numbers—Pied Piper Malone (Paramount), About Face, (Educational), Current Events, (Fox News).

Musical Program—"I Wonder Who's Dancing With You Tonight," (baritone solo) "Poet and Peasant" (Overture).


World Theatre—Film Numbers—Purple Highway (Famous Players), Cowed Sleuth (Universal), Shooting the Earth (National), Musical Program—Six acts of vaudeville. "Hoolio Hoo," (Organ solo).

Empire Theatre—Film Numbers—Lucky (S. R.) Watch Papa (Universal), Gump Comedy No. 1 (Universal), Ogling Ogre (Educational).

State Theatre—Film Numbers—Rendezvous (Goldwyn), One Spooky Night (Paramount) Fun From the Press (Hodkinson) International News.

Musical Program—"Maybe She'll Write Me" "She'll Phone Me, Maybe She'll Radio" and "Why Did I Kiss That Girl?" (Band numbers), "12 O'Clock at Night" (Vocal) Special score of all-Russian numbers (orchestral).

Paris Theatre—Film Numbers—The Love Master (First National) Such is Life (Universal) Fun from the Press (Hodkinson) Kinograms.

Musical Program—"Poet and Peasant" (overture), "The Whistler and His Dog," "Mamma Goes With Papa." (Jazz).

Reade's Hippodrome—Film Numbers—Mother to Guide Her (Fox), Leather Pushers (Universal), International News.

Musical Program—Selections from "The Music Box Revue" (overture).

ALTOONA

Wurlitzer's—Film Numbers—A Breathless Moment (Universal), You're Next (Universal), International News.

DE SOTO

Des Moines Theatre—Film Numbers—Neptune the Man (Goldwyn), News (International), Wide Open (Educational).

Musical Program—Overture.

ALTOONA

Wurlitzer's—Film Numbers—A Breathless Moment (Universal), You're Next (Universal), International News.

DE SOTO

Des Moines Theatre—Film Numbers—Neptune the Man (Goldwyn), News (International), Wide Open (Educational).

Musical Program—Overture.

State Theatre—Film Numbers—Rendezvous (Goldwyn), One Spooky Night (Paramount) Fun From the Press (Hodkinson) International News.

Musical Program—"Maybe She'll Write Me" "She'll Phone Me, Maybe She'll Radio" and "Why Did I Kiss That Girl?" (Band numbers), "12 O'Clock at Night" (Vocal) Special score of all-Russian numbers (orchestral).

Paris Theatre—Film Numbers—The Love Master (First National) Such is Life (Universal) Fun from the Press (Hodkinson) Kinograms.

Musical Program—"Poet and Peasant" (overture), "The Whistler and His Dog," "Mamma Goes With Papa." (Jazz).

Reade's Hippodrome—Film Numbers—Mother to Guide Her (Fox), Leather Pushers (Universal), International News.

Musical Program—Selections from "The Music Box Revue" (overture).

Standard Theatre—Film Numbers—A Breathless Moment (Universal), You're Next (Universal), International News.

NEW IOWA

Des Moines Theatre—Film Numbers—Neptune the Man (Goldwyn), News (International), Wide Open (Educational).

Musical Program—Overture.

Strand Theatre—Film Numbers—Big Brother (Paramount), Kinograms (Educational), Hot Sparks (Educational), Musical Program—"Easy Melody," "When Lights Are Low" (Vocal Solo).

Rialto Theatre—Film Numbers—The Extra Girl (Pathé), Please Arrest Me (S. R.), Capitol Theatre—Film Numbers—Our Hospitality (Metro), Musical Program—Revue.
An example of the sort of managerial thoughtfulness that pays was given recently by Manager Oral D. Cloakey of the Regent theater, Ottawa, while the crowd was waiting for the second evening performance of "The Hunchback of Notre Dame."

The night was bitterly cold as hundreds of people were lined up in a queue from the entrance of the Regent, the lobby of which is comparatively small, so that the expectant patrons could not be accommodated within the outer doors, and when Manager Cloakey sized up the situation he immediately sponsored a "treat on the house."

He got into touch with the proprietor of the Belmont Pharmacy, just across the street, ordering "all the coffee that the crowd wanted."

The hot drinks were soon forthcoming, individual cups and saucers being provided on trays which attendants carried down the line. At first the people in line were shy and did not seem to quite catch the offer until Manager Cloakey announced that the coffee was being presented as a special treat by the Regent theater without charge.

Eventually 200 cups were dispensed and, literally, many warm friends were made for the theater by the kindly act. The people stuck to their waiting after they had had the hot drink, and Manager Cloakey believes that, apart from the advertising value of the treat, many of the people continued to wait for admission who otherwise would have decided that it was too cold to do so.

An unusual added attraction was the appearance nightly of the entire choir of the Basilica, the large French Roman Catholic church of the Canadian Capital.

When you're selling pictures, don't forget to sell your theatre as a community institution.

AN NOTEWORTHY piece of community service on the part of theatre managers in Toledo has come to our attention, done in connection with National Thrift Week.

The Toledo Blade each year gets behind this movement energetically, and this year its campaign consisted of four pages of advertising. One of these was on the day designated as "Share-With-Others Day," and urged systematic giving to schools, churches, hospitals and the like. W. E. Myers, advertising manager of The Blade, realized that if the page were underwritten by these institutions themselves, it would have little effect, since such a message would have to come from disinterested parties. He decided to approach the theatres, in company with the theatre man on the Blade staff.

The result was that the page was oversubscribed in a few hours. There was no theatrical advertising on it; merely the notation that the page was paid for by the Alhambra, B. F. Keith's Ohio, Empire, Loew's Valentine, Pantheon, Princess, Rivoli, Savoy, Horater's Temple, World and The Toledo theatres.

This sort of public spirited activity goes a long ways toward establishing the theatre in the community and overcoming the effect of unfavorable publicity.

Any one that is now or if it's never been done in your town.

FOR the purpose of issuing instructions to members of the theatre staff, correcting errors and carelessness, and making each person feel his full responsibility, Manager E. D. Turner of the Imperial theatre, Asheville, N. C., has worked out an admirable memorandum system.

Turner believes that sending a general notice from the manager's office and allowing it to filter through the department heads, or posting it on the bulletin board, does not carry sufficient weight, because the notice or instruction is after all only general, and loses its force.

When he is obliged to issue instructions he has an original and a sufficient number of copies made to reach every employee in the theatre. The original goes with the carbon copy, and serves as sort of receipt, so that in Turner's file he knows that every member of the staff has received the instructions, because the original, which is returned to him, is stamped carbonized.

In turn, everybody in the theatre has a binder, in which they keep the instructions under the classifications by which they are issued. That is to say, there are three classes of instructions. The first is known as general. It defines the policy of the theatre in relationship to the patrons, and in regard to the type of entertainment that the house is specializing in. The instructions in this classification are permanent. Every member of the staff is required to know them, and every new addition to the staff must learn them before being regarded as a permanent member of the theatre organization. This is a strict rule.

The second classification is known by Special Instructions, and covers breaches in theatre discipline, such as leaving a post without relief, failing to report exit lights out, or some weakening of the chain in a particular spot. No names are ever mentioned on this type of memo, but the instruction carries a polite reminder that a repetition of the offense will mean dismissal.

Memo Instructions is the third of the series. These are issued when there are last-minute changes in the program requiring a revision of the usher's schedule because of the consequent change in the running time of the show. They are "spot" notices taking effect only over a given time.

This system, according to Turner, has welded his organization together. When everybody in the theatre knows what is expected of him, and those around him, he can work intelligently and with a sense of responsibility possible to achieve no other way.

White space costs as much money as the other kind, but it's worth it.

THERE is perhaps nothing more effective, when it is desired to make an extra "flash" in the lobby, than the building of a set-piece on the order of a small stage. It is really an amplification of the silhouetted shadow box idea, with all the effectiveness of that form of display plus the added value of size.

Elaborate lobby piece used by the Hamilton theatre, Lancaster, Pa., on "Potash and Perlmutter" (First National).

Such displays need not be especially expensive. The principal item of labor, and if the exhibitor is himself handy with the brush so that he can do the work himself, the cost is little, for the compo board, light sockets, and other paraphernalia can be used repeatedly.

The display here shown is that built by the management of the Hamilton theatre, Lancaster, Pa., during the showing of "Potash and Perlmutter."

Built of compo board, it was ingeniously painted so as to present an artistic appearance. The stage was built in the center, and posters of the fashions models and dancers were cut out and mounted to decorate this space. Turrets at each side contained cut-outs of Abe and Mawruss, each holding a telephone. All around the stage, turrets and the platform in front were rows of lights, producing a brilliant effect that could not be passed by.
AND Ours

An idea of this sort might be supplemented by the loud speaker idea, having, instead of the familiar phonograph, a man at the other end of the wire quoting some of the sayings of Abe and Mawruss culled from the subtitles of the picture.

* * *

Good pictures are the fuel in the gas tank, but overexploitation is the lubricator that keeps it running along smoothly.

* * *

NOW and then a real human interest angle develops in connection with a publicity stunt that gives it an unexpected "kick." Such a one happened the other day in Toronto during a popularity contest.

Manager J. Bernstein of Loew’s theatre, Toronto, was conducting the familiar "Popular Shop Girl" contest to publicize his showing of "Only a Shop Girl."

The winner of the competition proved to be a 70-year-old widow who had been employed in a Toronto laundry since 1902. She won by a majority of 3,000 votes over her nearest competitor, an attractive young lady. Her candidacy met with popular favor and thousands of patrons who had never heard of her before cast their votes for her.

Toronto newspapers devoted prominent space to her victory, giving the details of her life. It developed that she had been born in Toronto, near the place where she was employed, and had never been more than 45 miles from the city. Since the death of her husband, 23 years before, she had supported a grand niece and grand nephew.

She was given an overwhelming ovation when she stepped onto the stage to receive her $100 prize. Such a human interest angle gives a flavor to a stunt of this kind which it seldom possesses, and when such can be found it should be played to the fullest.

* * *

Send us that latest exploitation stunt of yours. If it’s worth doing, it’s worth passing along to the other fellow.

* * *

A BOUT a year ago, R. J. McLean of the Palace theatre, Washington Court House, Ohio, started a policy of using a permanent 24-sheet stand with changeable spaces for a three-sheet and four one-sheets. That it has proved profitable and successful is shown by the fact that he is still using it.

The latest attraction on which he used this 24-sheet stand was "Flaming Youths," but unfortunately the photograph was not suitable for reproduction here.

The board has a permanent white background, with the slogan in large letters: "You Always See a Good Show at the Palace." Borders have been printed on this background, in which the one-sheets and three-sheet are placed.

This stunt permits the use of a variety of paper; if desired, a one-sheet on a short subject may be used, or a special block one-sheet for an added attraction; there is an economy in paper, since only seven sheets are used, and the bill-posting problem is simplified and cheapened.

In addition, where a theatre desires to build up a permanent community prestige, there is a certain value in the uniform appearance of this board, week after week.

* * *

Have you used the German mark ballyhoo yet?

* * *

IT is often the simplest and least expensive stunt that brings the most publicity, an instance of which is shown by the recent experience of Manager Dewey Mousson of the Knickerbocker theater, Nashville, in utilizing over "Potash and Perlmutter." The idea, which is applicable to any comedy picture, was that of offering a prize to anyone who could sit through the picture without smiling. Those who wished to compete were given a special ticket, and were watched during the showing.

So much word of mouth publicity developed that Nashville merchants were glad to donate the prizes. Mousson saw to it that there were a few winners, and the publicity more than repaid him for the few passes.

MORE practical than many accessories, and filling a genuine need, something new in the line of advertising material has been gotten out by Film Booking Offices. This is a series of Special Merchandising Window Cards, to be issued on F. B. O. pictures.

The first samples to reach this desk is the series gotten out on "The Lullaby." There are six cards in the group, each designed to be used with a particular sort of window display. The cards are ready for use, the addition of the theatre imprint being optional, and easily done if desired.

Each card centers around a tie-up between Jane Novak, the star, and a particular line of merchandise. One, for instance, reads: "A Film Star’s Shoes. A film star must wear the best in shoes. Footwear that is not only in vogue but practical. We carry footwear for the entire family—mother, father and the children. See the Stylish ... worn by Jane Novak in "The Lullaby."” The billing of the picture is in red, occupying nearly the lower one-half of the card, and the other matter is printed in black, including a cut of the star.

The cards are of a convenient size, 11 x 14 inches, and the exhibitor should have little difficulty in placing them. They are nearer in appearance than the average hand lettered card, unless done by a professional and represent a considerable economy.

Even in the badly over-crowed town you’ll usually find at least one live showman who keeps his house filled regardless.

PLEASINGLY different from the usual run of advertising is the accompanying display on "Maytime," picture, by the way, which has been receiving somewhat more than the usual amount of artistic advertising.

The use of the eccentric style of drawing has resulted in ample white space within the figures themselves, and the hand lettering is light in tone. The ad has not been cluttered up with excessive billing credits, and the copy used has been well chosen.

The theatre name has been placed conspicuously at the top of the display, which ran three columns in width by seven and one-half in depth.

James’ Grand theatre, Columbus, Ohio, was responsible for the advertisement in question, which appeared in the Sunday issue of the Columbus papers, on the date of opening.

There is often a tendency in these hand lettered displays to use a fancy, "trick" lettering, resulting in an ad next to impossible to read, but this has happily been avoided here through the use of a plain, line letter.

* * *

U NUSUALLY far reaching in its scope, a new national tie-up has been arranged by the exploitation department of Metro. The concern involved is Vivadou, Inc., makers of beauty preparations, and the campaign will embrace all of the feminine stars appearing in Metro pictures.

The tie-up is already in effect. Full page ads on Barbara La Marr appear this month in Pictorial Review, Delineator, Vogue, Harper’s Bazaar, Red Book, Motion Picture Magazine and others, hooking up closely with "Thy Name is Woman."

Other players who will appear from time to time in this series are Mae Murray, Viola Dana, Alice Terry, Jean Tolley, Kathryn McGuire, Enid Bennett and Norma Shearer. The arrangements extend over a period of one year.

The manufacturer is having designed a series of window displays, tying up with each star and picture, which will be furnished to their dealers at the time of playing of the picture. Metro is informing exhibitors of the tie-ups, and Vivadou is writing its dealers, so that cooperation may be as close as possible. In addition, each package of the manufacturer’s products will contain a miniature booklet with pictures of the stars.
GOLDwyn-COSMO.

Name the Man—An intensely interesting picture that pulled well. (East.)

Unseeing Eyes—One of the best snow pictures yet produced, yet nothing exceptional outside of that. A little slow at times, and patrons were somewhat disappointed at Lionel Barrymore's performance. Business just fair. (West.)

In the Palace of the King—Opinions divided somewhat, but held up splendidly throughout run. (Middle West.)

Little Old New York—A great picture, but it was a bad week in town, and it did only fairly well. (Middle West.)

René—This picture did a fair week. Title attracted interest. Picture brought favorable and unfavorable comment from press and fans. (Middle West.)

FOX
You Can't Get Away With It—Poor picture. Business fair. (Middle West.)

Kentucky Days—Great picture. (East.)

Camel Kirky—Just an average picture which held its own and nothing more. (Middle West.)

The Governor's Lady—An excellent film. Well received. Good receipts. (Middle West.)

Cupid's Fireman—A good picture but the wrong title. Business was pretty good. (Middle West.)

Mile-a-Minute Romeo—Excellent Mix picture. (East.)

South Sea Love—An entertaining little picture, revolving on rather a well-worn theme. Did a very nice business however. (West.)

FIRST NATIONAL
Twenty-One—Attendance for the week was better than the average. (Middle West.) Patrons were glad to see Richard Barthelmess get away from the costume picture and return to a modern story. This one was well liked and did a very pleasing business. (West.)

Black Oxen—Big attraction that drew large audiences and sent them away satisfied. (Middle West.)

This picture attracted very good houses, due to reputation of book large advertising campaign, and popularity of the star. Picture itself was well liked by some, but others did not care for it. Held over for the start of a second week, however. (West.)

Her Temporary Husband—Pleased our audience and in connection with anniversary week, it did big business. (Middle West.)

METRO
Scaramouche—On second week's showing the box office showed a return that warmed the heart. Everybody liked it. Was shown at smaller theatre. (Middle West.)

Rouged Lips—Very good and considered Mae Murray's best. Box office receipts very good. (West.)

In Search of a Thrill—Fair picture. Business fair. (Middle West.)

The White Sister—Picture is loaded on all sides. It is doing satisfactory business, but nothing startling. (Middle West.)

Pleasure Mad—This picture is the sort that appeals to those who like the elaborately gowned kind. It was good and did a very good week. The weather was also favorable. (Middle West.)

PARAMOUNT
Himming Bird—Many considered this best thing Gloria Swanson has done. She has a large local following and they all supported her royally. (Middle West.)

Pied Piper Malone—Thomas Meighan always draws well here. The picture played to a good week's attendance. (Middle West.)

Platonic Barriers—Better than average picture of its kind. Played to average business. (Middle West.)

RAGGEDS OF RED GAP—An entertaining picture, well acted and mounted. Well liked by patrons. Business excellent. (East.)

Don't Call It Love—Picture pretty good, but business only fair. (Middle West.)

UNIVERSAL
Lunchbox of Notre Dame—Wonderful picture. Business fair. (Middle West.)

The best box office attraction in many months. Played for three weeks to large crowds. (Middle West.)

A winner from every angle. (East.)

Sporting Youth—Plenty of speed and action in this one, and that, combined with the star and good cast, was responsible for very good business. Held over for a second week. (West.)

Fast moving, entertaining, racing story. Went over big. (Middle West.)

Biggest audience picture we have played this year. Coupled with Jazz Week, we filled the house continuously. (Middle West.)

Darling of New York—Fairly diverting comedy drama which drew well for a week. Baby Peggy quite popular at this house. (East.)

Thundering Dawn—Very good. Proved popular attraction. (Middle West.)

The Jack of Clubs—Good program picture. We had very good business with this picture. (Middle West.)

VITAGRAPH
Leavencwoth Case—Fair picture, but considered too sensational by many. Receipts fair. (West.)

SELZNICK
Modern Matrimony—Fair picture. Receipts good, aided by other attractions. (West.)

Woman to Woman—Betty Compson fans pleased with this feature. Did big business. (Middle West.)

ALLIED P. & D.
Richard the Lion-Hearted—Failed to make good under bad conditions. Somewhat disappointing. (Middle West.)

PATHE
Call of the Wild—Fairly good business for the week on this one. (Middle West.)

WARNER BROS.
Conductor 1492—Johnny Hines' best effort to date. A very entertaining comedy that pleased the patrons and did a very favorable week's business. (West.)

F. B. O.

Lights Out—A good melodrama that appealed to audiences that were in search of that type of entertainment. Business pretty good. (West.)

Judgment of the Storm—The storm scene attracted the crowd and brought business. (East.)

After the Ball—Not a good drawing card. (East.)

Alimony—A mediocre offering from every viewpoint, but patrons thinking it sensational flocked in and box office recorded fair business for a seven day run. (East.)

ASSOC. EXHIBS.

Courtship of Myles Standish—Splendid audience picture as well as educational production, with Ray appearing in person was a hit. Capacity business. (Middle West.)

Did better than expected, mostly on account of curiosity. (East.)

Going Up—A real laugh-getting comedy success. Full of pep and clean. Good business. (Middle West.)

STATE RIGHTS

Broken Hearts of Broadway—Nothing extra on this. Business only fair. (Middle West.)

Temporary Marriage—By playing up Mildred Davis as Mrs. Harold Lloyd, was able to arouse some interest in an otherwise average program picture. Business good for week. (East.)

Proclaimed one of the great "Judgments of the Storm" (P.R.O.) at the Apollo theatre, Indianapolis.
CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

DISTRICT OF COLUMBIA
IN WASHINGTON, moving picture business; 360 seats; good neighborhood; for sale. Address C. W., Box 1313, Motion Picture News.

THEATRE WANTED; to lease, with option of a later purchase; state full details first letter. Address O. O., Box 1314, Motion Picture News.

ILLINOIS

WANTED, theatre or theatres to manage. Pictures or vaudeville. Only first class houses considered. Address John Flaherty, Danville. Ill. 9-1.

500-SEAT picture theatre for sale; fully equipped. In town of 25,000. Selling account of illness. Price right for quick sale. Address S. F., Box 1205, Motion Picture News.

NORTHWEST SIDE Chicago house for sale at a bargain. 300 seats. Address H. C., Box 1506, Motion Picture News.


IOWA
FOR SALE, in Iowa Sunday town, good movie. Bargain for right party. Cash and terms. Address 1, Box 1314, Motion Picture News.

MOVIE, fine layout; a snap at $3,000. Terms. Address B. R., Box 1316, Motion Picture News.

KANSAS
GOOD BUY in Kansas, town of 6,000. Big monthly payroll in town. No competition. An unusual proposition. Address B. C., Box 1310, Motion Picture News.

LOUISIANA
MANAGER WANTED; energetic young man to operate a modern, up-to-date, thoroughly equipped motion picture theatre in a town of 2,500; thickly settled adjacent country; good roads. Salary and commission. Do not apply unless you are a live wire and can produce results. Send references and full particulars to The Palace, Inc., Marksville, La.

MARYLAND
HAVE two theatres for sale, doing excellent business. Sale, lease or exchange. Address E. L., Box 1200, Motion Picture News.

NEW YORK
IN MISSOURI town of 2,000; picture theatre, no competition; making money, ($1,600). Address T. P., Box 1306, Motion Picture News.

FOR quick action; theatre in Missouri town of 2,200 people; only house in the town; making money; $2,500 buys it for immediate sale. Address M. T., Box 1307, Motion Picture News.

SUBURBAN theatre, in Kansas City; big-box going neighborhood; good future; priced to sell; terms on half. Address W. S., Box 1308, Motion Picture News.

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW JERSEY
PICTURE THEATRE for sale, house and real estate. Seating capacity 500. Open Sunday. In Newark. $1,000 cash required, or will exchange for real estate. Address E. F., Box 1201, Motion Picture News.

FULLY EQUIPPED theatre for sale in Hightstown, fully equipped. Four year lease. $2,500. Address E. T., Box 1211, Motion Picture News.

OHIO
425 SEAT house; no competition; Cleveland, lease 6 years; $1,550; terms, $950. Address P. W., Box 1311, Motion Picture News.

OPERATOR, experienced and reliable, wants position. Will go anywhere. Address Ivan Fry, Box 382, Minerva, Ohio.

FOUR houses for sale, seating 365, 495, 650 and 800; Will stand investigation. Good lease. Terms to responsible parties. Address P. W., Box 1203, Motion Picture News.

CLEVELAND theatre must be sold at once. Right price. Address A. S., Box 1204, Motion Picture News.

SOUTH CAROLINA
OPENING for movie theatre in growing South Carolina town. Good location for sale. Industrial growth rapid. A great opportunity. Address T. C., Box 1210, Motion Picture News.

FOR SALE, in Missouri town of 2,500; theatre with no competition. Good equipment. Cash or terms 500 seats. Address D. M., Box 1305, Motion Picture News.

A nationally known technical executive recognized as an authority on photochemistry, photographic practice, studio technique, optics, color work, laboratory methods, etc., desires connection with important studio or producing company—either permanent or on consulting basis.

Box 435, Motion Picture News
729 SEVENTH AVENUE
NEW YORK CITY

PICTURE THEATRE real estate, for sale or exchange. 500 seats capacity. Open Sunday. $1,000 cash required, or will exchange for real estate. Address B. O., Box 1317, Motion Picture News.


INDIANA

ORGANIST, employed, desires change; ten years experience; exceptional education; salary, organ must be worthy competent man; state salary, organ, particular, first letter. Address O. E., Box 1312, Motion Picture News.

KANSAS
GOOD BUY in Kansas, town of 6,000. Big monthly payroll in town. No competition. An unusual proposition. Address B. C., Box 1310, Motion Picture News.

MASSACHUSETTS
WANTED, Italian films to lease. Subtitles must be in Italian or Italian and English. Send synopsis. Address William Bosse, Jr., 170 Shrewsbury St., Worcester, Mass.

EQUIPMENT, 360 5-ply folding chairs, booth, two machines, piano, etc., for sale. Will sell all or any part. All in good shape. Would be suitable for church or school. Address T. M., Box 1112, Motion Picture News.

MICHIGAN
ONLY THEATRE in Clawson, Mich., for lease. References required. Address M. C., Box 1300, Motion Picture News.

IN DETROIT—Theatre in fine location; lease; flat. $150 profit weekly. Crowded every night. Sell tickets yourself. Investigation welcomed. Small down payment; balance easy. Address T. F., Box 1301, Motion Picture News.

DETOUR theatre, long lease, good location and business. For sale; $1,000 will buy for quick turn-over. Address L. T., Box 1208, Motion Picture News.

THEATRE, fine location, long lease, flat; half down, balance easy. In Detroit. Address H. B., Box 1209 Motion Picture News.

MISSOURI
KANSAS CITY house; price $5,000. Central suburban location; 7-year lease; $82.50 monthly rental; fully equipped; no competition. Address L. S., Box 1302, Motion Picture News.

PICTURE SHOW for sale in Kansas City. 750 seats. Good location. Address C. P., Box 1303, Motion Picture News.

COUNTRY town, close to Kansas City; theatre for sale. No competition. Address C. C., Box 1304, Motion Picture News.

FOR SALE, in Missouri town of 2,500; theatre with no competition. Good equipment. Cash or terms 500 seats. Address D. M., Box 1305, Motion Picture News.

FOR SALE, in Missouri town of 2,000; picture theatre, no competition; making money, ($1,600). Address T. P., Box 1306, Motion Picture News.

FOR quick action; theatre in Missouri town of 2,200 people; only house in the town; making money; $2,500 buys it for immediate sale. Address M. T., Box 1307, Motion Picture News.

SUBURBAN theatre, in Kansas City; big-box going neighborhood; good future; priced to sell; terms on half. Address W. S., Box 1308, Motion Picture News.

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW YORK
SITUATION WANTED by Moving Picture Operator, any machine, long experience. Desire position in theatre, studio or projection room. Address, Box 400, Motion Picture News. 9-3.

EQUIPMENT for sale—400 theatre seats, one Simplex and one Powers machine. Address Daniel Keegan, 313 19th st., Watervilet, N. Y. 9-1.

FOR SALE, in Iowa Sunday town, good movie. Bargain for right party. Cash and terms. Address 1, Box 1314, Motion Picture News.
CONVERTING THE FRONT OF THE THEATRE INTO A FUR. TRADING POST FOR "WHERE HE NORTH BEGINS."

Unusual in its completeness and realism, this front was prepared by E. M. Berg for the Empress theatre, Wichita Falls, Texas, during the shooting of "Where the North Begins" (Warner Bros.)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
P. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Bronham, Nathan Gordon Circuit, Boston, Mass.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empire theatre, Salt Lake.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Production listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY — The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big." The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of those reports on one picture are then added together, and divided by the number of reports, giving the average percentage — a figure which represents the consensus of opinion in that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

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The best known stories of American adventure ever written now filmed in a classic of thrills—

LEATHERSTOCKING

with Edna Murphy and Harold Miller

From the world-famous novels by

JAMES FENIMORE COOPER

For nearly a hundred years school children and adults alike have read and re-read Cooper’s marvellous tales of Romance and Adventure. Now Childhood’s favorite hero, Natty Bumppo, the “Deerslayer,” has been re-created in a picture that will appeal to the whole family. The title alone will bring them in droves.

Directed by
GEORGE B. SEITZ

Produced by
C. W. PATTON
A William Nigh Miniature

E. L. SMITH presents

"Among the Missing"

with Lucille LaVerne and William Nigh

One part

If every feature was as well produced, directed and acted as is this little Short Subject, the average quality of features would be a lot higher than it is today.

"Among the Missing" is one picture in a thousand.

It is short and it is perfect. It will get more favorable comment than any picture you have had in a Blue Moon.

Pathépicture
Strong Selling Copy Tells of "Ashes of Vengeance"

George Schade reverted to "just plain talk" without explanations or adjectives when he showed "Ashes of Vengeance" at the Schade theatre, Sandusky, Ohio. He announced it in advance as "the biggest attraction in Sandusky" that week. All he mentioned after that was Norma Talmadge's name, the story adaptation and some of the characters.

He worked on public psychology by repeating this ad for several days before the opening, prefixing each bit of copy with a line as to how many days it would be before the picture reached his house.

Schade made one distinctive touch that shows how important it is for a theatre manager to be a part of his community and to know who's who. He saw the name of Kenneth Gibson in the cast. Knowing Gibson's real name and the fact that he was a Sandusky boy, with relatives in the town, Schade played this up.

"Her Temporary Husband" Given Teaser Stunt

Milton D. Crandall, head of the publicity department of Rowland and Clark theatres, Pittsburgh, proved that the classified columns of newspapers are a mighty medium when the time is ripe, to exploit a picture. One day in the week previous to the showing of "Her Temporary Husband," he had inserted in all of the newspapers of Pittsburgh a three-inch classified ad, calling attention to the fact that a young lady twenty-two years of age, desired a mate in matrimony. The heading of the ad was "A Temporary Husband" in bold type. The ad contained some humorous lines, such as "prefer a man who does not expect to live longer than a week."

And then the returns. The ad was inserted on Wednesday the address given being "Burns and Buras, Liberty theatre." Thursday morning at ten o'clock there were telegrams from towns so far distant as Akron, Ohio, special delivery letters from all parts of Pittsburgh and surrounding towns. It was almost found necessary at times to install a special telephone operator in the Liberty to take care of the innumerable calls from aspirants willing to be a temporary husband to the young lady for a monetary consideration.

One young man, an inventor from the West, while touring through Pittsburg, saw the ad and came to see Crandall in person. He was deadly in earnest, which attitude he maintained even when interviewed by newspaper reporters. It was strictly a "business proposition," with him, as with all the others. Everyone connected with the management of the Liberty was besought to use influence in behalf of aspiring claimants.

The Pittsburgh Post made quite a story out of the whole procedure, quoting verbatim excerpts from a few of the hundreds of letters and telegrams that were received. The whole transaction demonstrated what big returns may come from small beginnings. That little ad caused a bigger flurry in Pittsburg than anything that has happened in quite some time. Crandall did not allow the temporary husband discussion to die, for he kept it alive by running an ad on the opening day of "Her Temporary Husband" recalling some of the incidents that had occurred during the few previous days.

Mission Theatre Campaign on "Judgment of Storm"

When "Judgment of the Storm," played at the Mission theater, Los Angeles, the engagement was preceded by an intensive campaign. One hundred and fifty 24-sheet stands were posted. Advance and regular newspaper space was enlarged and printers' ink carried the announcement of the opening in press columns and illustrations. Representative bookstores in Los Angeles and Hollywood gave window displays of the book, "Judgment of the Storm," with stills and a card announcing that the picture was now playing at the Mission theater. Every big department store also gave considerable floor space to a showing of the book with stills and card.

One of the most effective exploitation angles was a letter, mailed by the Palmer Photoplay Corporation to each of their students in Los Angeles with the request to mail a copy, or similar letter, to at least three of their friends. The letter called attention to the coming engagement of "Judgment of the Storm" at the Mission theater, and, in addition, carried a message to aspiring screen writers with the suggestion they see the picture.

Large Beaverboard Bottle Aids "Brass Bottle"

In addition to a quantity of paper, posters and lobby frames, Manager Dewey Monsson of the Knickerbocker theatre, Nashville, Tenn., had an enormous brass bottle hallyhoo tour the city in connection with his showing of "The Brass Bottle." The construction of this hallyhoo was an achievement. Made of beaverboard and measuring eight feet in height this vase shone in the sunlight. It had been painted gold. The sides were covered with silk cloth also painted gold. On the front was a one sheet on the production. The color alone attracted attention and, while it lacked sensational features, the hallyhoo got notice simply by its originality.
"Long Live the King" Well Exploited by Contest

The newsboy contest, widely used to exploit "Long Live the King," was put over with good effect in Charleston, S. C., for the Princess theater recently. The campaign was executed by C. D. Haug, Metro exploitation representative in that section.

Haug tied up with the News and Courier and the Charleston News. These papers printed coupons daily with instructions for their readers to clip and either mail to the editorial offices or deposit in front of the Princess theater in a box for that purpose. The stunt interested thousands of people. The winning newsboy—the one the votes acclaimed as the most popular was given a Jackie Coogan suit of clothes while the four others in order of popularity were given a proportionate number of passes to see Jackie in "Long Live the King.

Haug also went to the schools and arranged for the thousands of children to see "Long Live the King" at reduced prices. The Princess management printed tickets which, with half the price of the usual admission, permitted all children under 12 to see "Long Live the King."

Silhouette Guessing Stunt On "Little Old New York"

Manager Harry F. Storin of the Lenox theatre, Pawtucket, R. I., employed an excellent publicity stunt for his showing of "Little Old New York." He took a 30-line advertisement in the Pawtucket Times, offering admission to the theatre to the writers of the letters received in which the silhouette reprinted in the advertisement was correctly identified.

Hundreds of letters were received from Pawtucket and the surrounding towns such as Ashton, Valley Falls, Abbots Rill, Mansville, Attleboro, North Attleboro, Plainville and other villages. The silhouette of Miss Davies as "Pat" O'Day in "Little Old New York" was easily identifiable and most of the replies were correct but the publicity received through the stunt was worth many times the cost.

Mr. Storin took a photograph of the letters received in this contest and it was published under a two column head in a later issue of the Times, together with a little story about the contest.

Another feature of Mr. Storin's campaign was the Marion Davies slipper contest which was put on in co-operation with one of the shoe stores of Pawtucket. The store gave a special display of the shoe for two weeks together with slippers and cards. Other merchant tie-ups were made with stills from the production which were used in window displays, such as a special card advertising the showing of the picture.

A prologue which proved very attractive to the patrons consisted of two children, one dressed as Marion Davies in girl's clothes and the other as Miss Davies appears in boy's clothes. The costumes were copied from production stills at a very slight cost, the mothers of the children making the costumes.

A full page advertising tie-up was obtained with the Times, which had accepted nothing of that nature for several years.

Six Pictures Exploited at Australian Movie Ball

American exploitation methods introduced recently into Australia have aided greatly in putting over campaigns for the pictures which have been released to the Antipodes this season.

Six of the latest pictures were publicized at the movie ball held recently in Melbourne, Australia. A herald, in costume, announcing the various attractions at the ball, carried a long trapeze and this being hung in a banner with the inscription "William Fox presents: If Winter Comes, Six Cylinder Love, The Silent Command, The Shadow of the East, Nis and The Shepherd King."

Each attraction was represented by a member of the Fox exchange staff in Melbourne, Ray Howe, the manager, was dressed as the admiral in "The Silent Command," Mrs. Rowe represented "Six Cylinder Love," Miss Hilda Laidlaw, an accountant, portrayed "The Shepherd King," Miss Agnes Roe, "If Winter Comes" and Tom Lee, salesman, dressed as "Nero."

Radio Broadcasting Tie-Up Aids "The Acquittal"

At the suggestion of Jean Belsamo, Universal exploiter at Kansas City, Mo., Manager Balsley of the Liberty theatre in that city, arranged for tie-up of his theatre program over the "local" station.

This stunt, worked during the showing of "The Acquittal" and "The Darling of New York," attracted considerable attention not only to the picture being shown but to the house as well. The Western Radio company with whom Balsley made his arrangements, wrote him to the effect that hundreds of telephone calls were received daily regarding the reception of the Liberty theatre program, during the three weeks. This, they added, did not include the local and out-of-town retailers and customers that come into their store daily and mention the Liberty programs. In addition, they received many post cards and letters from listeners-in in different parts of the country.
SEVERAL novel exploitation ideas were put over by A. J. Sharick, Universal exploiter, in connection with his campaign for "The Hunchback of Notre Dame" at the Savoy theatre, Asbury Park, N. J.

Tying-up with the U. S. Navy, Sharick arranged for all their street boards, need for recruiting purposes, carry a picture of the cathedral set from the Universal production and a legend advertising "The Hunchback of Notre Dame," and is presentation at the local theatre. This assured the very best locations in town for the attractive and colorful displays.

The exploiter arranged with Steinbach's (the leading department store) to give a theatre party to the members of the establishment having the most sales during the week. The store posted bulletins on each floor, donated a fine window display, and used stills from "The Hunchback" in all their regular newspaper advertising. "Hunchback" heralds were wrapped in all bundles sent from the store.

Window tie-ups were arranged with the leading book stores, druggist and camera goods emporium; special lobby displays were placed in three of the town's other theatres, and a lavish distribution of paper was made. Asbury Park and its environs were billed for a radius of two miles, and heralds broadcasted throughout the territory.

Three thousand dodgers were put out in the schools offering a prize of five dollars to the boy or girl under 14 who brought in the longest list of names of Asbury Park residents who didn't know "The Hunchback of Notre Dame" was playing at the Savoy theatre. Children canvassed their neighbors and friends, assuring word-of-mouth advertising in their endeavors to obtain the prize, which was paid by the theatre.

A special showing for teachers and school boards was held the Saturday preceding the opening. Nearly two hundred educators attended, and arrangements were made to accommodate special school parties at Thursday and Friday matinees. This resulted in the schools being closed early on Friday to permit the children to attend the matinee.

Sharick spoke before the Aerial Club and several women's organizations. Although unable to decide upon a day wherein to attend in a body, a sizable contingent from the Aerial Club attended the Wednesday matinee. By means of the talks made to the women's clubs, hundreds of women were informed of the production, who helped to spread verbal advertising on "The Hunchback of Notre Dame."

Splendid advance newspaper publicity was obtained, and effective advertising placed. A carefully rehearsed five-piece orchestra, simple but artistic stage setting, attractive lighting and appealing chimes accompaniment assured a splendid presentation.

Novel Shopping Stunt

James Geller, "Hunchback" exploiter in the St. Louis territory, obtained considerable free advertising in the St. Louis Times by tying up with one of the novel features of that newspaper. The daily conducts a half-page headed: Betty the Shopper, wherein that young woman, chattyly suggests bargains available in town, and offers household suggestions of interest to woman.

The exploiter inserted a small ad to the effect that "Screen Shopping for Entertainment, a New Pad. Had Brought Thousands to the Pershing Theatre where 'The Hunchback of Notre Dame' was playing to Capacity, etc." Betty the Shopper devoted twelve of her fifteen paragraphs to the Lamentale masterpiece. The paragraphs devoted to "The Hunchback" by the young woman were written in such a way as to fit in with her style of interpolating big secrets of human interest.

The stunt is recommended as being one sure of reaching women thus building up the matinee. Exhibitors are advised to tie-up with any similar features in their local newspapers when playing "The Hunchback of Notre Dame," as the production readily lends itself to exploitation of this sort.

Advertised for Circus as "Circus Days" Stunt

On "Circus Days" Manager R. E. Eady of the Palladium, Plymouth, England, staged a campaign along the lines of sound showmanship.

It was the circus parade that put the picture over but the publicity lay in the manner in which Manager Eady got his parade. He advertised for the lion and keeper, the elephant and keeper and a dromedary, even though he knew his chances were about 100 to 1.

The parade did consist of a van wagon, six musicians, two mounted jockeys, four trained goats, a bear, fourteen clowns, the smallest Shetland pony in England, and an army of sandwich men and advertising signs.
Boston Campaign on "Black Oxen"

Unusually Attractive Windows Given; Theatre Front Hand Painted for Run

Using a judicious mixture of old and new campaign stunts, a strong exploitation smash was put over for the showing of "Black Oxen," at Gordon's Olympia, Boston. Manager Frank Hookalo handled all the details around the theater and had the assistance of Jack Pegler, First National's Boston exploitation representative, who also looked out for the street angles.

Six special windows were arranged that deserved unusual comment. The Jordan-March store made its debut in motion picture exploitation by contributing a full window for the book display. The Krege stores and musical contemporaries featured window displays of "When Romance Wakes," the Waterson, Berlin and Snyder song that was tied up with the picture. Lampl's millinery store on Washington street made a display of women's hats duplicated from Corinne Griffith's headpieces in the picture. A handsome back drop of oxen heads, reproduced from the cover of the book, was painted for the exclusive use of this window. The Lenox Jewelry Shop dressed up a window on strings of pearls and offered a set of passes to the purchasers of each string. For this purpose the theater gave the first 20 passes and any over that amount were bought by the store at box office prices. Teddy's shoe store saw that Corinne Griffith's footwear was not neglected, for it displayed a complete line of the shoes worn by the star of and in "Black Oxen."

Owing to the large width of the Olympia's front Manager Hookalo was unable to use the 24-foot cut-out. Instead he had the entire front hand painted in one of the most impressive fronts the Olympia has ever had. The letters of "Black Oxen," raised and shadowed, stood out in bold relief while a 20-foot figure of the Black Oxen figure stood in prominent display. Special spotlights were installed to flood this front at night time.

Five billion German marks were distributed as handbills, with the simple caption printed on them: "Mark This 'Black Oxen' at the Olympia is a Sensation." The mark may be of little value but the value of the stunt is that very few, if any, of the recipients threw this handbill away. The marks were in 100,000 denominations.

A man-flying kite was put in the air, first above the Commons and later above Washington street. The title was painted on the banner which measured 20 by 15 feet. A pair of jet black oxen were being imported from Worcester, at the time of writing, for a street exploitation stunt during the second week.

Ties Up with Ice Carnival on "Hunchback" Showing

Manager O. O. Clokey of the Regent theater, Ottawa, secured a tie-up with the Ice Carnival at the large new hockey auditorium in the Canadian capital on the "Hunchback of Notre Dame" by offering a special prize for the best "hunchback" character on the ice.

At the same time, the management of the auditorium invited Clokey to be the chief judge in the fancy dress competitions. The carnival was held Friday evening, February 1, and the "Hunchback" opened at the Regent on Saturday, February 2. The result was that the Regent got some very timely advertising in the newspapers.

Large Rocket and Set-Piece in Hart's "Going Up" Arrangement

The idea of the title was effectively used by Manager J. M. Edgar Hart of the Palace theater, El Paso, in perpetuating his display on "Going Up" (Assen, Zeewa.)
Campaigns Exploit “Eternal City”

ACE BERRY, Manager of the Circle theatre, Indianapolis, saw to it on “The Eternal City” that students of Roman history were given their chance in the contest which was tied up with the Indianapolis Times. Because “The Eternal City” is noteworthy for its shots of historical places around Rome, stills shown genes like the Colosseum were reproduced each day for a week or more. The Times readers were asked to identify these pictures and tell what part each scene had played in Roman history. Fifty dollars was awarded the writer of the best essay.

The association of names having a publicity value helped the idea. The judges were: Mrs. William O. Bates, for many years identified with the Little Theatre movement in Indianapolis; Meredith Nicholson, the well known novelist and Test Dalton playwright and novelist.

With a few changes the successful campaign on “The Eternal City” at the Circle theatre, Indianapolis, was duplicated when the picture played the Roosevelt theatre, Chicago.

In the Indianapolis metropolis, Manager Ace Berry, assisted by Irwin Franklin of the offices of Sam Goldwyn (not now connected with Goldwyn Pictures), used 146 twenty-four sheets as the leads for a generous paper campaign. The work was carried along educational lines through the newspapers as the result of stories which pointed out that it took 23,000 men 79 years to build one set for “The Eternal City.”

Italian Heralds Issued

The Chicago campaign was worked with the cooperation of the Chicago American. A tie-up was made through the song “Eternal City of Dreams” which was played by Ted Fioritto’s band at the exclusive Edgewater Beach Hotel. Department store tie-ups were made because the publishers of the song also ran the music department of that store and Fioritto came and played the song there.

LONDON “HUNCHBACK” DISPLAY STUNTS

These cut-outs, mounted on tin, were used at the Empire Theatre, London, on “The Hunchback of Notre Dame” (Universal).

Through the courtesy of Rothacker, a big window display was put in Hilman’s Store demonstrating “How Motion Pictures Are Made.” As is the case with the demonstration of telephone operation, the different technical devices that help produce pictures were put on display and explained by cards. “The Eternal City” was used to exemplify the points and the novel idea aroused huge interest for the current attraction at the Roosevelt.

Traffic Stunts Feature of “Drivin’ Fool” Campaign

The theatre management, aided by R. C. Gary, Hodgkinson exploitation man, put over an unusually extensive exploitation campaign for “The Drivin’ Fool” when it was recently shown at the Orpheum theatre at Fort Wayne, Indiana.

He persuaded Mayor Hosey to start a campaign against fast driving to which all the newspapers devoted much space. The Fort Wayne Journal-Gazette carried a full page headline and a half column editorial on the subject. Mr. Gary secured a special permit from the Mayor and Chief of police to tie warning signs on the city’s electric art posts. Two thousand cards admonishing the public against being a “Drivin’ Fool” were posted five days before the opening of the picture. This was the first time that a permit was granted against the city ordinance forbidding the use of the posts for commercial purposes.

Another “lash” of the campaign was a tie-up with a taxi-cab company. Three hundred cabs carried stickers on their windshields stating “This car is driven by a safe and sane driver and not by ‘The Drivin’ Fool.’” Three hundred wheel tags were tied to the wheels of parked automobiles.

APPROPRIATE LOBBY DISPLAY FOR THE NORTHWEST PREMIER SHOWING OF “UNSEEING EYES”

Manager Reisman of the Rialto theatre, Wenatchee, Wash, dressed his lobby attractively for the run of “Unseeing Eyes” (Cosmopolitan) as here shown.
**Strong Campaign in London for “If Winter Comes”**

The English premiere of “If Winter Comes” was held at the Palace Theatre, London, where an extensive exploitation campaign was launched.

Special motion picture editions of the book and the song were issued during the London run of “If Winter Comes.” An intensive advertising campaign in all the daily and weekly papers and in many of the weekly reviews brought the title of the picture to the attention of every Londoner. In addition to the billing which included the entire suburban districts, sandwich men paraded the streets and window cards were on view in clubs, stations, libraries, store windows, hotels and restaurants throughout the city.

The prologue at the Palace Theatre consisted of a beautiful stage setting of an English landscape. As the vocalist, who was invariable, sang the song “If Winter Comes,” the scene gradually changed from Summer to Autumn then to Winter and finally to Spring. This was accomplished by means of transparent screens, cleverly illuminated by special lighting.

**Coogan Resemblance Stunt Tied Up With Schools**

“Long Live the King!” played the Hippodrome theatre in Waco, Texas, recently, and Manager Harrison of the Hippodrome and W. G. Bishop, Metro exploiter, put over the following campaign:

Each school agreed to select a child who resembled Jackie so closely as possible and to submit him as a contestant for a prize to be awarded by Waco’s most prominent jurist, Judge Ritchie, of the Supreme Court, and Charles Braun, Manager of the Waco Chamber of Commerce, acting in behalf of the theatre that had announced prizes ranging from a first of $25 in gold and down the list, so that each school would be sure of capturing some prize.

Prizes of all schools agreed to give “Long Live the King” publicity in their schools, and in several cases Bishop was asked and did address the whole body of children.

The newspapers were pleased that the contest tied up with the schools and gave the stunt columns of publicity.

**Impressive Prologue Given with “Hunchback” Run**

In several of the cities where “The Hunchback of Notre Dame” has played, original prologues have been devised, but, it is said, none of them surpass in appropriateness and beauty, the prologue originated, written and played by Frank G. King, manager of the Community Playhouse, Meriden, Conn.

Mr. King was formerly a producer, besides being an actor and singer of unusual ability. When he saw the production of “The Hunchback” in New York, and booked it for the Community, he felt impelled to arrange an original prologue, artistically consistent with the production yet different from any that had yet been presented, which is described as follows:

Drop in One, black if possible, which drapes each side of center, large bronze bell, hung so that it will swing, hanging exact center in One and a half. Picture screen up stage with black curtain hanging in front mask—screen entirely. Prologue opens in profound silence and darkness. Every light in house including exits must be out at the end of the regular orchestral overture. Start of prologue. Bell heard tolling. Draped drop in One slowly opens showing bell slowly swinging. Green baby spot from hatteren net bell falls on bell very slowly. After about six or eight tolls reciter who deliver prologue lines enters through cut in back drape drop, dressed as Don Claude in white Dominical monk’s garb. Reciter comes down center to edge of front drop where he stops. Paint amber spot from above covers him. Bell stops tolling and reciter, with dramatic emphasis, recites a dramatic foreword.

As the reciter exits draper drop closes. Choral effects on Victrola heard back of screen—singing Mozart’s “Gloria,” from Twelfth Mass. Bell on stage and draper drop are taken away into flies. Picture opens with exterior of Cathedral, shown on black background for a second or two. Black background is taken away leaving picture on proper screen. Victrola still continues to play during interior scene in Cathedral at end of which orchestra lights are thrown on—Victrola stops—and the regular musical score follows.
Stunt on “Potash and Perlmutter”

Window Showing of Trailer in London During Run Evokes Unusual Interest

WHEN “Potash and Perlmutter” opened its London run at the Marble Arch Pavilion, an intensive exploitation campaign was put over, marked by two outstanding features, a tie-up with Selfridge’s department store and a parade of 50 sandwich men.

Selfridge’s is the department store of London. Thousands of shoppers and passers-by were attracted to its windows when one of them suddenly disclosed, behind parted curtains, projection machine and a screen that finished scenes from “Potash and Perlmutter.”

Daylight and night time showings both were given. About 300 feet of film were used showing, mostly, the fashion models used in the pictures, giving an idea of some of the lavish display of gowns shown in the film and building up prospective trade for the store.

The idea was originally arranged between Ralph J. Pueh, managing director of Associated First National in England and Messrs. Selfridge’s and the details were worked out by Horace Judge, First National’s publicity director with his assistant George King and H. Seak, representing Selfridge’s. A full sized projector was used, together with a special daylight screen during the noon hours. To avoid a blocking of traffic and possible interference by the police screenings were arranged at intervals of every ten minutes, the film itself taking three minutes to run.

Each screening would see a new crowd gathered before the window to take in the show.

Despite these precautions, however, the crowds became so great that on Thursday of the week the police asked Messrs. Selfridge to desist from this particular form of exploitation.

Originally the screening had been planned for a projection within the shallow depth of an ordinary window but in the last few days some alterations to the front of the store made it possible to get a larger window front and a longer throw. A platform was erected at window level, placed on pillars put in the excavation and the booth, projector and other paraphernalia were placed on it.

A five foot running electric sign on the street across the way from Selfridge’s advertised the screening while a parade of 50 sandwich men did the same function in other sections of the city.

The physical details were carried out by the Kinetograph Equipment Company, represented by Sydney Bernstein and H. Tyrie and by Horace Oakenfield of First National’s technical staff.

Map Worked into Lobby for “The Drivin’ Fool”

When “The Drivin’ Fool” played at Ascher’s Merrill Theatre, Milwaukee, Wis., R. C. Gary, Hodkinson exploitation man, aided Roy McMullen, manager of the theatre, in putting over some fine exploitation stunts.

One of the most novel of these was a lobby display made of corps board. It represented a map of the United States and was cut across horizontally leaving a small space between the fore and back ground. A platform was built in this space so that a toy auto could travel across the map. Hooked to this auto was a bicycle chain which was propelled by a motor.

A large billboard located in one of the best spots in Milwaukee was specially secured for the picture and a wrecked car was used for a hallyoo.

GREAT TITLE

It Gets Them in Now and Always

“RESTLESS WIVES”

will get ‘em in—and keep them coming in.

Story read by hundreds of thousands in Ainslee’s Magazine

Restless Wives

UNUSUAL CAST TIMELY THEME BIG SETS

Packed to the brim with exploitation angles and backed by a big publicity and advertising campaign that starts now.

BOOK BURR’S NATIONALLY ADVERTISED BIG 4 NOW

“RESTLESS WIVES”

“YOUTH TO SELL”

“The AVERAGE Woman”

“END ME YOUR HUSBAND”

Have you booked the Burr Specials

“Three O’clock in the Morning”

and “The New School Teacher”

Burr Pictures Inc. 133-135-137 West 44th St. New York City

Released by the best Independent Exchanges everywhere!
Unique "Flaming Youth" Display
Brilliantly Decorated Lobbies Are Feature of Campaign on Photoplay

LIKE many other managers who have played "Flaming Youth," Manager Earle D. Wilson of Gordon's Olympia, New Bedford, Mass., worked out an elaborately decorated lobby display for the showing.

Two gross of bright, vari-colored balloons were used. These were effectively tied in clusters and separately to the green streamers that hung from the chandeliers in and around the inner and outer lobbies of the theatre. The result was striking. Balloons were also tied in bunches to every available spot in the lobbies and along the stairways, interspersed with gaily festooned streamers, one-sheet, three-sheets and specially drawn posters adorning every possible inch of the lobby and marquee.

Above the marquee, Mr. Wilson placed two immense cloth signs, forming a large V, pointed towards the street. Along the tops of these, red crepe paper cut to represent flaring flames, were attached. They were kept in constant flaming motion by two high-powered electric fans. At night, red fire was burned behind the signs, giving a startling effect that was visible almost the entire length of the city's main thoroughfare.

Silhouette Shadow Box

The guests of the Fentress garden party got a dry swim in the window of the Owl Drug Store in San Francisco when "Flaming Youth" played Loew's State theatre. A silhouette shadow stage was arranged in the window. The title of the picture was lettered in distinctive outlines. The bathing figures were painted in on the somber black drop.

The attention the display attracted had been bolstered up by advance reviews on the book and the picture.

The tie-up with the Owl Drug company was cemented by other window displays. The Colleen Moore perfume tale came in for considerable publicity as an honor to the featured player and the drug company used this as a further motive for giving "Flaming Youth" every kind of a break.

Police Extra Issued

The police extra worked well for the Majestic theatre, Bridgeport, Conn., on the showing of "Flaming Youth." Manager E. A. Lund, who has been performing some admirable exploitation in the city for the past six weeks since his accession to the job, obtained the co-operation of the Bridgeport Star.

The police extra was issued with large red type across the front page. The paper was folded in half so that only the top part was visible at first glance, reading: "Police Reserves Called to Quell Mob Trying to Get"

The bottom, when revealed, read: "Into the Majestic theatre to see 'Flaming Youth.'"

Pennants Spell Out Title of "Ashes of Vengeance"

Manager H. B. Clarke of the Garing theatre, Greenville, S. C., contributes a bit of novelty with his decorative scheme on "Ashes of Vengeance." Above the lobby entrance the title was spelled out in pennants, each pennant bearing a little of the title.

On the lobby floor a cut-out display was arranged with Norma Talmadge and Conway Tearle as the center piece of a fleur-de-lys lobby stand. At each side an armed knight stood guard over the lovers.

ANIMATED DRAGON ANNOUNCES "THREE AGES" SHOWING AT THE STRAND
Manager E. J. Wessel's display for "Three Ages" (Metro) at Sage's Strand theatre, Milwaukee. The monster's tail waved, tickling a bell, and lights glowed in its eyes.

Chicago Tobacco Shops Aid "Name the Man" Showing

A tie-up was effected by the Goldwyn Cosmopolitan exploitation department with all of the United Cigar Stores in Chicago for the showing of "Name the Man!" which played at Balaban & Katz's Chicago Theatre.

The tie-up was made directly with the English Ovals cigarettes. A window ccr, 12 x 34 inches was prepared in cooperation with the Chicago representative of the cigarette manufacturers and of the United Cigar Store Company, and this was placed in the windows of tobacco stores throughout the city.

The card was printed in red and black on straw colored paper. It contained a picture of Conrad Nagel smoking a cigarette and a picture of Mac Busch. At the top of the card was printed in red type "Girls!" followed by: "The gift that always wins his heart is a carton of English Ovals cigarettes. You just 'Name the Man' to the clerk at this United Cigar Store and he will do the rest. Then go and see Conrad Nagel, Mac Busch, Patric Ruth Miller in 'Name the Man!' the exciting love drama from the pen of Sir Hall Caine presented in a gorgeous program of original stage and musical gels."

Large Cut-outs Feature of "Jealous Husbands" Front

Manager Lacey of the Majestic theater, Portland, Ore., scored through the use of large cut-outs in his exploitation of "Jealous Husbands."

At the entrance to the theater a cut-out head of Earle Williams dominated the approach. It was supplemented by a joint cut-out of the same actor with Jane Novak in the mother role.

Along the lobby on the interior a straight line of leading characters featured the photographic display, Ben Alexander, by virtue of his prominence, occupied the position nearest the entrance, and was followed in order named by Jane Novak, Earle Williams and Carmelita Geraghty.
Bookstore Hook-ups Boost
"Palace of the King"

Many of the bigger book shops in Chicago were tied up in the exploitation of "In the Palace of the King" for its run at Balaban & Katz' Roosevelt theatre in Chicago.

Window displays of the photoplay edition of the novel, together with stills, portrait enlargements and a special half-sheet window card were displayed in a score of book shops. The special window card was printed in black on a canary background. The title of the picture was printed in a black circle at the top of the card. A box at the left hand side read "Read the novel by W. Marion Crawford. But it here. Now 75 cents." The advertising for the picture printed directly under the title ran as follows: "A powerful story of men and women who lived to love! See the colossal screen drama featuring Blanche Sweet (star of "Anna Christie") supported by a distinguished cast. Starting Feb. 4th." To the right of this was a picture of a Moorish female captive taken from the window card prepared by the Goldwyn Cosmopolitan exploitation department.

**Tie-Ups With Navy Feature**

"Silent Command" Drive

A number of special tie-ups with the U. S. Navy authorities were arranged with the aid of Manager Robert W. Bender of the Columbia theatre, Seattle, in arranging his exploitation on "The Silent Command," recently.

For a week before, during the performance, all the patrons of the theatre were greeted by Manager Bender in the lobby with flags, pennants, banners and other apparatus peculiar to naval life. Decorations in the lobby and outside the house were carried out in the same general tone. All cutouts, signs and decorative matter in the lobby was procured from naval life-preservation companies, with the official emblems prominently displayed, and the same tactics were used by Mr. Bender in the newspaper advertising done by the theatre that week.

An attractive display board, with actual photographs of U. S. Navy life, uniforms and activities, loaned and arranged by the Naval department, was displayed in front of the lobby for public viewing. Similar displays, on a smaller scale, were used by a number of large stores in the business district of the town in their windows, where they also proved a source of interest and good advertising for passing traffic.

Special advertising and publicity was used in the sections of town where sailors are known to congregate, and the docks of this city and the U. S. yards at Bremerton, only a few miles distant, were especially well covered in Mr. Bender's campaign.
Stunts Used on "The Hunchback"

Wichita Falls and Pittsfield Drives;
Tie-ups Made with Local Associations

A well-conceived and comprehensive campaign on "The Hunchback of Notre Dame" was put over by the management of the Palace theatre, Wichita Falls, Texas, aided by C. J. Meredith, "Hunchback" exploiter.

His first step was to obtain the cooperation and support of the Catholic clergy. By explaining to the local priests that the production contained nothing objectionable from the Roman Catholic viewpoint, Meredith was able to have the priests announce from their pulpits on Sunday. The same result was obtained with the Knights of Columbus, whose support aided the run considerably.

A concession was made to all civic clubs to attend in a body of twenty-five or more. A reduction of twenty-five cents was made on each matinee ticket (Saturday excepted) sold to these groups.

Arrangements were made with the stage line drivers and Red Top Taxi Company to carry banners on the backs of their cars. One thousand post cards were mailed out through the rural routes of Wichita Falls announcing the engagement. Ten one-sheets and twenty-five half-sheets were placed on all Army recruiting boards. A special screening, to which leading club women were invited, secured the endorsement of these ladies, which was incorporated into a Sunday show. Through meetings with these women Meredith was invited to attend two club meetings, where he spoke on the construction of the Cathedral set and Chaney's make-up.

Bulletin Boards Utilized

Arriving in Pittsfield, Mass., a week in advance of the showing of "The Hunchback of Notre Dame" at the Colonial theatre, Richard Weil of the Universal office in New York, co-operated with Charles W. Powell, the manager in putting over a strong campaign.

The Army and Navy recruiting stations and the Y. M. C. A. gave the courtesy of space on their bulletin boards, which are located in all parts of the city. A dozen stores carried special cards in their window, headed "Good Things To Know," besides listing their own wares each store listed "The Hunchback" among the good things. Mr. Weil addressed the members of the Rotary Club on the same program with Harry Lauter. He also addressed the local Kiwanis and several women's clubs. He also attended each performance at the Palace theatre, a vaudeville house and ballyhooed the picture from the stage, thereby reaching an audience that doesn't often get to the picture houses. Special shows were arranged for prominent public and social and professional people as well as for the school children.

Nautical Scene Over Lobby on "Anna Christie"

Painted seas against a background of faces helped put "Anna Christie" on the map in the lobby of the Liberty theatre, Portland, Oregon.

The body of the lobby was left untouched except for the framed photographs of Blanche Sweet in the girl-of-the-streets title role. Above the lobby entrance, however, a full width painted panel gave an inkling of the picture's atmosphere. This was a sea drop with a striped shield in the center bearing the title of the picture and small emblems at each lower side carrying out the idea.

The ribbed letters of the title formed a neat display, in pleasing contrast to the ordinary heavy lettering of titles, that is noteworthy.

(Personal Letter Stunt Is Used on "Virginian")

Conrad Gabriel, manager of the Garden theatre, Garden City, Kans., put over a circular letter stunt to exploit "The Virginian."

Ten days in advance of the picture's engagement at that house, a thousand letters, written on Preferred Pictures letterheads, were mailed from New York City to the theatre's mailing list. These were signed by Kenneth Harlan and Florence Vidor, whose names head the cast. The letter read:

"Dear Friend,—We know that you have read Owen Wister's wonderful story, "The Virginian," and that you have probably seen the play.

The Preferred Pictures Corporation have honored us with the leading parts, I as the Virginian and my co-star Miss Vidor as Molly, in the motion picture production of this noted story.

We hope that we have done justice to these great characters, and we would appreciate an expression of a frank and honest opinion from you. If you will write us a note direct, or care of the manager of the Garden Theatre of your city, he will relay your letter to us and it will help us greatly in future roles.

Thanks in advance. (Signed) Kenneth Harlan. (Signed) Florence Vidor. P. S. Photoplay to be presented by the Garden Theatre, Thursday, Friday, and Saturday, January 24, 25, and 26th.

(Personal Card Stunt Used to Aid "The Wanters")

Joel Levy, manager of the Capitol theatre, Reading, Pa., created quite a sensation in that city during the showing of "The Wanters." He seemed the services of two stylish, vampish girls to call about the city giving out what looked like the personal card of Marie Provost.

It had on it the name and address of the screen star, and written across the corner the following: "I am a 'wanter.' Meet me at Capitol theatre."

One girl worked one day giving out the cards and on alternating days the other girl handed out heralds made up in the form to resemble a blottter, such as is commonly used on every desk.
Leading Citizens’ Opinions Exploit “Scaramouche”

In connection with the engagement of “Scaramouche” at the Garrick theatre, Minneapolis, Morris Abrams, Metro’s exploitation representative in that territory, has succeeded in getting popular approval of the production in a very simple and effective manner.

To each prominent man and woman in Minneapolis, Abrams sent a card addressed back to the theatre, asking in brief their opinion of “Scaramouche.” The card was sent with a letter and a free admission for two to the Garrick. In this way nearly every card was returned with comments since those who used the pass felt beholden to comply with the courteous request for their opinions. Abrams did the same thing for the St. Paul engagement.

The following day the comments were used in big newspaper broadsides, and the name of all these prominent people attached in praise of “Scaramouche” contributed in no small degree to the publicity on the “Scaramouche” engagement.

“Ashes of Vengeance” Marquee

Another typical angle of the campaign was the silhouette figure of the dancing “Flaming Youth” painted on the huge sign hung on the theatre building. This was an outline drawing, realistic and somewhat bold. Manager Patterson thought it free from objectionable features. At the same time he had an alternative all planned. If the sanctimonious ones acted according to form, got up on their hind legs and balked at the artistic novelty he was ready to overrule their objections. His plan was to take Eve’s prototype, paint a calico drooping over her and let it stand.

The sign measured a little over 17 feet deep and 53 feet long. The background of orange, with a shade of vermillion made a vivid contrast to the same red lettering. The silhouette figure was done in black.

Puzzle Stunt Effective on “Strangers of Night”

The 300 members of the Rotary club of Houston, Texas, who met for their weekly luncheon at the Rice hotel and those advertising agents of Oklahoma City who style themselves The Pirates are still talking about the free luncheons they missed and the “E” puzzle they failed to solve.

Both these events, though far apart, were arranged by W. G. Bishop, Metro’s exploitation representative in the Southwest, in connection with the presentation in those two cities of “The Eternal Struggle.”

The “E” puzzle is one of the exploitation novelties that Metro has incorporated in its press sheet on this production. When the scattered bits are put together they form the letter “E” and the struggle which one undergoes to put it together sets the tie-up for the production. Bishop, through M. McFarland, manager of the Queens theatre in Houston, where “The Eternal Struggle” was to be shown, arranged to give each member of the Rotary club a free luncheon if he solved the puzzle. Each man in the huge dining room of the Rice hotel was given a puzzle and that day dinners were neglected and the puzzle remained unsolved when time to return to the offices came.

The Pirates were no more successful. In both cities the stunt aroused a great deal of comment as the puzzles were carried back to office and home and that night there were many fireside groups with head bent together over “The Eternal Struggle.”

Unique Ballyhoo on Truck Exploits “Three Ages”

A huge ballyhoo ball, painted to reprent the world and carrying on each side the legend, “The Whole World Will Laugh at Buster Keaton’s New Photoplay, “Three Ages—” was mounted on an automobile truck and ballyhooed up and down the streets of York, Pa., for the Jackson theatre, where the feature length comedy played recently.

The Ballyhoo was devised by Frank Barry, manager of the Jack on theatre and Jay Emmnuel, Metro exploiter in that territory.
Pathe Offers Ten Short Subjects

Program Released Week Beginning March 2 Provides Fourteen Reels

DIVERSIONS of short subject entertainment comprising ten subjects with an aggregate of fourteen reels is made available to exhibitors by Pathe for the week of March 2.

Will Rogers is featured in "The Cake Eater," a two-reel comedy, in which the cowboy comedian is ardently pursued by two romantic spinsters much to the delight of the rest of the boys on the ranch.

"Smile Please" is the second of the Mark Sennett-Harry Langdon series of two-reel comedies for Pathe. The action is laid for the most part in a photographic gallery where Langdon officiates as a cameraman. Alberta Vaughn, Jack Cooper, Madeleine Hurlock, Tiny Ward and Jackie Lueas appear in the support.

"The White Man Who Turned Indian" is the third of the "Indian Frontier Series" and presents the story of a white boy who became a member of the Arapahoe tribe under dramatic circumstances.

The story is adapted to the screen from an account of the incident as related by Chief Yellow Horse of the Arapahoes and is described by Pathe as a short-subject drama of thrilling sequences and convincing atmosphere.

In "Hard Knocks," a one-reel Hal Roach comedy, starring Charles Chase the hero is invited to attend a birthday party and causes a furor by arriving at the formal function dressed up in riding togs. The social error is committed as the result of the villain of the piece convincing the hero that the "R.S. V.P." means "Riding Suit Very Proper."

"Herman, the Great Mouse," the Aesop Film Pathe number, presents the cartoonist's humorous conception of what might happen in the city if a magician started practicing his mystifying tricks on the populace. The seventh chapter of the current Pathe serial release, "The Way of a Man," is titled "Gold! Gold!"

Pathe Review No. 9: Topics of The Day No. 9 and the regular two Pathe News reels complete the heavy week's schedule.

Kinograms Films White, the Radio Speaker

Educational considers that the popular reception of the views taken by Kinograms, Educational's News Reel, of the interior of the Chicago Edgewater Beach Hotel radio station WJAZ, was so great, that the current issue of this news reel contains pictures of one of the best known radio speakers in the United States J. Andrew White, who speaks regularly from the Radio Corporation station WJZ, New York.

Mr. White gained radio fame when he broadcast the blow-by-blow description of the Dempsey-Carpentier fight at Jersey City. He has also given vivid descriptions by radio from the ringside of many championship fights held in New York.

Fifth of Telephone Girl Series is Produced


He is now at work on episode five which is titled "King Leary." Albert Vaughn again is in the lead and Arthur Rankin plays opposite.

There will be 12 episodes in the first series with a likelihood of 12 others to follow.

Will Rogers Series for Rothschild Circuit

Will Rogers’ series of two-reel comedies for Pathé have been booked by the Rothschild Theatre circuit on the West Coast. This engagement assures the presentation of the Will Rogers comedies at the California or the Granada, two first-run houses in San Francisco.


"The Cake Eater," another number in the series, will be made available on March 2nd.

"Busy Buddies" is the latest Educational-Christie Comedy featuring Neal Burns and Vera Steadman.

Rudolph Valentino and Carmel Myers are shown in this two-reel re-edited society drama "A Society Scandal," re-issued by Universal.
Screen Snapshots No. 12
Released by C. B. C.

Marion Davies and Rudolph Valentino being crowned Queen and King of Filmdom at the Theatre Owners’ Ball, appear in the current Screen Snapshots.

Also in this subject are Fannie Brice, Eddie Cantor, Paul Whiteman, Ann Pennington, and the Tiller girls.

Another unusual feature of the reel is a visit to Douglas Fairbanks and Mary Pickford, with the boys of the American Legion.

Commodore Stuart Blackton, and his children; T. Hayes Hunter, directing Eugenie Besserer and George Hackathorne in a new picture: Dorothy Phillips as guest of honor at the breaking of ground for a monument to dead Presidents; Will Rogers talking over old days on Broadway with Willie and Eugene Howard, and Ren Turoyn and a group of batting beauties shown in slow motion are additional features.

Two Pathé Comedies for Loew’s N. Y. Circuit

The new “Our Gang” comedy release, “Tire Trouble,” and the first of the Mack Sennett-Harry Langdon comedy series for Pathé, titled “Picking Peaches,” have been booked by Marcus Loew for presentation in the Loew Theatres throughout Greater New York.

Booking of these two Pathé comedies by the Loew management followed their presentation on Broadway recently.

“Tire Trouble” appeared on the program of the Mark Strand theatre during the week of January 28th, while “Picking Peaches” was presented at the Central.

Pathe News Shows Lenin’s Funeral
Views Shown on Broadway Screens
February 10 — Cameraman in Prison

P A T H E News issue No. 13, depicts the last demonstration of homage paid the founder of the Soviet Republic.

There are views of the hundreds of thousands swarming through the snow-covered streets and the great Red Square in Moscow, the cordons of Soviet troops vainly striving to preserve some semblance of order among the surging masses, the bon-fires at which thousands pause to seek temporary relief for their numbed limbs from the merciless cold, the resting place of Lenin beneath the Kremlin wall, and the endless streams of mourners passing before the bier in final tribute to their departed leader.

Prior to the funeral, the Soviet authorities posted strict prohibitions against the use of cameras during the obsequies. Hundreds of thousands crowded the Moscow streets intent on paying their last tribute of respect to their departed leader.

In the press of this huge throng the operation of a motion picture camera would have proved an arduous task even if all other circumstances were favorable.

However, with a temperature of 35 degrees below zero numbing the fingers into almost utter inactivity and thousands of Red police and soldiers alert and ready to pounce upon anybody displaying a camera on his person, the obstacles presented were well nigh insurmountable.

Despite these difficulties, however, John Dorel, Pathe News cameraman, succeeded in filming about 2,000 feet of the funeral scenes before he was detected by the Soviet police and placed under arrest, according to a news dispatch from Paris. The press report declares that Dorel managed to get 900 feet of the film into the hands of a courier just before his seizure. It is these views, smuggled across the Russian border, that appear in the current Pathe News issue.

Dorell has cabled the Russian Foreign Ministry with a view to secure Dorel’s release, and has also appealed to the good offices of the Russian envoy in England and the unofficial Russian envoy at Washington for the same purpose. Representations have also been addressed to the United States representative in Latvia looking to the cameraman’s release.

Pleads for More Short Comedies on Bill

A plea for more short comedies on the programs of big houses is contained in the review of the program at Chune’s Broadway, written by Grace Kingsley in the February 11, Los Angeles Times.

“What a relief these bits of nonsense are after the heavy emotion of the feature” Miss Kingsley writes after her review of the Christie Comedy, “Fool Proof” with Neal Burns. “Why don’t the larger houses follow the common sense plan of putting in a snappy two-reel joy-pager, instead of their everlasting grand opera?”

“It is always a joy to go to Chune’s. You don’t have to watch any second rate sloppier prance, any third-rate singers warble nor get a creak in the neck looking up at the high-brow grand opera tableau.”

THE THRILL THAT COMES ONCE IN A YEAR’S TIME — T. N. T.

KINOGRAMS
THE VISUAL NEWS
OF ALL THE WORLD
Issued Twice a Week
Distributed by
Educational Film Exchanges, Inc.
PATHIE NEWS NO. 11.—Vera Cruz, Mexico—Pathie News presents first and exclusive pictures of U. S. warship sent to Vera Cruz harbor; Miami, Fla.—3-year old water marred ride aquaplane behind speeding hydroplane—Girl swimming champions at Miami Beach for Olympic trial: Florence, Italy—3,000 poor children clothed as a result of mon- ster benefit fund; Washington, D. C.—Woodrow Wilson laid to rest. Discarding all pomp and military honors, Woodrow Wilson is buried with dignity, simplicity, beauty as a private citizen—Pathie News presents touching pictures of the funeral of the late War Chief and the tremendous tribute paid him throughout the country.

PATHIE NEWS NO. 13.—Herrin, Ill. Disarm all Herrin citizens! National Guard enforces this order after fatal riots; Charleston, S. C.—Investigate wreck of warship Tacoma on Mexican reef; Alhambra, Cal. World's smallest football team in action: New York—Nation's lead makes flying trip to New York; Washington, D. C.—Tests flies before Senate Oil Committee—Wm. G. McVicker, Chalmers, France—Norway lends its Olympic winter sports; Chequers, England—Britain's Premier loks over his new country residence: Moscow, Russia—Pictures of Louis' funeral: Portland, Me.—Big crowds are attracted to Pathie News' premier showing at the new efficiency of city's Police Department; St. Paul, Minn.—Canine champs line up for big event.

PATHIE NEWS NO. 12—Liverpool, Eng- land Pathie News cameraman filmed unusual views of Britain from air, in aerial sight-seeing tour over British cities: Cocoa, Fla.—Mabel Cody, derailed narrowly escapes death in making spectacular flight from speeding auto to a flying airplane; Guadalajara, Mexico—Natives pray to ward off predicted earthquake disaster; In the Limelight, London, England—Seven of eight women in British Parliament pose in group for first time; Denver, Colo.—Merry celebration features Miner's Sombrero Feast, at which Governor Sweet attended; Louis, Mo.—Exquisite varieties of rare blossom are exhibited in annual display: Transvaal, S. Africa—Farmers struggle to save crops from locust invasion: Panama Canal—U. S. soldiers simulate actual war conditions in joint maneu- vers with the Navy: Athens, Greece—American athletes capture fourth place in international winter sports; Boston, Mass.—U. S. S. Delaware is placed in dry dock for dis- mantling.


KINOGRAHMS NO. 229—Washington—Ed- win L. Denby resigns as secretary of the Navy. Issues statement to newspaper men: Phil- adelphia—On Rob holds special special- 12ory by President in oil cases: New York— Sailors remember the heroes of the Maine; Seward, Alaska—Fight drifts to keep railroads open through bleak mountains; Berlin- Gen. Dawes in Germany begins work on repora- tion, peace: New York—Train sailors on way to the New York to man mercantile marine; Montreal, Canada—International ski jumping contest is held: Brattleboro, Vt.—Great winter carnival is held: Minneapolis—Ed Winn tries his feet on ski slides and gets a bump at end.
Two Educational Series are “Exceptional”

Educational Pictures, “The Secrets of Life” and the first four releases of the 1924 series of Bruce Wilderness Tales, are listed as Exceptional Pictures in the current issue of “Exceptional Photoplays” issued by the National Board of Review.

“Through the Prizes” which nett these subjects in the National Board’s Pamphlet. not only extremely instructive in the visual presentation of their subjects, but also entertaining to a degree which makes them compete with the best entertainment on the screen today.

The listing of the Bruce Wilderness Tales marks the third time these outdoor dramas have won this distinction from the National Board.

Prize Essay Contest for “Jamestown” Chronicle

A prize essay contest sponsored by C. Floyd Hopkins of the Victoria Theatre, Harrisburg, Pa., boomed the theatre’s showings of Pathe’s Chronicle of America picture entitled “Jamestown.”

In this novel bit of exploitation Mr. Hopkins received the wholehearted cooperation of the Harrisburg Telegraph.

The contest was declared open to all High School boys and girls, and a special admission price of ten cents was adopted for school children during the entire week that “Jamestown” was shown.

This resulted in a large juvenile attendance.

“The Lady Barber” Is New Harry Langdon Comedy

Harry Langdon is busy at the Mack Sennett studio on his next comedy for Pathé, which will be known as “The Lady Barber.”

“Riddle Rider” Completed by Universal

William Desmond and Eileen Sedgwick are the co-stars in “The Riddle Rider,” the fifteen episode serial just finished by Director William Craft for Universal.

It is described as a thrilling story of the modern West with the oil derrick invading the land of the cattlemen and Desmond plays the mysterious title role.

Besides the two stars the cast includes Helen Holmes, Claude Payton, William H. Gould, Hughie Mack, Yakima Curtiss, Albert J. Smith and Margaret Royce.

Harry McCoy in First Starring Vehicle

Under the direction of Noel Smith, Harry McCoy is appearing in “Stranded,” the first Century Comedy in which he solely is starred.

The picture is being made from one of the European stories Century’s vice president, Abe Stern, brought back with him.

Among those who have already been engaged for important parts are Betty Young, McCoy’s leading lady; “Fatty” Karr, erstwhile Fox star; Al Ails, who recently joined Century’s permanent stock company, and Herbert Sherwood.

Cinema Club Sponsoring Short Subject Programs

The Cleveland Cinema Club, which has as its basic object, the promotion of the Better Film Movement, has launched something new in its Chautauqua Series of Educational Pictures.

The plan advanced by the Cinema Club went into effect last Saturday at the Knickerbocker theatre on the East Side, and starts next Saturday at the Capital theatre on the West Side.

Feeling the need of short reel educational pictures, and realizing that a continued program of short reel pictures is not practical in the picture houses, the Cinema Club offers an afternoon of educational subjects every other week for covering a period of five weeks.

The first program, shown last Saturday at the Knickerbocker theatre was composed of the following subjects: “Czech-Slovakia” 2-reels; “The Bee,” “Romance of the Republic,” to be run as a series of two reels each. This program will be repeated next week at the Capitol theatre. Other pictures included in future programs are “Nanook of the North,” “Wonders of the Sea,” “The Cricket on the Hearth,” “Trailing Wild Animals” and Will Rogers’ satire, “Two Wagons — Both Covered.”
**Pre-release Reviews of Features**

### The Uninvited Guest

**Metro—6145 Feet**

(Reviewed by L. C. John)

In producing this feature, the Williamson brothers have injected a valuable novelty angle, in that many of the underwater scenes are so-called natural color. We have had underwater pictures before, but not in color. The beauty of the tropical submarine vegetation, fish and coral formations have been seen to be appreciated. For some of the other color scenes, we cannot say as much. The limitations of the two-color subtractive process, the absence of yellow in the black and white tropical sunlit scenes is noticeable, producing parts of the picture out of focus. When the players are in shadow, giving a bluish tint to things, the coloring is much more natural.

However, despite these limitations, many of the scenes are extremely beautiful, and add greatly to the production.

The submarine scenes, themselves, are the dramatic highlight of the picture. Embracing charmers, an octopus, and such useful melodramatic aids. The story is Frank melodrama, dealing with the unhappy fate of a young girl cast away on an island, together with two professional gamblers, one of whom a woman. A never-to-be-forget sponge diver recovers her from the island after the gamblers have deserted her, fights his British partner to protect her, and later helps her to establish her identity when the gambler's wife impersonates her.

The best part of the picture is that laid on the tropical island. When the castaways return to civilization, it becomes just another movie, but the island scene lifts the opus out of the beaten track.

The picture brings to the screen a new face, Jean Tolley, whose photographs have graced numerous advertisements. Happiness candy boxes and the like. Her acting is still a bit immature, and she touches no great emotional heights, but she does very well for a first picture, is distinctly easy to look at, and her little, athletic grace makes her a desirable type. Mary McLaren does consist of good work as the gambler's wife. Lefty Flynn gives a first-rate characterization as the sponge diver, and Louis Wolheim is a convincing brute type.

Ralph Ince has directed the picture superbly. We class this as first rate entertainment, well presented.

**THEME.** Melodrama laid in tropical setting, centering about a castaway heiress, her attempt to regain her own identity, and the reformation of a ne'er-do-well sponge diver.

**PRODUCTION HIGHLIGHTS.** The fight between Wolheim and Flynn. The fight with the octopus. The burning of the ship. The underwater scenes in color. The pleasing work of Jean Tolley. Lefty Flynn's characterization of the sponge diver. Louis Wolheim in a typical 'hairy ape' part. The pictorial beauty of the production.

**DIRECTION.** Has done well with the material, for the most part.

**EXPLOITATION ANGLES.** The underwater scenes. The natural color scenes. Teasers along the line: "Who is the Uninvited Guest?" If there is a Happiness candy store in your town, tie-up on Miss Tolley's picture on each box of the candy. Also, your druggist may have Pepsi soft tooth paste displays with her picture, which would offer a tie-up.

**DRAWING POWER.** Satisfactory for any sort of house.

**SUMMARY.** An interesting and rather well told story, with the principal novelty in the underwater scenes. Local color is good and the island scenes are consistently interesting.

**THE CAST**

Patt (as) Patterson

Olive Granger

Maurice "Lefty" Flynn

J. Jean Tolley

Mary McLaren

Drew Morgan

William N. Bailey

Jan Bonner

Louis Wolheim


**SYNOPSIS.** Olive Granger, an heiress, is cast away on an island by a shipwreck, together with a gambler and his wife. They escape, taking her credentials. She is rescued by a sponge diver who protects her and eventually returns to her civilization and aids her in establishing her rightful identity.

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### Yolanda

**Cosmopolitan—Ten Reels**

(Reviewed by Laurence Reid)

GORGEOUS in its background, exceptionally rich in its pageantry and carrying production values which give it a vivid appeal, Marion Davies' latest picture may be called a fitting successor to "When Knighthood Was In Flower." If it equals the previous canvas in the opulence of its settings—in massiveness and skillfulness of design, it also suggests that Charles Major was not so inspired here in fashioning a romantic story—one free from seriousness. The interest lies in the spectacular effects—and in the interpretation, for the plot is scant of ideas.

We have come to expect great pictorial highlights in a Davies picture. And we have not been disappointed here. Lavish expenditure is written all over the production. Would that the story was big enough to fit the frame. We discover that the early reels drag because of so much characterization and incident to be planted—and if we lose contact with it in the sense that it fails to grip us, still we are caught in a tight embrace by the individual scenes.

As mentioned above the settings are immense—settings which are as magnificent as any that have ever been shown. In this respect it may be said to dwarf "Knighthood," which carried color, opulence and personality. The story is well scenarioized—and the direction is inspired in creating spectacular effects. Particularly fine is the shot of Burgundy's atmospheric octopus. Miss Davies is resplendent in a dual role—and she never looked more appealing. Indeed she is perfectly cast—and gives a performance which substantiates the verdict that she has become an accomplished actress. Holbrook Blinn is every inch the king in a portrayal which stands out with cameo clearness. Every scene is a picture—a high-symmetrical performance. Others who give well-rounded studies are Johnny Dooley as the Dauphin and Lyn Harding as the Duke of Burgundy. The scene mounting, the costumes, the handling of the crowds—and the vital performances mentioned above make "Yolanda" an outstanding picture. But its production values far outweigh its dramatic values.

**THEME.** Historical romance revolving around conflict between Burgundy and France during reign of Louis XI— the latter ambitious to marry his daughter to the idiot son, the former's background. The accurate atmosphere. The scene on the bridge. The clash between the two armies. The fine acting by Miss Davies, Mr. Blinn, Leon Errol, Mr. Harding, and Johnny Dooley.

**DIRECTION.** Has mounted it with a splendid scenic investiture. Handles players and crowds well. Composition of scenes carries fine pictorial value.

**EXPLOITATION ANGLES.** Play up as a fitting sequel to "Knighthood." Exploit it in dignified manner. Put on atmospheric prologue. Mention the cast—and bill it as one of the most sumptuous productions of the screen.

**DRAWING POWER.** For first-run houses.

**SUMMARY.** A pictorial masterpiece which seems lacking in plot material so that the action drags until concluding reels. Individual shots fine—and so are the individual performances of the leading players. Gorgeously mounted and rich in atmosphere.

**THE CAST**

Princess Mary of Burgundy (Yolanda) Marion Davies

Charles the Bold, Duke of Burgundy Lyn Harding

King Louis XI Holbrook Blinn

Bishop La Baule Maclyn Arbuckle

The Dauphin Charles, Duke of Paris Johnny Dooley

Mary of Burgundy Maxine Travis Stavridas, Ralph Graves

Camino Basso Ian MacLaren

Olivier de Daim Gustav von Seyffertis

Queen Margaret Theresa Maxwell Conover

Michel d'Hymecourt Paul McAllister

Innekker Leon Errol

Antoinette Castlemay Mary Kennedy

Baroness thumbnail Thomas Findlay


**SYNOPSIS.** Historical romance of period in fifteenth century when Louis XI ruled France. The Duke of Burgundy is ambitious to marry his daughter off to the idiot dauphin, but she escapes and finds true romance with young prince traveling, incongruent, in Switzerland. He finally rescues her from the monarch of France.
Ride For Your Life
(Universal—5310 Feet)
(Reviewed by Laurence Reid)

It may be that the program audience who enter to wild and woolly westerns will enjoy this Hoot Gibson picture better than some of the humorous offerings in which he has starred in of late. To our liking at least it is best to those sentimental westerns since he possesses a fine sense of comedy values. This number is the weakest one he has had in a long while—and it has the earmarks of being "shot" in a hurry. There is a suggestion that the company went out on location and were put through their paces as the director happened to think up some new incident.

The central character is an indolent rancher who is repulsed by the heroine because she has a high regard for a masked bandit. He has robbed the passengers of the stagecoach, but does not molest her beyond taking a ring for a keepsake. Meanwhile the conventional melodrama is being unfolded. There is a villain who holds a mortgage on the home of the girl, but he is willing to forget it if her father, the sheriff, is willing to have him for a son-in-law. There being a price on the bandit's head the incident features a pursuit by a posse. But the bad man stumbles into the hero's home and dies. No mention is made of the disposal of the body. But the idle rancher assumes the bandit's disguise to win the girl.

Then the story begins all over again—showing the villain as the power of a boom town. The gaps are noticeable in several instances. It is planted that the action is of a period long before prohibition. Yet there show an American Railway Express coach—which looks out of place with the stagecoaches and the old-fashioned attire of the heroine and villain. Again the hero is covered by the gambler's headdress—and makes his escape and bumps up in his bandit's disguise. There was no indication that he lugged this outfit to the boom town.

The scenes are developed to make speed from the action, but there is no suspense because of the stereotyped incident. The finish brings the forces of law and order to the rescue—and the villain gets his punishment. There is no evidence of continuity—and the picture is below the average of its immediate forerunners.

THE CAST. We congratulate Hoot Gibson upon indolent rancher winning respect of girl by assuming disguise of bandit who has thrilled her with his courage. He rescues her from danger—and is instrumental in cleaning up community.

PRODUCTION HIGHLIGHTS. The tinting of the night scenes. The atmosphere. The speedy action. The gun-play in climax. The good work by Robert McKim as villain. The effective backgrounds.

DIRECTION. Hasn't much of an idea—and indications are director shot his scenes as they came to mind. Incident is entirely stereotyped—the character and plot being familiar. Several of his scenes are thinkable which expose lack of continuity. Best features are the backgrounds and atmosphere.

EXPLOITATION ANGLES. Gibson has following. Tell them that star is seen in wild and woolly western. Feature cowboy quartet, etc. Play up Laura La Plante and Robert McKim as members of cast.

DRAWING POWER. For program houses.

SUMMARY. A stereotyped western which hasn't much direction in it. Is episodic and lacks suspense, though action is speedy enough. Finish seen far in advance. Conventional all the way. Not up to standard of Gibson's recent releases.

THE CAST

Bud Watkins
Betty Burke
"Plug" Hanks
"Gentleman Jim" Slade
Dan Burke
The Texas Kid
Tim Murphy
Dan Donnegian
Mrs. George Hagen

SYNOPSIS. Shiftless rancher is unable to inspire romance. The girl of some years before aids him to become a bandit, is later stumbles into his home—the rancher wins his confession before he dies. He assumes the bandit's disguise—and prevents the villain from compromising the girl. Assists the vigilantes in cleaning up community and destroying the power of the villain. Gets reward for capturing bandit.

Flowing Gold
(Tully-First National—8005 Feet)
(Reviewed by Laurence Reid)

With the tempest in the Tea Pot Dome oil scandal being given pitiless publicity it is quite apropos that the screen should reveal a melodrama framed against a Texas oil town. It is holismum in its approach and has graphic in its outline—and there is a crude melodrama of the oil boom and atmosphere to enthrall most anyone's attention if the picture was edited. Rex Beach, who fashioned this tale, has not written anything comparable to "The Spoilers." It is not as ruffled as that melodrama framed against a gold boom in Alaska. In fact it is a jumpy picture which never draws you into its action and makes you an actual participant.

Characters and events develop too suddenly to appear convincing. For example the hero, a stranger, is represented as a "down-and-out"—with just three cents to his name. Yet a jeweler trusts him with unfold riches in gems which he disposes of to a family of nesters who have struck it wealthy in oil.

The hero is a dominant figure and he promotes a stock company and looks after the interests of the nesters. But the bonk comes to the surface and exposes the family as very movieish characters. They must ape the manners of society—and scenes are given up in showing them adopting fine feathers and what not. A good deal of the plot is developed through the captions. The hero is "out" to get the villain who has embarrassed him during the late war. The latter has a few early scenes and then fades into the background until the conclusion.

Several scenes could be eliminated which would conduce the action and make it more convincing and less suggestive of comedy relief. It doesn't build well because of its abrupt incident. The finish is melodramatic but furnishes a thrill when the heroine rescues the oil whose召开 her family from death during a storm. The lightning strikes the oil derricks—and the action is truly colorful hero. Yet both of the villains emerge from the scene—with nary an indication that they have registered anything from their frightful experience. The characters are not clearly defined because there is so much "off-screen" incident. The cast is handled by William Sills, Anna Q. Nilsson, Alice Calhoun and Crawford Kent strive to be movieish. Cissy Fitzgerald emerges from oblivion to lend color to her role.

THEME. Melodrama of young adventurer who comes to oil town and aids nester to strike it rich. Falls in love with latter's daughter and crushes his enemy.

PRODUCTION HIGHLIGHTS. The atmosphere. The making over of the Briskow family. The scene when adventure is shown up in her true character. The climax revealing a melodramatic punch—when oil derrick is struck by lightning. The rescue of hero.

DIRECTION. Does not make story even. A lot of incident explained through captions. Might have dispensed with fight scene which is crude. Talky plot in several scenes. Is best with climax. Conventional treatment.

SYNOPSIS. Since the country is reading and talking of oil, it would be a good angle to feature this as a lively melodrama of an oil boom. Play with cast—and mention author and producer. Bill it as exciting picture carrying a vivid climax.

DRAWING POWER. Should please the everyday patron.

SUMMARY. Somewhat hectic in outline is this melodrama of an oil boom. It is crude in places and uneven in its continuity—and much action is planted through captions. Is vivid in climax—and fairly well played. Conventional in treatment, however.

THE CAST

Allegheny Briskow
Calvin Gray
Barbara Parker
Henry Nelson
Mrs. George Hagen
Ma Briskow
Pa Briskow
Tome Park
Charles Selvon


SYNOPSIS. Young adventurer, down and out, comes to Texas oil town. He finds a place in the oil business and makes a bid to be rich in oil. They place him in charge of their interests—and he frustrates plans of his enemy who would ruin them. Strikes up romance with daughter, who becomes piqued because he is also attentive to another. He saves the boy from being compromised into marriage—and is rescued from death by heroine.
Fair Week
(Paramount—Five Reels)
(Reviewed by Frank Elliott)

We may suspect that this one has been "laying on the shelf" for many moons and is now being dragged into the light of day after much discussion as to the advisability thereof. It is a picture that smacks of other days and other methods in production, direction and acting. It is a tale of a small town "Jack of all trades" who foils the efforts of a Desperate Desmon, masquerading as an evangelist, to leave town with the bank deposits as the town folk gaze skyward to observe a balloon act by Madame LeGrande brought to the big fair by another crook.

This balloon act, undoubtedly supposed to be the highlight of the picture, is so obviously trick stuff that much of its punch is lost. The "act" is really the situation in which a balloon suddenly starts skyward taking it Slim Swasey and his little orphan pal, Sally Jo. Both have been practicing aerobatics on the ground so when they get in the air they repeat their stuff and are able to make a safe landing.

The locale of the story is Rome, Missouri and there is much play in the subtitles along the lines of "When in Rome do as the Romans do," "the Rome evians maximus," etc.

Walter Hiers is Slim Swasey and supplies a few comedy moments. Constance Wilson, Lois' sister, has the principal feminine role but is not called upon to do anything. Earl Metcalfe puts up a good fight with Hiers in the church loft but succumbs when Walter puts his full weight upon him. The rest of the cast is fair. This is a picture for second class houses, neighborhood theatres and the towns.

THEME. A rural comedy drama dealing with the efforts of the village fat boy to rid the town of a couple of crooks and win his sweetheart back from the slickest of the two. Incidentally the real mother of his little orphan pal is found to be the balloon lady.

PRODUCTION HIGHLIGHTS. The balloon ascension which is only fairly well done. The chase and fight between Slim and Mark Bulger. The comedy moments contributed by Walter Hiers.

DIRECTION. Not so good. Smacks of other days and other methods. Has permitted too much "posing" stuff of both individuals and groups. Has put over a few comedy situations and packed a little pep into the climax.

EXPLOITATION ANGLES. Might be a good stunt to send up hundreds of toy balloons announcing the coming of the picture. A balloon ascension is one of the "thrills" of the picture. Turn your lobby into a miniature county fair. Put up a lot of little booths and put on a fat man, thin man, missing link, hula-hula girl prologue as suggested in the ballyhoo scene in the picture. Play up the name of Walter Hiers. If you play this one where your town has its fair, tie-up with the fair advertising.

DRAWING POWER. Suitable for program houses, community theatres and especially the towns.

SUMMARY. This is just a fair program picture which undoubtedly was made quite some time ago. It has nothing original in the way of plot and the one thrill of the picture is quite poorly done as to realistic staging. The acting is fair, with Walter Hiers supplying most of the comedy. There is some action toward the close.

THE CAST
Slim Swasey
Ollie Remus
Madame LeGrande
Jasper Remus
Dan Hogue
Sally Jo
Mark Bulger
Isadora Dally
Mary Ellen Allen

SYNOPSIS. Deals with the arrival in town of a couple of crooks. One brings along Madame Le Grande, who is to do a balloon stunt for the folks during fair week. In the guise of an evangelist, the other crook wins the confidence of the natives and then robs the bank, but he is caught by Slim Swasey, village Jack of all-trades. It also later develops that the child he has been bringing up is none other than the long lost daughter of the balloon lady. Slim wins Ollie Remus who was on the verge of eloping with the crook-evangelist.

The Marriage Market
(Harry Cohn Production-C. B. C.—Six Reels)
(Reviewed by Frank Elliott)

While several situations in this picture are beyond the realm of possibility and there is a tendency to moralize over the attempts of certain parents to "auction off" their daughters to the highest bidders, regardless of whether there is love in the match, this offering is well acted and possesses a wealth of comedy situations.

The ballet number and the tableau scene showing the ancient marriage market are quite artistic bits. There is a thrill or two, especially the one in which two autos are chasing another. The first machine just gets by as a train flashes across the road forcing the other two machines to slide into a ditch.

Some real comedy is injected in the scenes in which Pauline Garon as Theodora Bland, expelled from school, gets off at the wrong station in a storm and finds shelter in the home of Wilton Carruthers, who is formed by the girl that she is the refugee from the reform school. She is seeking adventure and romance. She gets both as a result of her hoax.

Miss Garon is decidedly attractive in this picture and shows promise of becoming a clever comedienne. Jack Mulhall and Alice Lake do fairly well with their respective roles and the remainder of the cast is adequate.

There is some fast action in the climax as Theodora saves the girl who escaped from the reform school from capture by the Sheriff after the latter has come to the rescue of Theodora, denying to the gathered family the announcement by a jealous girl that Theodora is the real reform school refugee.

THEME. A light comedy drama dealing with an adventure-loving flapper who refuses to be placed on the marriage block and picks out her own husband in a very romantic manner.

PRODUCTION HIGHLIGHTS. The scenes in which the girl passes herself off as a escaped reform school girl and is saved by Carruthers from officers seeking the refugee. The ballet numbers. The race of the three autos with Theodora just escaping being struck by a train. Pauline Garon's acting and personal charm. The good cast.

DIRECTION. Has done fairly well with a story that is not very convincing as to plot incident. Has put over a good auto-chase-near-train-wreck thrill. Has injected some comedy moments and brought out the fact that Pauline Garon has in her the makings of a charming little comedienne.

EXPLOITATION ANGLES. The fine cast. The title. Make a play for the women's interest by playing up the theme that the picture shows the workings of the modern marriage block. Put on a ballet prologue as suggested by the dance scenes in the picture.

DRAWING POWER. Suitable for program houses, neighborhood theatres and the town.

SUMMARY. A rather diverting little comedy drama in which the situations are not very convincing but which is fair entertainment because of its comedy moments and the acting of the good cast. Pauline Garon is good to look at and does some real acting. The picture is artistically acted and well photographed and should do business if well advertised.

THE CAST
Theodora Bland
Lillian Piggott
Wilton Carruthers
Dora Smith
Miss Hodgett
Miss Whittcomb
John Piggott
Mrs. Piggott
"Earl Metcalfe"
Seibert Peckham

SYNOPSIS. Expelled from a fashionable "finishing" school, Theodora Bland, helps a girl who has run away from a reform school. Alighting from the train during a storm at the wrong station the girl seeks shelter in the home of Wilton Carruthers who, seeking adventure, the girl tells him she is the one who escaped from the reform school. He saves her from the officers. Reaching home, her aunt seeks to marry her off to an oil magnate. In the climax her aunt's daughter-in-law seeks to have her arrested as the escaped reform school girl, but the real culprit comes forward and Theodora is won by Carruthers.
Around the World in the Speejacks
(Parameter—Six Reels)
(Reviewed by Frank Elliott)

THIS is the film history of the famous around-the-world cruise in a 98-foot motor boat by Mr. and Mrs. A. Y. Gown of Cleveland who covered 30,000 miles in a month period visiting such out-of-the-way places as Samos, Fiji Islands, New Guinea, Australia, India, Java and a number of South Sea islands. And the pictures which their cameraman Ira J. Ingraham formerly with Burton Holmes, made of the trip are among the most entertaining, instructive and fascinating seen in a long while. They are of especial appeal to school children whose studies are here visualized in vivid manner, but grownups also will find them intensely absorbing.

We don’t get a chance to see pictures like this every day and few of us would want to take a chance in a 98-foot boat to see the originals, especially those terrible-faced, “polka-dot” savages of New Guinea.

The pictures are beautifully photographed and show some of the most wonderful natural settings ever filmed. All who see this picture will wonder at the scenes showing the firewalkers of Bequa, folks who trip gleefully over stones heated for 24 hours and which trick does not affect their “dotes” in the least. Even the fakers in India haven’t dug up a stunt to equal this one. And then there are the genuine hula hula dances in which we see the native Java girls shaking some very wicked haystacks.

The scenes in India are also of great interest as well as shots in other lands and ports visited. There are some of the maritime views as the yacht plagues on her adventurous junket. These pictures will delight all lovers of adventure and outdoor sport. The films give one new insight into the life of the savages in unevolved parts of the world and show us queer customs such as that practiced in New Guinea where the “sheiks” prick their skin until it bleeds and then put on little wads of cotton making many and weird designs on their hideous looking bodies.

Many newspapers of the country published the detailed account of this strange honeymoon of the Gownes. Many are doing so today, so that in some cities exhibitors will be able to acquire the official printed forms by getting their ads under the stories. This is a feature that can stand alone on any bill, but it also can be split up into a series consisting perhaps of two reels each.

“The Cruise of the Speejacks,” is one of the novelties of the season and should find a place in every house wishing to give its patrons a treat.

THEME. A traveologue of the famous “round-the-world” cruise in a 98-foot motor boat by Cleveland parties—a cruise covering 39,000 miles and touching the far off places.

PRODUCTION HIGHLIGHTS. The fine camera work. The educational values as appreciated in shots of strange peoples. The firewalkers of Bequa. The scenes in India. The maritime shots. The thrills.

DIRECTION. No story here, the tourists taking along one of Burton Holmes’ cameramen who has caught some marvelous scenes. Have not missed anything in cruise.

EXPLOITATION ANGLES. Splendid chance to tie up with newspapers, featuring the colorful cruise in the Speejacks. Tie up with schools, etc. Has great educational and pictorial values. Ballyhoo it as something out of the ordinary.

DRAWING POWER. Is colorful and instructive enough to be featured on any program. Good for any community.

SUMMARY. An animated “log” of a most colorful cruise—one carrying great educational and pictorial values. Acquaints spectators with far off places and races. Carries suspense, too. A real treat of its kind.

THE ENSEMBLE.
Mr. and Mrs. A. Y. Gown
Ira J. Ingraham.
Natives of South Sea Islands, Australia, New Guinea, India, Java, etc.

SYNOPSIS. A moving record of a honeymoon cruise in a 98 foot motor boat, the tourists being Mr. and Mrs. A. Y. Gown of Cleveland. The boat carried them to the far-off places where they visited tribes, etc., little known to civilization. The cruise took them sixteen months, most of which was occupied in visiting the South Sea Islands and India.

Ladies to Board
(Fox—6112 Feet)
(Reviewed by Laurence Reid)

OM MIX is one actor of westerns who has enough foresight to break away from the stereotyped material and project some different forms of his previous work. This picture, though taking different. His newst expression takes him away from the open spaces and the stars—him in the first as the owner of an Old Ladies’ Home, the property being left by him to a cantankerous old woman whom he has rescued during a tour of the West. The idea is quite original for the screen—and the arrival of the westerner and his portly pal to take up their abode in the home is sufficient to get the picture away with a fine flash of humor.

The author, William Dudley Pelley, has not made this a one character story. Indeed, he has incorporated several balancing elements which make the picture rather elaborate of its kind. Don’t judge from the plot that the star isn’t given opportunity to display some of his usual film as humor—more of a part of the story.

The hero falls in love with a pretty nurse while his buddy is charmed by an equally rotund housekeeper. The majority of laughs are gained from their antics. For the note of pathos the author has introduced an elderly lady whose son has renounced her. It is the hero’s duty to force the young seaport to realize his mistake. Meanwhile the westerner has made a great hit with the old ladies in scenes which carry a deal of heart appeal.

It is a breezy comedy-drama, packed with sure-fire elements—and there is no question that it will entertain the Mix followers—and even those who have not selected him as one of their favorites. The romances are subordinate to the comedy element, but it introduces a speedy finish—one which features a double elopement. This episode is certain to arouse much laughter. The director has done-tailed all the elements—and these are sufficient to find response.

In other words it is first a class audience picture and establishes Mix as a consistent picker of likely stories. The star sports a deal of originality in his sartorial attire.

THEME. Comedy drama carrying vein of heart interest when westerner comes East to inherit an old ladies’ home. Has a romance and reunites a son to his mother.

PRODUCTION HIGHLIGHTS. The comedy moments when westerner and his portly pal arrive in the East and inherit old ladies’ home. The dinner scene. The incident. The heart appeal. The double elopement. The fast action. Convincing work by cast.

DIRECTION. Has packed picture with several balancing elements—though the comedy predominates. Projects some good incident, plenty of humor—and a note of heart interest. Gets good results from players.

EXPLOITATION ANGLES. The title will arouse curiosity. Play up that Mix is seen in a new kind of role. Make comment of central idea. Tie up with local store, etc. Put on a dance prologue. Feature it as something different in comedies.

DRAWING POWER. Should draw wherever Mix is popular.

SUMMARY. A first rate comedy-drama, carrying original humor, a substantial note of pathos, considerable heart appeal and plenty of action. It shows so many elements that its success is assured.

THE CAST
Tom Faxton .......... Tom Mix
Edith Oliver .......... Gertrude Olmstead
Evan Carmichael .......... Philo McCullough
Bunk McGinnis .......... Pee Wee Roose
Mrs. Carmichael .......... Gertrude Claire
Model .......... Dolores Rousse


SYNOPSIS. Elderly lady of cantankerous disposition is rescued by a westerner and therefore loses to control of her car while touring the open spaces. At her death she remembers his kindness and leaves him her state, consisting of an Old Ladies’ Home in East. He induces his cowboy friend to accompany him—and both fall in love—the hero with a pretty nurse, the friend with a housekeeper. The westerner forces a lonely mother’s son to return to her—and happiness is supreme all around.
Motion Picture News

Opinions on Current Short Subjects

“School Pals” (Fox-Imperial Comedy—Two Reels)

T WENTY minutes of entertaining comedy are
garnished in this bright burlesque of school
days—with three chimpanzees conducting the
high jinks. The chimpanzees know their A B C’s
and how to carry on mischiefious pranks. The
introduction features a dream situation in which
one of the teachers, the unknown monkeys visual-
izes himself as an oriental king, while another
is an oriental dancer.

From this point the idea features the school-
room situation with the pupils, and the end comes
with a lot of stunts. Their weakened expressions are
effective in making them appear quaint.

The comedy is a good one of its kind and is
particularly suitable for the juveniles.—LAWRENCE REID.

“The Very Bad Man” (Universal—One Reel)

NED has his valet impersonate a much sought
desperado, that Ned may collect the reward
offered. The real desperado encounters his im-
personator and beats him. Ned starts out to
make the capture not knowing the true state of
affairs. He is given a warm reception by
the desperado, but induces the latter to shoot
holes in his coat and hat that he might impress
the sheriff with his bravery. When the last
bullet has been used for this purpose Ned and
the valet easily subdue the desperado and win
the reward. The story is rather a poor one
and the comedy incident not much better.—CHESTER J. SMITH.

“Peg of the Mounted” (Universal—Two Reels)

PEGGY in the uniform of the mounted goes
out to round up a loose smuggling gang
who have desperately wounded one of the
mounted police. The gang is led by a seven
foot giant as Peggy discovers when she strikes
the trail. Undaunted, she shoots holes in the
barrels of hootch and is chased by the
smugglers.

One thrilling escape follows closely upon
another, until by a clever ruse she captures the
entire outfit and is accorded all the glory that
goes with such deeds. This is a winner and
rarely has the popular Baby Peggy been seen to
to better advantage.—CHARLES J. SMITH.

“Smile Please” (Pathe—Two Reels)

ROUGH tactics by a rough comedian will
amuse the lovers of the familiar old style
slapstick comedy and all the old business is
dragged back into.

This is the second of the Mack Sennett
comedies featuring Harry Langdon and the ac-
tion is placed in a photoplay gallery with the
comedian as the photographer.

Jackie Lucas is in the family about to be
photographed and his antics help provide the comedy
with most of his opportunities. The cast is
good and the action fast throughout.—TOMH.

“Cave Inn” (Educational—One Reel)

THUS alleged comedy of prehistoric cavern
had a few laughs. His principal comic feature is the dropping
of stones on the head of someone who is endeavor-
ing at various stages; to abduct the fair damsel.

Sid Smith, Cliff Bowers and Virginia Vance are
the featured players, but none of them adds any
to laurels won in the past by this one.—CHESTER J. SMITH.

“A Society Sensation” (Universal—Two Reels)

RUDELY VALENTINO has all the charm of
manner and appearance in this two-
reeler as in his more recent productions.
The son of Mr. Jones, Mrs. Bradley's rival for the social leadership,
for a young Bradley falls in love with his rescuer,
who is loved also by Jim Cox, curly fisherman.

The girl for Mrs. Jones' house as an impostor when her claim to nobility seems
to have been a false one. Later Jim Cox
abducts the girl and she is rescued by young
Bradley in his speedy power boat. The girl's
father and friends suspect Bradley as being
the abductor and he is threatened with dire
consequences upon being captured with the girl.

TOMH.

Pathe Review No. 9

CANYON country is shown in the Pathicolor
section of the Review this issue and it is
very impressive and beautiful.

“Photographic Gems” is a collection of pic-
turesque views of Bermuda; “Heal and Reels”;
a slow-motion novelty showing a daring trapeze
performance at the Astra Art Studio; “A Dog with
an Alibi,” a highly interesting insight into the methods
of petal painting as practiced by the Leonardo da
Vinci Art School, New York.—TOMH.

“Herman, the Great Mouse” (Pathe—One Reel)

AN athletic mouse heads the cast this week
and twists the steel wire in a mouse trap
like a chess head's macaroni. He chases every-
body and everybody chases him and he struts
and “mugs” in comedy situations that will con-
vince the average person.—TOMH

“Getting Gertie’s Goat” (Educational—Two Reels)

The trials and tribulations of a young couple
determined to elope are complicated by the
fact that the girl's father is the town judge
and decidedly opposed to the young man. Inadvert-
ently he comes into possession of the marriage
license, the thousand dollar bank roll and the
steamer tickets.

The ingenious judgment conceives the idea of
recovering them from the courtroom and to do
so it becomes necessary to start a fire scare.

A man computer to the judge has a motorcycle
with bath tub attachment and then the fact is
revealed that they have forgotten the necessary
details of being married. The judge rushes back to
an irate traffic cop who is persuaded to be
witness to the marriage, and all ends happily.
There is a lot of genuine humor in this picture
and it should be well received almost anywhere.—CHESTER J. SMITH.

“Jumping Jacks” (Educational—One Reel)

THIS is another of the clever Lyman H.
Hunt comedies and shows among other things some clever cartoons, types
of different races and some exceptional scene
views. These pictures are cleverly arranged and
should gain in popularity as they continue to
maintain the high standard set by the producer.
They are both educational and entertaining.—
CHESTER J. SMITH.
Sidney Directs Devore

Al Christie says that Scott Sidney will direct Dorothy Devore in the first of her starring series of feature-length comedies.

Irving Cummings, who has just completed his fourth picture at Universal City, will start on "When Johnny Comes Marching Home," a Gerald Beaumont racing story from the Red Book Magazine. Creighton Hale, Ethel Shannon, George Cooper, Ethel Yorker, Robert Brower and Charlotte Stevens are in the cast.

Carmelita Geraghty will support Herbert Rawlinson in "High Speed," an adaptation of a magazine story by Fred Jackson, to be produced by Herbert Blache. The cast includes Bert Roach and Otto Hoffman.

Edward Sedgwick has completed the cast of the latest Hoot Gibson picture, "Forty Horse Hawkins," written by himself and Raymond L. Schrock. It includes Anne Correll, HeCan Gibson, Richard Tucker, John Judd and George (Black) Connors.

The huge radio loud speaking plant which was installed at Universal City for the purpose of directing the huge scenes in "Hunchback of Notre Dame" has been placed in the Studio Inn where it distributes to all parts of the lot the music broadcasted by all the Coast stations.

Casson to Paramount

Anna Q. Nilsson has been signed by Paramount to play one of the featured roles in the forthcoming Herbert Brenon, production of William J. Locke's "The Mountebank," to be made at the Long Island facilities of the organization and will feature Ernest Torrence and Miss Nilsson.

Every buck, squaw and papoose of a wandering tribe of Comancha Indians was pressed into service by Irvin Willat at Mecca, California, where he is directing a portion of the Zane Grey story, "Wanderer of the Wasteland," featuring Jack Holt, Kathryn Williams, Noah Berry and Billie Dove.

Albert Parker, who directed "Blood and Gold" for Distinctive Pictures Corporation, has completed the first cutting and assembling of this picture. It features Conrad Nagel, Alma Rubens and Wyndham Standing.

Director Monte Bell is busy engaged in cutting and titling "Broadway After Dark," recently completed at the Warner Bros. west coast studios.

John S. Robertson is concluding the filming of "The Enchanted Cottage," in which Richard Barthelmess is starred.

Nagel Back on Coast

Conrad Nagel, having returned from New York where he played the leading role in a picture, says he is too busy to act just now. He's sub-dividing his ranch near Los Angeles.

Dorothy Arzner, film editor of "Man Hunt," has been engaged to handle the cutting of "The Inheritors," Mary Philbin's new Universal-Jewel starring feature, being filmed at Universal City under King Baggot's direction.

"Torment" has received its final editing and titles and Mr. Torrence left Hollywood for a short vacation in the mountains and while resting will work on the script of "The White Moto," his next picture, which is to feature Barbara La Marr and Conway Tearle.

Bette Compton will return to Los Angeles from New York in the near future to play the featured role in the forthcoming James Cruze production, "The Enemy Sex," an adaptation of a novel by Owen Johnston.

Chesler Bennett has fully recovered from his recent nervous breakdown and is busily engaged in reading books and plays for his next production, starring Jane Novak.

George Fitzmaurice, who will shortly start "shooting" on "Cythera" at the United Studios, signed Ben Carre, art director, to create the settings for the Joseph Hergesheimer picturization.

Fornman Directs "Throwback"

Tom Forman will direct "The Throwback" for the Universal Pictures Corporation as the final step in a nation-wide scenario scholarship contest in which "The Throwback," written by William Ellwell Oliver of the University of California, won first prize over several thousand stories.

King Vidor celebrated his 30th birthday February 8th. His friends and professional associates gave a dinner in his honor.

Marshall Neilan, Goldwyn director, is the author of "Don't Forget," a popular song, which will shortly be introduced to vaudeville by Nora Bayes. Lew Cody recently had two songs published by a Los Angeles music company: "Lady of the Orchids" and "Wait for Me."

The Goldwyn studios are attempting to discourage the submission of amateur manuscripts. The department read 4,000 amateur manuscripts in 1923 without finding one that it wanted to buy.

Jesse D. Hampton, who produced Rex Beach's novel, "The Spoilers," for the Goldwyn Pictures Corporation, has purchased five stories for production in the spring. Hampton has the film rights to four more Rex Beach stories.

Movie Completes Cast

Metro announces the following cast for "Don't Doubt Your Husband," a picture of the direction of Harry Beaumont: Allan Forrest, Wilmint Blyson, John Patrick, William Louis, Adele Watson, Robert Dunbar. The story is an original written by Sada Cowan and Howard Higgin.

J. G. Hawks, who wrote the continuity for "The Storm," will write the screen adaptation for "The Tornado," stage play by Lincoln Carter, to be filmed at Universal City.

Irving Cummings will start production at Universal City on Gerald Beaumont's "Tijuana" race track story, "When Johnny Comes Marching Home." Creighton Hale, Ethel Shannon and George Cooper will head the cast.

John Goodrich, screenwriter and author of many screen originals, has become a member of Jack White's scenario department.

Lloyd Bacon, son of the beloved Frank Bacon, is directing Lloyd Hamilton in his latest comeback at the Fine Arts studio. Mr. Bacon has been closely associated with the comedian for some time, while serving as head of the Hamilton scenario and editorial department.

Wyckoff Filming "Men."

Polo Negri's "Men," for Paramount, is being photographed by Alvin Wyckoff who was with Essanay fifteen years ago. He first went to Hollywood with Cecil B. DeMille and for several years was his chief cameraman and director of photography for the West Coast Paramount studio.

Fred Hibbard, Lloyd Hamilton's director, is in New York undergoing treatment at the hands of a throat specialist and expects to return to Los Angeles in a few days.

Norman Taurog has just completed "Pigskin" for Jack White. Lige Conley is the featured player.

Ruth Hiatt, for nearly two years Lloyd Hamilton's leading lady, has been loaned to the Cameo comedy organization to appear with Cliff Bowes and Virginia Vance in "Fold Up."

Francis X. Bushman will leave Hollywood about Feb. 23rd to join the Goldwyn company in Italy for the filming of "Ben Hur."

De Mille Uses Hotel

For seventy-two hours Cecil B. DeMille transferred his company to the huge ballroom of the new Los Angeles Biltmore Hotel. The scene depicted an interesting and colorful cafe scene in Mr. DeMille's new Paramount picture, "Triumph," a screen play by Jeanie Macpherson, founded on May Edgerton's "Saturday Evening Post" story.

Vera Reynolds, who played the part of Nettie in William de Mille's "Paramount production," "Icebound" which has been completed at the Famous Players Long Island studio, has returned to Hollywood while other members of the de Mille unit, which came East for the first time to produce a picture, will return this week.

COSTUMES FOR HIRE

New York's Newest and Foremost Costume Rental Organization

1437 Broadway
Tel. 5900 Pen.
They’re P. D. G. meaning—

—and they’ll never guess the ending!

—That’s the sort of picture this is. It holds ’em to the very end. Not one, but half a dozen of the metropolitan critics compared it to the two greatest mystery plays the stage has ever known—“The Cat and the Canary” and “The Bat.”

It’s a mystery melodrama packed tight with thrill and surprise, with a climax fascinating in its dramatic tension and startling revelations.

BETTY BLYTHE

in

“His Wife’s Husband”

A Pyramid Picture
Directed by Kenneth Webb

With a distinguished supporting cast including Arthur Carew, Huntley Gordon, George Fawcett, Grace Goodall, Rita Davenport

The "N. Y. American" said:

“One of the best pictures seen in town in several seasons. You can’t leave the theatre till the story is ended. Betty Blythe has never done a better picture; it’s gripping.”

The “N. Y. Eve. Telegram” said:

“Fascinating and captivating. Right up to the finale the audience was kept on pins and needles. If you like this picture, tell your friends, but please don’t tell them how it ends.”

Distributed by

SELZNICK DISTRIBUTING CORP.

Special Pyramid Heralds in two snappy colors, available to exhibitors at rate of one dollar per Thousand
pretty damn good

— weirdly thrilling adventure!

Your patrons like a desert story—well, here's one unlike any they've seen. Not a conventional "sheik story," but a smashing story of the pursuit of a woman around the world, of life on the desert's edge, and the drama of love and hate and death played in the heart of the Great Sahara.

A story full of plot, full of incident, full of eerie mystery, full of surprise. Yep, great!

"WHEN THE DESERT CALLS"

A RAY C. SMALLWOOD PYRAMID PRODUCTION

featuring

VIOLET HEMING

With a distinguished supporting cast including Robert Fraser, Sheldon Lewis, Huntley Gordon, J. Barney Sherry, Julia Swayne Gordon

"'When the Desert Calls' is one of the most fascinating love stories ever screened. It had its premiere at the Cameo last evening before a record attendance which showed its appreciation by continuous applause."  

N. Y. Telegram.

A well-known cast of stage and screen players, lots of atmosphere and a plot that has a new twist. The production highlights are the scenes laid in the desert showing caravans and some well fought fights.

Motion Picture News.

Distributed by

SELZNICK DISTRIBUTING CORP.

Special Pyramid Heralds in two Snappy Colors, available to exhibitors, at the rate of ONE DOLLAR per Thousand
Picture Paragraphs

IRVING M. LESSER, vice president and Eastern representative of Principal Pictures Corporation, believes the phenomenal success of Harold Bell Wright's "When a Man's a Man," a First National attraction, now in its third week at the B. S. Moss Cameo, New York demonstrates that the public wants out-of-door pictures with real drama during the present year.

In analyzing the success Mr. Lesser said, "I have had our representatives in the cities where the test runs took place send in detailed reports on just what brought the crowds to the theatres. The gist of these reports is that the popularity of Harold Bell Wright has been a big factor, for Wright has 30,000,000 followers in this country, according to D. Appleton & Co., and A. L. Burt & Co., the publishers of his books. But an equally strong element in drawing the crowds is the fact that the picture breathes the spirit of out-of-doors and is filled with tense dramatic situations."

THE announcement made by the C. B. C. Film Sales Corporation that a new series of Percy and Freddie Hall-Room Boy Comedies would soon be released, met with general approval, it is claimed.

A majority of the exhibitors are said to have evinced pleasure at the way the public has received the series by their requests from time to time for the theatres to play them.

SOMETHING of a distinct novelty in presses has been gotten out by the Hodkinson Corporation for the Samuel Grand production, "Try and Get It," starring Bryant Washburn and Billy Doly, according to the Hodkinson offices.

In size and in all general appearance, the movie is a book, and it is almost a facsimile of The Saturday Evening Post, in which the story of the pictureplay was originally published.

This similarity to the famous weekly periodical is carried through-out the entire book.

"Try and Get It" is an adaptation of "The Ringed Tail Galliwampus" by Eugene P. Lyle.

MOTION picture subjects as topics for lectures have been in demand in recent months by a number of pulpit orators. Perhaps the best known of these ministers is the Rev. Allison Ray Heaps, pastor of the Lewis Avenue Congregational Church, Brooklyn.

Among the picture-stories which have formed the basis for discourses by Dr. Heaps are "A Certain Rich Man," adapted from William Allen White's novel, "If Winter Comes," and "The Man Who Played God.

Lately he has added "The Courtship of Myles Standish," Charles Ray's great screen success, to his collection.

THE latest Emory Johnson production, "The Mailman," starring Ralph Lewis and being distributed by the Film Booking Offices, is receiving editorial comment in the columns of a number of metropolitan newspapers. The Boston Post ran a long editorial under the head, "Pay for Postal Workers" during the showing of "The Mailman," in Boston, while the editorials for the Davenport (Iowa) Democrat and Leader made in part the following comment:

"A popular ditty of a few years ago, if we remember right, voiced the inquiry: 'How'd you like to be the mailman? We confessed that we would not like it, or at least we could conceive of much easier jobs, if we had to surmount some of the obstacles the mailman meets and overcomes, as shown in the screen story of the mailman's daily dozen of daring deeds now running at the Family.'

WARNER Brothers have gone out of their way to make an original press sheet for "The Marriage Circle," the Ernst Lubitsch production which created such a furor in its recent Eastern premiere, and which is still going strong on its fifth week in Los Angeles.

The press sheet of newspaper size contains a wealth of publicity and exploitation material. Reproductions are strikingly displayed, and the stories have the news quality that will help get them over the city editor's blue pencil. Especially deserving of comment are the posters, distinct depatures from the average assortment of lithographs.

A piano solo by Francis Young, the "Beau Brummel," will be used as a musical tie-up by Warner Brothers, in connection with exploitation of their forthcoming March release, "Beau Brummel," starring John Barrymore.

Arrangements were recently effected through Carl Fischer, Inc., musical publishers. The number dedicated to John Barrymore, will be used as the musical theme for the screen presentation. It will also serve as a window display in music stores.

THE Frank A. Mussey Company has designed and executed an attractive herald on "The Confidence Man," the story by L. Y. Erskine and Robert H. Davis which is now being made into a Paramount picture with Thomas Meighan as the star. The front cover of the herald, printed in colors, carries a reproduction of the cover of Argosy-All-Story Weekly's issue of March 15, in which "The Confidence Man" starts as a serial.

The magazine cover, as reproduced, is adorned with a portrait of Thomas Meighan and announces the story as that of Meighan's next Paramount picture. The picture will be released during the publication of the serial in the Mussey publication.

PYRAMID pictures' belief in exploitation and its desire to assist exhibitors to "put 'em over" has prompted the laying in of a large supply of the pointed device which have found such favor among exploiters of "What Foods Men Are." These caps are about sixteen inches high, and because of their conical shape will fit any head. They played an important role in the exploitation of the picture in its premiere at Cameo Theatre, when scores of men best known to walk about town with these dance caps perched upon their heads. The caps are black, with orange lettering, as follows: "Ask any woman what fools men are."

WHAT are believed to be the first sales of motion-pictures without the use of direct support or printed words, are reported by the Selznick Distributing Corporation.

Under the supervision of L. F. Comini, Director of Advertising and Publicity, small records containing sales talks on the Selznick pictures "Woman to Woman" and "Roulette," were sent to exhibitors throughout the country. The records, made indestructible by a new patented process, were mounted on cards containing illustrations in colors, but no printed matter.

Before salesmen would follow up the campaign, a number of exhibitors took the initiative, after listening to the records, which gave casts and exploitation points, and booked the pictures, according to Selznick.

Walter Hiers, who has been signed to star in Al. Christie comedies for Hodkinson release.
Regional News From Correspondents

Albany

New York city during the past week, on account of his wife's illness. Miss Jane Halloran, connected with the Selznick exchange here, spent the week end with friends in New York.

William LaFountain, a shipper at the Selznick exchange here, is recovering from a recent operation for appendicitis.

Sol Manheimer, business manager for the Robbins theatres in Waterloo, for New York last Wednesday, following a telegram to the effect that his father was dangerous.

It is expected that the Universal exchange in Albany, will become a buying office about April 1, making three in New York state, the others being in New York and Buffalo.

Nathan Robbins, of Utica, owner of a chain of theatres in central New York, is said to be contemplating the erection of a theatre in Syracuse on the site of the Manhattan hotel which was recently badly damaged by fire.

There was plenty of fun among the employees of the Mark Strand theatre in Albany on Valentine's Day, for when every one of the theatre personnel met in town, the managers of the exchanges, finding that the exhibitors were not seeking to work up the public and going about business throughout the territory.

Jack Pellman, eastern division manager for F. O. B., was in Albany during the week.

There is a new manager at the Pearl theatre in Albany, the change having occurred during the past week.

David Levy, a well known salesman for Universal, who has lived here, was suddenly called to New

Canada

Week in and week out, the moving picture theatres of Ottawa are still doing their bit for disabled soldiers of the Great War who continue to receive treatment at the local hospitals, the hospitals and institutions. Special tickets are used to permit the war cripples to enjoy motion pictures performances at any of the local moving picture theatres. These are issued by and signed by officers in charge of the hospitals and institutions and are accepted by each of the theatres every week. Those co-operating include Harry Thiel, manager of the Imperial, Capt. Frank Goodale of Loew's, Oral D. Closkey of the Regent, Don Stapleton of the Centre, Joe Franklin of the Franklin and others.

The first of Canadian Educatio nal's English feature releases, "Out to Win", played the Centre Theatre, Ottawa, for a week start ing Saturday, February 16. This picture is an ideal production, Canadian Educational having secured the Ideal attractions for distribution in Canada. Management Don Stapleton of the Centre was well pleased with the fast-moving British production.

The Kenora Theatre at Kenora, Northern Ontario, the proprietor of which was Joe Derry, was destroyed by fire on February 14 and a loss of $65,000, partially insured. The cause of the fire was unknown. Mr. Derry occupied apartments above the theatre.

Miller Stewart, manager of the Metropolitan Theatre, Winnipeg, for the past three years, has resigned and has been succeeded by J. A. Reich, who was a theatre manager in Minneapolis until recently. Following the resignation of Mr. Stewart, the whole house staff of the Metropolitan Theatre was dismissed. It is understood that Mr. Stewart will shortly join the Gordon Amusement Company at Boston, Mass., and whom Charles G. Branharm, formerly director of theatres for the Famous Players Company, is now general manager. Mr. Reich had his own theatre at Estevan, Sask., some years ago, and later was manager of theatres at Calgary and Edmonton, Alberta.

F. G. Spencer, owner of several picture theatres in the Maritime

Provinces, has been elected an active member of the Rotary Club of St. John, N. B., holding the classification of moving picture theatre exhibitor.

Two theatres of the Atlantic Coast section of Canada have permitted to exclusive picture policies. One is the Majestic Theatre at Halifax, N. S., which had a long season of dramatic shows and the other is the Queen's Square Theatre at St. John, N. B., which had been playing stock musical comedy.

Pronounced as it is spelled

C-Y-T-H-E-R-E-A
THE Rialto Theatre in Wenatchee, formerly owned and operated by J. G. Beckman, a veteran exhibitor of this territory, was taken over in February by the Jensen-Von Herberg circuit of the Pacific Northwest, adding one more house to their string that now totals close to thirty. By the acquisition of the Rialto, the organization now controls every theatre in that city; having for some time owned and operated the Gem and Liberty Theatres there. L. A. Doudlah, who acts as manager for the Jensen-VonHerberg interests in Wenatchee and runs the two present houses, will undoubtedly take over the management of the Rialto, according to information made public here this week. Mr. Beckman has announced no plans for the future.

Vic Gauntlett, well known film and theatre man of the Pacific Coast, returned to John Hamrick's Blue Mouse Theatre in this city last week as advertising and exploitation manager. Mr. Gauntlett was formerly associated with the Blue Mouse circuit, last left there a number of months ago to handle the publicity and exploitation for the Northwest showings of "Human Wreckage" for the Film Booking Offices. Following the completion of that task, he became associated with "The Hunchback of Notre Dame" company in the same capacity, and takes up duties at the Blue Mouse house now, after having toured the states of Washington and Oregon with the Universal production, for several months.

The Princess Theatre at Ana- cortes was reopened the middle of February by Sam Mendelsohn, according to reports just received here. The house was formerly owned and managed by B. B. Vivi- en, but was closed recently and placed up for sale. Mr. Mendelsohn has remodeled and renovated the theatre, and plans to present strictly first run shows there.

William Rush, an exhibitor from Tacoma, recently announced his intentions of building a strictly modern five hundred seat house in Kent, and work on the building has already been begun. A new type Wurlitzer organ, practically the first used in any of the small town houses of this state, will be included in the equipment installed by Mr. Rush.

Peter Kostrometinoff, owner and manager of the Sitha Theatre in Sitka, Alaska, left this city recently for his home, after having spent the winter season here and in California. W. D. Gross, owner of the new Coliseum Theatre in Ketchikan, arrived on the last Alaskan steamer, and plans to spend a short time in this city arranging bookings of pictures for the string of houses which he operates in the Alaskan territory.

Leon Greenman and his eight melody men were engaged last week by Manager C. W. McKee of the Hellig Theatre to furnish the musical entertainment for that house, and began their engagement the middle of February. Mr. Greenman formerly was conductor of the Blue Mouse Theatre concert orchestra, and since that time has been directing the symphony orchestra at the St. James Theatre in Boston.

The Gem Theatre at Paterson, Wash., formerly under the ownership and management of A. R. Dodd, was recently taken over by George Miller, and is now operating under the name of the Paramount Theatre.

The Grand Theatre at Aberdeen, formerly the legitimate playhouse of that city, is now being remodeled by George Nye, owner and manager, according to information received here. When finished, the theatre will be reopened under a strict picture policy, which is expected to go into effect some time in March.

The American Theatre at Woolston, one of the small towns of this state, was taken over recently by Gus Berkstrom, after having been operated up to this time by Tom Watkins.

All film inspectors from every exchange on Seattle's Film Row were the guests of Manager George P. Endert of the Famous Players-Lasky exchange one afternoon last week at a private screening of a special film brought to this city by Earl J. Doudlah, traveling supervisor of all Famous Player exchange inspection departments. The film was specially prepared in the Famous Players laboratory, and showed the danger to film through bad patches and repairing. Mr.

Denison spent three days in this city, and from here proceeded to Portland, on his tour of all the Paramount exchanges.

Morris Segal, formerly employed in the booking department of the local Famous Players office last week was announced as salesman in the Spokane territory by Mr. Endert. H. S. Hokc, former head of that district, will now work the territory out of Seattle, according to present plans.

Cielebration along Film Row was general early February, as the result of the birth of a son to Mr. and Mrs. J. A. Gage. Mr. Gage, following the announcement that both Mrs. and Master Gage are doing nicely, thank you, declared his intention of starting the young man to work at the Educational exchange immediately.

Guy F. Navarre, manager of the Fox exchange, was scheduled to leave here the second week in February for Los Angeles, where he will confer with officials of the Fox organization concerning the company's output for the coming season. During the ten days or two weeks that Mr. Navarre expected to be out of the city, the exchange was to be under the direction of Jack Cohn, assistant manager.

Charles W. Hardin, manager of the United Artists exchange, has recently returned from his two weeks' road trip to a number of the territory's key cities, including Spokane, Walla Walla, Portland, Butte and Missoula. Upon his return, he announced that Jack Rue, formerly the manager of the Universal exchange in Butte, has joined the local United Artists sales staff and will cover the entire Northwest territory.

The Jiggles week's business in the history of the local First National exchange was reported early in February by Fred G. Siler, manager of the local office, just before leaving this city for a week's trip into the Eastern Washington circuit on a drive to keep up the city's record. H. W. Boehne, First National's Western Washington representative, left recently for a flying trip through the Eastern part of the state, and following his return Eastern Washington was to be taken care of by the company by Clint Montgomery. Mr. Montgomery was formerly associated with the Warner Brothers exchange in this territory.

J. J. Slaifer, manager of the Universal exchange, returned to the city last week after an absence of a number of weeks, during which time he attended the Universal branch managers' convention in Chicago, and also spent a number of weeks in Los Angeles and Kansas City.

R. C. Hill, manager of the Hodkinson branch office, has again taken up his work in this city, after having just completed a road tour that kept him in the Washington and Oregon territory for several weeks.

J. B. Sprouse, exhibitor from Primaville and Redmond, Oregon, spent a number of days on Film Row early in February. Ray Grom- bacher, of the Liberty Theatre in Spokane, and Ed Dolan and William Ripley of the Ripley-Dolan Enterprises in the Grays Harbor territory, were also seen along the Row the same week.

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Representing
PRODUCERS :: DIRECTORS :: ARTISTS
THE management of the Fredonia Opera House has changed, Charles H. and C. O. Tarbox having negotiated for the purchase of the lease held by Miss Edith N. Curtis and having secured from the Board of Trustees of Fredonia permission for the transfer of the unexpired lease, which is extended three years. The new proprietors agreed to pay $1,000 a year rental.

Charles H. Tarbox, who assisted C. H. Landers in the management of the house for several years, and who has been in charge of booking pictures for the Chautauqua assembly grounds for a few years, will have active management of the house. Some improvements are contemplated.

One of the events of the week in Buffalo was the formal opening Thursday night of the new and larger Renown Pictures corporation exchange, on the second floor of the Beyer Building, 505 Pearl street. It was a regular party with music, dancing, a buffet luncheon and the screening of one of Renown's new pictures. The event was attended by most of the Buffalo exhibitors and several came from places like Niagara Falls, Rochester, Syracuse and other cities in the territory. Joe Miller, branch manager, and his assistant, Leo Muller, were in charge of the program. M. H. Hoffman, vice-president and general manager of Renown, and Jack Bellman, general sales manager, were guests of honor. The exchange is elaborately furnished and completely equipped to serve the exhibitor. It occupies half of the entire second floor.

L. M. Prown and Homer Howard have resigned from the Renown sales staff, and Mr. Miller expects to announce the appointment of new sales representatives next week.

Walter Hays, vice-president of the Mark Strand interests and head of the Strand Securities corporation, controlling the Criterion theater building, announces that the contents of the Criterion, consisting of a complete equipment for a picture house, including an $11,000 Wurlitzer organ, are for sale. All must be moved by the week of April 1, as the building is to be torn down to make way for a modern business block.

"Old Faithful," the piano that did duty for a long time in the Nickum Gem Theater, Olean, N. Y., is gone. And Manager Charlie Nickum doesn't know where to find it. After a long and useful career giving forth music accompaniment for divers picture features in the Gem, "Old Faithful" was moved to the sidewalk when the Nickum Gem was dismantled. Patting the instrument on the back before the intended trip to the warehouse, Charlie was accosted by a man who asked if the piano was for sale.

Mr. Nickum induced the stranger to take the instrument into his home for a trial by members of the family. An agreement was to be reached later, Charlie said. "Old Faithful" was loaded on a truck, and when the machine turned the corner Mr. Nickum had his last look at the piano. It was also his last look at the stranger.

Pete Dana has resigned from the sales staff of Hodkinson Pictures corporation and has been succeeded by Jack Thomson, formerly with Vitagraph, Pathe, Associated Exhibitors and other exchanges.

A Parent-Teachers association has been formed in Jamestown and has been working on a plan for securing proper motion pictures for children. Through the co-operation of Messrs. Peterson & Woods, owners of the Wintergarden Theater, arrangements have been made to run pictures suitable for the entire family, old and young. Two such performances have already been given and a third was presented one evening this week. The pictures shown under the arrangement are selected by the managers of the Wintergarden and a committee from the central council of the Parent Teachers' association. Arthur W. Kettle, chairman of the board of public welfare, has strongly endorsed the plan and declares the movement should be heartily supported by all those interested in the moral welfare of the children. "The children insist upon seeing motion pictures," said Mr. Kettle. "They must see them, and the only thing that can be done is to provide them with suitable films."

Justice O'Malley has signed an order providing for the discontinuance of an equity suit brought by the Golde Clothes Shop, Inc., against Loew's Theaters, Inc. The case, which has been in the courts continuously for more than two years, and which has twice been carried to the court of appeals, has been settled. The amount of the settlement could not be learned. The action started when the theater dispossessed the Golde firm from premises on the east side of Main street. The Golde company had a lease on a store there. After they had been dispossessed, the entrance to the Loew theater was built on the store site. The Golde firm appealed from the dispossess order of the city court on the ground that the lease had not yet expired. The city court was upheld by the county and appellate courts, but the highest state court reversed the decision. An equity suit then was brought for restoration of the property and for damages suffered by reason of the dispossess proceedings. An answer was interposed, and the plaintiff then sought judgment on the pleadings. The claim was that the defense did not constitute a proper defense as required by law. This motion was denied by the supreme court. An appeal was taken to the appellate court, and the court of appeals and the high court again ruled in favor of the plaintiff.

Eugene A. Pfeil, former manager of the old Strand, has renewed his lease on the Circle Theater, a west side community house, which has been operating for several months.

N. I. Filkins, sales representative of Advance Pictures corporation of Syracuse was in town last week with an announcement of the merger of the Oneida Film company and Qualtoplay Film company, into the Advance Pictures company, Inc., capitalized at approximately $150,000.
BILL SKIRBOLL of Gold Seal Productions is just back from New York. Norman Moray, manager of the local First National exchange was off on sick leave last week. He's expected to resume duties again this week.

N. A. Thompson of the New York First National office has been a guest at the Cleveland First National exchange during the past week. He's here to install a new system of sales control.

J. O. Brooks, special representative for Fox, who has been in the Cleveland territory for the past two months, has finally checked out, and left for New York last Thursday.

C. E. Almy, manager of the local Metro exchange, was in Chicago last week attending a meeting of central eastern exchange managers.

George Jacobs is in our midst once more. This time, it is in the capacity of personal representative for Paramount, making plans to spend considerable time in the Cleveland Universal office, after which he will visit other Universal offices. Jacobs was formerly head of his own independent distribution office which operated under the name of the Western Pictures Company.

J. Feinerman, whose efforts at the motion picture business has been considerable, has arrived in town straight from New York, to take charge of the engagements and publicity work of "The Hunchback of Notre Dame" which opens its Cleveland run at the Stillion Theatre the week of March 18th.

W. J. Kimes is back in town after a protracted stay in California. Kimes used to be manager of the Cleveland Goldwyn exchange. Since he severed his connections with Goldwyn, he has not had any picture affiliations, but took occasion to tour to California. It is not known whether he has formed any new ties within the industry or not. He was around the Film Exchange Bldg., however.

Mischta Guterson, musical director of Loew's State theatre, has created a musical treat for local music lovers. This week, in connection with the picture "Rendezvous," Guterson offered an all-Russian score, compiled from the greatest Russian musicians. This is the first time, that a duly scored program has been scored in Cleveland with such a selection of classics. Among the best known were Tchaikowsky's "Sleeping Beauty," "Cavalleria Rusticana," "Le Cimar Tristes," "1st Movement from the Fourth Symphony," Last Movement of the Fourth Symphony, 5-4 Movement from the Fifth Symphony, Last Movement from the Sixth Symphony; Rubenstein's "Romance," Chopin's Nocturne 13; "Pines of Rome," "Melody;" Jewish Dance by Rinsen-Corsico; and others from composers of note.

William Raynor, manager of Reade's Hippodrome, Cleveland, had a great show last week. He called it "Jazz Carnival." And it started out to be a carnival right at the front door leading into the foyer, where a little colored boy in bright red "buttons" uniform handed out tooties in bright colors to each patron. The inside foyer was hung with varicolored paper strips, draped from the ceiling. The usherettes were in Pierette costumes, no two the same color. Inside the auditorium, there were three jazz bands, sometime all going together, sometimes not. There were thirty nine inscriptions in the three bands—the largest jazz collection ever exhibited in Cleveland. A Male Trio sang from one of the upper boxes as one of the features of the overture. Lights were turned on, and at the same time hundreds of balloons were loosened from the top balcony and allowed to float over the audience.

O. E. Pelles, president of the Cleveland Motion Picture Exhibitors' Association, held its annual meeting today at Hertz, P. E. Essick, M. Fine, Frank Gross and Dr. I. Brody have been appointed a committee of the Cleveland Motion Picture Exhibitors' Association to manage the annual zoning system of Cleveland, as submitted to the Association by the Film Board of Trade of Cleveland.

Christie Diebel, manager of the Liberty theatre, Youngstown, was in town the fore part of the week. He came up to see Charles Ray and arrange for his personal appearance this week at the Liberty. And he did it. For Ray left Cleveland Sunday so as to make a personal appearance at the Liberty just before the first performance of "The Hunchback of Notre Dame."

"Doc" Horater, manager of the Temple theatre, Toledo, made a flying trip around the local exchanges the middle of last week.

Lous Miller, manager of the Palace theatre, Ashland, was in the Film Bldg. last week, looking pictures and seeing what Cleveland First-run houses are doing.

Peter O'Banion, the Mystic theatre, Galion, was a paying guest at the local First National exchange during the week.

Judge Foster traveled up to town from Marion the early part of last week, to put his name on some important contracts.

The Cleveland Motion Picture Exhibitors' Association held its annual meeting today at the Winton Hotel. Luncheon preceded the business meeting.

ZONE CHAIRMEN, recently appointed by Business Manager Jack Miller and the advisory committee of the Exhibitors Association of Chicago are showing a real interest in their work and already many new members of the association have been secured through their efforts. They are also keeping the public posted on matters pertaining to the theatres and are seeing that the members of the association run trailers announcing their membership and print the announcement on their programs as well. The zone chairman, as announced by Mr. Miller, follow: South Side: Nathan Joseph, Lincoln; Ludwig Siegel, Prizant; Al Lyonna, Peoples; James Podna, Harper; Abe Cohen, Midway; and James Coston, Harvard; North Side: Henry Newell, Howard Theatre; Nate Gomline, De Luxe; Louis Zahler, Commodore; Jack Freeman, Claremont; Harold Hill, Arrow; H. Heimeman, Crescent; Maurice Chosytk, Newberry; Nate Wolf, Palais; F. Bolz, Schaeffel; Crystal; West Side: George Hopkinson, Hamlin; Samuel Abrahams, Gold; A. Saperstein, Palais Royal; M. Goodman, Marshall Square.

The Field Museum of Natural History will utilize motion pictures to make its work more interesting, and has arranged a series of free, popular lectures on natural history, illustrated by moving pictures, which will be given at the museum on Saturday afternoons during the months of March and April.

A. Raymond Gallo has been elected president and director general of Peacock Pictures Corporation, a new independent producing company recently organized in Chicago. According to Mr. Gallo, the company now has ready for screening, two stories, adapted for the screen by Scenario Editor Norris. His staff, as announced by President Gallo, includes: Major V. C. Swenhardt, production manager; H. John Ross, director of educational productions and local casting director; Bernhard O. Wirth, art supervisor and location manager; M. James Gallo, studio manager; Irwin S. Censky, efficiency manager; Joseph M. A. Norris, associate editor; Carl H. Schuller, art editor, and Grace Inglis, of Los Angeles, casting director. It is Mr. Gallo's intention to begin production during April, and arrangements for a Chicago studio, where the interiors will be shot, are being completed.

Roy Alexander, for many years connected with Universal Film Company, has resigned as Chicago exchange manager. His rapid advance from a minor position to that of exchange manager at Chicago, then manager at Kansas City and finally manager of the Chicago exchange, was won by hard work and ability. Mr. Alexander has not yet announced his future plans but it is understood that he will remain in the film business.

William Paara, who for the past six months has been connected with Fox's Chicago exchange as booker, has been promoted to assistant manager of Fox's Oklahoma City exchange. Mr. Paara has left for New York and after a short time spent at headquarters will proceed to Oklahoma City and assume his new duties.

Chester Drieue, who has been selling Select Pictures in city territory, has been promoted to manager of Standard Cinema Service, which is releasing through Select and will have charge of the sale of this company's product in the territory of which Chicago is headquarters.

Ted Meyers, who for some time past, has been connected with Pathe's sales force, and one of the most popular go-getters in this territory, has been appointed manager of Pathe's New York office, which had already left for his new headquarters.

Al Lichtman, general sales manager of Universal, stopped over in Chicago Sunday, for a sales conference and then proceeded on his way to the coast, where he will spend several days at Universal City. Special Representative George Jacobs and Manager Brown, of the Cleveland exchange; Ike Von Ronkel, of the Des Moines exchange and Divisional Manager Wolfberg, participated in the conference.

Jack Hellman, Milwaukee newspaper man and formerly publicity director for Paramount at Minneapolis, has been appointed Universal exploitation man and is devoting his attention to "The Hunchback" in the theatres showing this big feature. Reports coming in from various points indicate that Mr. Hellman is more than making good on the new job.
Central Penn.

MORE than one hundred guests were entertained at the Valentine dance given on the evening of February 14, at the fashionable Harrisburg Country Club, by Mr. and Mrs. C. Floyd Hopkins. Mr. Hopkins is Harrisburg representative of the Wilmer & Vincent theatrical interests, and president of the Harrisburg Chamber of Commerce. Among the guests were a number of persons connected with the operation of the Wilmer & Vincent theatres in the city, and introduced during the general division manager, a number of theatrical stunt dances which added to the enjoyment of the occasion.

Meyer Kabernich has accepted a position representing the Keystone Exchange of Philadelphia, in Lackawanna and Luzerne counties. He was formerly associated as a manager, with the Carbondale Amusement Company, of Carbondale. Despite opposition that has arisen among civic organizations of Harrisburg to the plan of a corporation recently organized by Athena George, an Altoona exhibitor, to establish an amusement park on Independence Island, in the Susquehanna river, opposite a fashionable residence section of Harrisburg, the interests representing Mr. George have obtained a permit, for the erection of the necessary buildings, from the Harrisburg Building Inspector. The opposition to the project is based on the contention that the park would detract from the beauty of the river front. It is the plan of the corporation to include a motion theatre or picture airrome in the park. Park Commissioner Gross has declared that he is opposed to the project and that he will seek authority from City Council for the city to acquire the Island from Mr. George by condemnation proceedings, if necessary. Mr. George has intimated that he will proceed with the construction of the park which he hopes to have in operation by next summer.

Bethlehem and Allentown picture theatres are having themselves of the use of the Radio Broadcasting station, W2AN, maintained by the Allentown Morning Call, to broadcast musical programs being given in theatres as prologues to motion picture shows. Manager John Newkirk, of the Colonial theatre, Allentown, put on a concert by the Hunsberger-Rappy trio, instrumentalists, and Miss Martha Minner and Miss Louise Ruiz, vocalists, which was broadcast from the station and attracted many persons to the theatre to see the artists in person. At the Strand, Allentown, of which Dr. Ben Stuckert is manager, a prologue was presented. In this prologue the musical artists were Miss Madalene S. Brown and John N. Mealey. Miss Brown was introduced by radio from the Morning Call studio between her appearances at the Strand. The Ye Eddie Quartette has been filling similar engagements to advertise several of the Allentown and Bethlehem theatres.

Peter Magaro, managing director of the New Regent motion picture theatre, Market street near Fourth, Harrisburg, gave space in a store room at 404 Market street, beneath his Coliseum dance hall, for an exhibition held from February 8 to 14, held by the Harrisburg Boy Scouts in celebration of the fourteenth anniversary of the establishment of the organization in that city. Twenty of the 36 troops of Boy Scouts, of Harrisburg and vicinity gave exhibitions of scout handicraft.

Mrs. Florence Ackley Ley, former prima donna and at present director of the Community Service Bureau maintained by the Wilmer & Vincent theatrical interests in Harrisburg, is the organizer of a movement, announced on February 15, to establish a permanent Civic Opera Company in Harrisburg, the artists and other performers to be selected from home talent. Clarence E. Zerger, supervisor of the Harrisburg Public Schools, will assist Mrs. Ley in the stage direction, which will include dancing as well as vocal work. Announcement is soon to be made of the opera that will be attempted.

Kansas City

Maurice Joseph, former manager of the Kansas City Universal branch, who resigned to enter business for himself, has been succeeded by L. W. Weir, former assistant division in the West for Universal.

If the assertions of L. A. Wagner, Princess Theatre, Eureka, Kas., can be taken as a barometer, business in Kansas is on the up grade. Mr. Wagner, with C. B. Frazier, and son, Willard, who operate the Empress theatres at Paola, Kas., and Osawatomie, Kas., did some unusual heavy booking in the Kansas City market last week.

In addition to coming to Kansas City to install L. W. Weir as new Universal branch manager, Gerald Akers, Universal division manager, will take about ten days to study conditions in the Kansas City territory before returning to his headquarters at St. Louis.

Max Roth, assistant general manager of Preferred Pictures, was in Kansas City last week on a tour of Middle West exchange centers. Business conditions are as satisfactory as he could desire at this time of the year, he said.

Kansas City's "mail order film exchange" of the Economy Film Company, has issued a new catalogue of films. Bernard C. Cook, manager, who originated the idea in the Kansas City territory several months ago, asserts the volume of business done since the establishment of the exchange has vindicated him in his theory that such an exchange is in demand.

A handsome diamond ring was presented G. B. Howe, who resigned from the Kansas City Universal force recently to return to the East, by the office force. He had been with Universal twelve years.

The Missouri territory is being given the "once over" by W. E. Truong, division manager of Goldwyn this week. W. C. Hayes is the manager, performing the same duty in the north and western sections of Kansas.

The Roanoke Theater, a suburban house of Kansas City, has been purchased by L. J. Lenhart, formerly manager of the Strand. The seating capacity of the Roanoke will be enlarged about 200, while a new front and decorations will be added.

W. P. Bernfield, owner of the Liberty Hall Theater, Wathena, Kas., lost no ground in an "advertising campaign" with the Mays, church of that city last week. The church, in advertising motion picture programs, stated they had "non-inflammable" films.

"There ain't no such animal," came back Mr. Bernfield. Jos. Rosenburg, former Hodkinson representative in the Kansas City territory, has joined the Midwest Educational force and will "plunge" into the territory next week.

Three Kinds of Love

Puppy Love

Surface Emotion

Cytherean

Ludwig G. B. Erb, President

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It was announced by Paramount officials that all film in the vaults of the exchange, which burned to the ground two weeks ago, was in perfect condition when the debris had sufficiently cooled for the vault doors to be opened. While the fire occurred at a period when constant passage in and out of the vaults was in progress, the strict rule to close doors after every visit to them was strictly adhered to with the result that all doors were firmly closed, though not locked, when the fire started. All dates were filled, it is announced, both the Atlanta and Washington exchanges aiding the local exchange in all close dates, and there was absolutely no interruption in service.

Arthur Lucas, who has taken over the Educational Film Exchanges of Atlanta and Charlotte has announced the personnel of the offices. W. C. Costephens, formerly booker for Paramount, will be Atlanta branch booker for Paramount, W. H. Butler, a pioneer formerly with the old Mutual and Triangle, will be manager of that office.

J. Reynolds, formerly Atlanta booker for Educational has been promoted to manage the Atlanta office; Clyde Cheek, formerly booker for Paramount is to be Charlotte booker. William H. Wassman, is to be sales manager of the entire territory and he, with L. V. Calvert, is in Charlotte the past week superintending the transfer of the exchange from the Bromberg supervision.

W. J. Clarke, who was sent from Charlotte to New York to open the Charlotte branch of Goldwyn last fall, has been transferred to manage the Atlanta office succeeding H. W. Starrett, who has gone to the Detroit office. Rudolph Berger, a veteran exchange manager for many years in Washington, is the new Charlotte manager, the position having been proffered to Frank Rogers, Atlanta office's star salesman, but declined.

Joe Marentette becomes sales manager in the Southeastern territory for Associated Exhibitors succeeding Jack Shafer, who goes to the United. Mr. Marentette has been on the road with Metro, V. P. Whitaker, personal representative for Arthur S. Kane, was here making the change.

W. R. Bedell, who resigned the management of Kiloto, Atlanta, Ga., last fall to enter another business, is back in Atlanta and will be associated with Graphic Films Corporation, Atlanta, Ga., in the capacity of sales manager. Graphic is a new organization specializing in commercial work, trailers, and in cleaning and renovating films.

The new Lee theatre, Thomasville, North Carolina, in which H. B. Varner owns a half interest, will soon be ready for a formal opening. It will have a seating capacity of 900 representing the last word in equipment and appointments.

H. B. Franklin and Sidney R. Kent of Famous Players were in Atlanta enroute to New Orleans the past week. F. F. Crewell, division manager joined them in Atlanta.

His many friends in the industry were grieved to hear of the sudden death of James Dyer, veteran projectionist of Atlanta last week. Mr. Dyer held operators' license number one for the city of Atlanta.

I. OUIS J. SELZNICK was a visitor in Washington early in the week, calling at Selznick Distributing Corporation and being entertained by Louis Reichert, manager of the local Selznick office.

Louis Berman, President of Independent Films, Philadelphia, Baltimore and Washington, South Atlantic distributors of the Warner Bros. pictures, was in town over the week-end. He was the guest of Manager Ayres, of the Washington office. Accompanying him was the Treasurer of the concern, M. A. Abraham, also of Philadelphia.

E. A. Sherwood, manager-vice-president of Harry M. Crandall's Exhibitors Film Service exchange, has announced that effective Feb.

uary 15th, he began caring for the trade in his new suite at 800-11 Mather Building, Washington.

J. D. Thomas, for the past few months, manager of Federated Films, announces his pending resignation from the staff of D. Oletzky's Baltimore-Washington exchanges. Thomas plans to open on March 1st at 924 New Jersey avenue-"Little Nightin' Photoplay Exchange, Inc.

Manager Harry Hunter of Paramount announces the opening of M. Boucher, head booker at the North Capitol exchange has been on the road recently, selling to the trade and getting in personal touch with the individual exhibitor.

Miss Mary Smith of the booking department of the Famous Players-Lasky exchange, is being promoted to the position of private secretary to Manager Hunter.

Harry Bernstein was in town long enough to attend the arbitration with and grievance committee of the Board of Trade, postpone the cases pending between his chief, Jake Wells, and the film exchanges of the Washington board, owing to Mr. Wells inability to reach Washington this week.

Owner and Manager Braugh of Paramount announces that Andrew, and Joe Walters of the Lyric theatre, Blackstone, Va., were in town.

Washington Camp, Number 62, Patriotic Order, Sons of America, at Cumberland recently passed a resolution in opposition to Sunday movies prohibition and all, acts of that tenor pending before the Maryland legislature. Senator Robbins and other members of the Allegheny county delegation in the State Legislature received copies.

The Motion Picture plant, Hagerstown, purchased the site of the H. L. Caiffman Lumber Company, adjoining them on the north.

Manager Murray of the Deunser theatre, complete, Washington had a few matters up for arbitration last week.

The Walter Price talent in Goldwyn have cleared up the spring sales drive and are waiting for the watches now.

THE Rex Theater at Dallas, Texas, is a thing of the past, as the owners sold their lease to a New York millinery firm for $80,000, and the theater will be transformed into a business house in the near future.

Tom Bailey, formerly branch manager of the Famous-Lasky Players in Oklahoma City, and later district representative at Dallas, Texas, has been transferred to Los Angeles as district representative.

Resident Manager J. B. Dugger of the Famous-Lasky Players branch at Dallas, was in New York City, attending the semi-annual meeting of the organization.

Louis Maurin has been appointed booker for the Enterprise Distributing Corporation at Dallas, and R. H. Robertson in same capacity with progress Pictures, Inc., at Dallas.

The Aliahaibra Theater, a neighborhood house at Tulsa, Okla., has closed to the business at 3 pm., May, 1923, by J. B. McNally. A deal is reported to be on for other local interests in the city.

B. O. Shepherd is contractor for a 25 x 120 foot theater building at Sand Springs, Oklahoma. The theater will seat about 400 and will be strictly modern and up to date. A new picture theater is under construction at Blue Lake, Texas.

The Majestic Theater at Magnolia, Ark., is opening under new management and in new location arranged for the theater.

Henry C. House is building a new theater for Will Harwitz at Houston, Texas, with seating capacity of 2,800; to contain $100,000 worth of equipment, the building to cost $80,000. The show will be devoted to feature pictures.

The Guthrie Theater at Guthrie, Okla., has changed its name to Paramount.

John R. Jones, San Angelo, Texas, has enlarged the stage of his Lyric Theater to be 27 x 47 with the proscenium 29 feet opening and 22 feet in height. He has just put in full stage scenery with new house shows, which, with feature pictures, will be the program policy.

John Collins is remodeling the stage of his Majestic Theater at Paragould, Ark., to accommodate full scenic sets for Orpheum time bills.

SOUTHEAST

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Washington
MOTION picture exhibiting is something other than putting good film on the screen, accompanied by nice music and an agreeable surrounding. All the renegades have to be the principle underlying the success of Sporos Skouras, head of Skouras Bros. Motion Picture, and the Skouras Amusement Company of St. Louis which combined control some eighteen of that city's leading amusement places.

Today St. Louisians are conducting a drive to raise $500,000 for a new building for the St. Louis Maternity Hospital. The Rocke-
feller Foundation has promised a large endowment to the institution if the necessary building is erected. St. Louis is out to make good and as always Skouras, his brothers and his associates, prominent among whom is Harry Koplar, will uphold their end.

On Monday, February 18, 20 per cent of the gross receipts of sixteen of the Skouras houses was turned over to the hospital fund. The theatres, including the Grand Central, West End Lyric, Capital, Down Town Lyric, Juniata, Lafay-
ette, Lindell, Maffitt, Manchester, Novelty, Arsenal, Pageant, Shaw, Grand Florissant and Shemandoah.

Samuel S. Harris well known Little Rock, Ark., exhibitor has leased the New Conway theatre, Conway, Ark., being erected by S. G. and Theodore Smith and will open the house probably on March 15.

Verne Victor Barnes, field rep-
resentative in St. Louis for the Pal-
photoplagy Corporation celebrated his forty-fourth birthday on February 14. His many friends throughout the territory remembered the occasion while the St. Louis Times honored him with a place in its birthday column, using his photo in connection with a brief account of his career.

R. C. Seery, district manager for First National was a recent St. Louis visitor.

Louis Landau, owner of the Washington theatre, Granite City, III., is confined to his apartments in the Gatesworth Hotel by a fractured leg. He had the misfortune to slip on the ice.

Jack Hoefler of Quincy, III., was at the local First National office the past week.

Theatres in the St. Louis territory that have closed recently include: Liberty Theatre, Strassburg, Ill.; Princess Theatre, Bolivar, Tenn.; Rex Theatre, Jackson, Tenn.; Elite Theatre, Queen City, Mo.; Roose-
velt Theatre, St. Louis (Closed for repairs) and Grand, Searcy, Ark.

Charley Goldman, owner of the Rainbow Theatre on Broadway near Pine street has taken over the Var-
cross Theatre on Broadway between Chestnut and Market streets, and has closed the house to be repaired and remodeled. He plans to operate both houses. They are located in the down town district.

Mike Newman and F. H. Haynes have been added to the sales staff of the St. Louis Universal office. They formerly were with Goldwyn.

Visitors of the past week included Mrs. I. W. Rodgers of Poplar Bluff and Cairo; C. E. Brady, Cape Gir-
ardeau, Mo.; Jim Reilly, Princess Theatre, Alton, Ill.; D. Frisena of Taylorville, Ill.; and H. C. Tuggle of Desloge, Mo.

Word was received in St. Louis February 16 of the sudden death of C. W. Croy of the Opera House, Toledo, Ill. Croy was also in the hardware business and was an outstanding figure in Toledo business and civic affairs. He had been sick but a few days.

The Scott Theatre, Alamo, Tenn., was destroyed by fire on February 10.

District Manager LeBeau of Para-
mount was in during the week.

George E. McKeen, manager for Fox Films, attended a birthday

party for his father, John McKeen, held at the family homestead, Bluff-
ton, Ind., on Sunday, February 17.

W. J. Kupper, assistant sales man-
ger for Fox, spent Sunday and Monday, February 17 and 18, in St. Louis. His headquarters are in New York City.

Walter Thimmig of DuQuoin, Ill., was seen along Picture Row

Bebe Daniels in the Rudolph Valentino picture for Paramount, "Mon sieur Beauchart."

St. Louis

march 1, 1924

lionel H. Keene, Western representative for Marcus Loew in this district for the past twenty-
two months, has left San Francisco for New York where he will handle some important work for Loew. Keene came to the Pacific Coast for Loew's to open its new Warfield the-
atre, considered one of the finest in the country.

J. J. Wood of Redding, California and owner of the Redding Theatre is renewing old acquaintances on Film Row and stocking up for the Spring.

G. F. Madsen, Educational sales-
man, has just returned from a very successful trip in the San Joaquin valley.

The Crystal theatre, Salinas, has been purchased by F. LaFka from Gus Germanus. LaFka also owns a large general merchandising store in that prosperous California town.

J. W. Flood, owner of the Rex theatre in Fresno, is in Redding visiting the exchanges, purchasing for Spring showings.

W. G. Fredd of the W. G. Pred-
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R. E. Byard and associates of Arcata, California have taken over

the Liberty theatre at Heilsburg from Hartman and Reynolds. By-
ard said although he was going to make many improvements in the building, it would not be necessary to shut down the theatre.

Ed Armstrong, assistant general sales manager of Universal in charge of the Western office has re-
turned from a trip to Seattle and other north Pacific Coast cities.

Joe Huff, a former salesman of Jewel films, has been appointed to handle the "Hunchback of Notre Dame," in the San Francisco ter-
itory.

Cherry Malotte, formerly in the Spokane and Portland offices of Universal, has been transferred to the San Francisco Universal Ex-
change.

Hiram Abrams, president of United Artists, has been paying loc-
al exchanges and picture houses a visit.

E. J. Frier, formerly booker at the San Francisco Universal of-
ces has been transferred to the Universal office at Portland.

Barney Gurnette, district man-
ger for Universal has left the Ford theatre and is now a Chicago leaguer, having purchased a Hudson.

Roland G. McGrady, formerly director of publicity for Universal at Des Moines, Iowa and Atlanta, Georgia, is a visitor in this city on his way to Portland and Seattle, in

which two cities he will direct Uni-
versal's publicity.

L. E. Moet is now connected with the All Star Features Distributors in the capacity of auditor.

R. R. Boomer, manager of the Canyon theatre, was pleasantly sur-
prised last week when Messrs Gib-
son and Price, of the Pantages cir-
cuit called on him. Boomer per-
fomed with Gibson some fifteen years ago.

Fred W. Boigt, San Francisco manager for Metro, has returned to his desk from the Stanford Hospital where he was being treated.

E. J. Crowley, formerly with Uni-
versal in San Francisco and Clyde Walker, formerly Fox sales man-
ger at Salt Lake City, have been added to the Metro sales force and will work out of the San Francisco office.

Charles Fraher, formerly owner of the Arlington theatre, Tracy, has taken over the Grand theatre from Mr. A. Olsen in the former, while Fraher has closed the Arlington theatre.

H. J. Sheehan, local manager for Fox, has returned from Los An-
geles where he took up some im-
portant matters with Mr. Fox.

William Drummond, better known as "Lighthearted Bill," man-
ger for Hodkinson, entertained Bill Ely of the Hippodrome of Portland, Oregon for several days when he visited Film Row.

Col. Woodlaw of the Circle Thea-
tre, Portland, Oregon, has been on Film Row the past few days pur-
chasing pictures.

The T. & D. theatre at Richmond is to be remodeled and opened as a seventeen cent house. It is now owned by the West Coast Theatres Company.

Charles Silvestre owned of the Class A and Cameo theatres at Spokane, Washington was a visitor in the city and stated he is branch-

ing out as a impresario.

The management of Lowe's War-
field has announced that Aileen Stanley, Victor record impresario, and Arc Lantray's hand will soon be added to the Warfield musical section.

Cytherean Love

Is Rare Love
POWERS SPEED INDICATORS FOR PROFESSIONAL PROJECTORS

POWERS SPEED INDICATORS SUPPLIED THRU ANY RECOGNIZED DISTRIBUTOR OF MOTION PICTURE EQUIPMENT

NICHOLAS POWER COMPANY
Edward C. N., President
Novey Gold St. New York N.Y.
Quality Versus Price for Theatre Equipment

First Cost Overshadowed by Up Keep and Results; Suggestions on Ventilation.

THE old question of quality versus cost is always popping up. It seems to be an opinion among exhibitors that theatre equipment is the one general merchandise for which the usual direct ratio of cost and quality does not hold. How or why equipment should be considered different from other commodities in this respect is beyond explanation. No one should know better than the exhibitor that it isn't done these days — getting something for nothing.

Matter of Skimping on Price Paid

The matter of skimping on the cost and therefore the quality of theatre equipment was only last brought to the writer's attention in the morning's mail. An exhibitor operating a theatre in a small town writes in effect that he desires to change from one mode of projection to another. He further states that he considers the standard equipment recommended by a projector manufacturer to be too expensive. He mentions a cheap device and inquires if this wouldn't do.

Maybe it "would do," but how well is the question. When an apparatus is recommended as necessary to secure good results by a manufacturer of high reputation, one who has always striven to uphold the quality of his product, it logically follows that a cheap imitation will not do the work efficiently or satisfactorily.

The average exhibitor is not thoroughly acquainted with the intricacies of machines and, as a result, one machine looks about the same as another, is no reason that the different machines are the same.

Basis for Determining Correct Purchase

Standard equipment backed by past reputable performance should form the basis for determining a purchase.

One particular make of equipment may be "cheap" in its first cost but this by no means constitutes an inexpensive equipment. Initial cost is one phase in buying, but upkeep and satisfactory performance are the real factors. An apparatus can not be cheap regardless of its price if it does not thoroughly fulfill all requirements. Replacement and upkeep may also far overbalance first cost.

THEATRE construction, is surely holding its own from the representative reports as listed below, on proposed new theatres:

Connecticut
New Haven — Architect Joseph Della-valle, 341 State St., has plans and bids are being taken for the one-story theatre building on the corner Sixth and Franklin Ave. and Franklin St., for James De Lasia, 153 Franklin St. House will cost $75,000, Lobby—24 x 70, auditorium—75 x 105.

Stamford — The Stamford Amusement Company, formed by local men, is having plans prepared for a new fireproof theatre to be located on the Market and property opposite the Delaware house on Main Street. The plans, prepared by H. Dunlap Morrison, provide for a theatre with seating capacity of 1,500, four stores in front with the apartments on the upper floors.

Illinois
Chicago—Architect W. Ahschlager, 65 Huron St., is drawing plans and taking bids for a new three-story and basement, 200 x 240, brick, steel and reinforced concrete theatre costing $1,500,000, on Bel- mont and Lincoln Aves, for the Lubiner and Trins Corp., 25 E Jackson Blvd., the theatre to seat 3,000.

Chicago—Architect John Hock, 7602 Chappel Ave, is drawing plans for a 750-seat theatre and store building, $30,000, one-story 50 x 125 of brick, terra cotta and stone. Exact location and owner witheld. Address c/o architect.

Chicago — A syndicate headed by Walter Butz, c/o Montclair Realty Co., Rm. 1257, 122 S. Michigan Ave., is having sketches drawn by Architect Wm. F. Whitney, 122 S. Michigan Ave., for a two-story and basement, 215 x 50 x 100, brick, terra cotta or stone theatre, store and office building on Heva and Grand Aves., to cost $500,000.

Park Ridge — Elmer F. Behrens, 400 N. Michigan Ave., Chicago, is drawing plans for the Park Ridge Amusement Co., c/o architect, for a two-story and basement, 75 x 155, brick, terra cotta trim, theatre, store and office building to cost $125,000.

To operate a business successfully calls for economy in every department. However, the manner in which many exhibitors maintain equipment and in particular, projection equipment, is questionable economy. Without equipment of the proper caliber the picture can not be projected on the screen to best advantage. This is simply equivalent to booking and paying for a picture of one quality and then showing one of inferior quality.

When the projection is poor the whole show suffers in a like degree.

Steadfast Rule for Exhibitors to Follow

Exhibitors can make the following a steadfast rule which in the end will serve them well: Buy only the best in theatre equipment and keep that in perfect condition.

It may appear rather early in the season to be talking ventilation as applied to summer cooling but now is the time for exhibitors to be considering this problem. Each year sees more theatres lined up under the head of "well ventilated and cooled." Yet there are thousands that have never given this all-important phase of showmanship serious consideration.

Times are rapidly changing. What constituted satisfactory physical conditions under which to entertain people a few years ago now fails utterly in that capacity. Ventilation is one of the stringent requirements of an up-to-date theatre. No house can continue to exist for any period of time from now on that fails to provide this essential for the patrons' comfort.

Knowing that many exhibitors whose houses are not properly ventilated today are going to remedy this condition in the next few months, it is well to call to attention salient factors in the problem of theatre ventilation.

Each Theatre Offers Distinct Problem

Each individual theatre offers a distinct problem in itself. Equipment that serves excellently in one house may prove inefficient in another. Depending on locality, theatres require more or less thoroughness of ventilation.

As there are several distinct methods and types of apparatus used for theatre ventilation the selection of the combination best suited for a particular theatre becomes somewhat involved. For that reason it is advisable to consult an authority on theatre ventilation. By so doing the possibility of serious mistakes in installations are reduced to a minimum.
West Coast Theatres Follows Policy of Considering Patrons’ Comforts

In the construction of suburban houses it has always been the policy of the West Coast Theatres to follow modern lines of accepted theatrical construction, with every feature for the comfort and pleasure of the patrons provided. The Tivoli, Los Angeles, houses one of the finest pipe-organs in the city of Los Angeles, installed as the special policy of Mr. Gore.

Starting as innovations generally are, the Tivoli provides free parking space for their patrons in connection with the regular attendance. It is believed that this sets the vogue, for no theatre on the Pacific Coast has ever instituted such a convenience for their patrons.

And in the matter of furnishing musical augmentation for the projection of pictures, Mr. Gore believes that pipe-organ picture accompaniment is much more generally effective than heavy symphonic orchestrations. This opinion has been reached after some fifteen years as a prominent exhibitor by Mr. Gore.

"An organist plays with his soul and an orchestra plays with its head," he explains. "Organists watch the picture and the dramatic theme instead of watching notes. Rapid changes on the screen may be followed as rapidly on the pipe-organ, whereas a fifty-piece orchestra, while it may change its music from forte to pianissimo or from accelerated to very slow time, cannot really follow the theme with any degree of speed or accuracy."

And in offering strong evidence to this conviction, Mr. Gore stated that the Kinema Theatre, their finest and most beautiful house, recently reduced the size of their symphonic orchestra and engaged Eddie Horton, one of the most brilliant and masterful organists on the Pacific Coast, to handle the pipe-organ and with this change, reduced admission prices became the vogue with increased popularity and much public enthusiasm.

Yorkville, New York, Will Have New Theatre

The remarkable growth of Yorkville, N. Y., especially in the vicinity of First Avenue, has been strongly emphasized during the past week when a syndicate headed by Mr. William Salkin, president of the 79th Street Theatre, represented by Leopold Freiman, attorney, entered into contracts for the purchase of the building now located at the southeast corner of 1st Avenue and 76th Street and 402-404 East 76th Street, as well as 406-12 East 76th Street, which for the past two generations has been occupied by Herman Harjes, as a coal yard. The combined plot has a frontage of 214.5 feet on East 76th Street by 102 feet in depth. The new theatre will be one of the finest in New York and the largest in Yorkville, representing an outlay of more than $500,000 for land and building. The house will be devoted to high class vaudeville and photoplays, and have a seating capacity in excess of 3,500.

The plot was assembled by P. M. Clear & Company and Charles Eberhart, who have also arranged a building and permanent loan for the new structure.
A motorist depends on his automobile to carry him to his destination, so does the theatre owner depend upon a "full house" to bring him ample returns. The larger the investment in your theatre, the more important becomes the necessity to eliminate waste space.

It is, therefore, both an engineering and an architectural problem not only dealing with the chair itself, but with the correct seating arrangement to give greatest capacity without crowding or obstructing view.

Cooperation on this all important problem of increasing or attaining full capacity can be secured from our Theatre Engineering Seating Department who offers to lay out the floor plan free of charge, thereby giving you the benefit of the experience gained through equipping America’s Foremost Theatres.

It is a recommendation the American Seating Company is proud of that our theatre chairs and service have been chosen by so many theatres of note. You cannot go wrong to follow their verdict.

American Seating Company

NEW YORK  CHICAGO  BOSTON  PHILADELPHIA
113 W. 40th St.  10 E. Jackson Blvd.  77-D Canal St.  705, 250 S. Broad St.
No part of the entire equipment for a motion picture theatre is more important than the electrical equipment for projecting the picture on the screen.

The experience of Westinghouse in designing motor-generator equipment for motion picture projection means much when made use of. This experience has been acquired by actual contact with the various problems of better projection, affording a thorough knowledge of the apparatus necessary to produce the best results.

Westinghouse equipment is sold through distributors who are representative dealers in the entire equipment for a motion picture theatre—they have complete information on Westinghouse Motion Picture Projection Equipment and will be glad to assist you in selecting the proper electrical equipment for your theatre.

Write our nearest distributor.

Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pennsylvania
Sales Offices in All Principal Cities of the
United States and Foreign Countries
March 1, 1924

Motion Picture-Theatres

Motor-Generator

Lucas Theatre Supply Co.
Atlanta, Ga.

Becker Theatre Supply Co.
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Eastern Theatre Equipment Co.
Boston, Mass.

The Art Film Studios
Cleveland, Ohio

The Amusement Supply Co.
740 S. Wabash Ave., Chicago, Ill

Lucas Theatre Supply Co.
Dallas, Texas

The Amusement Supply Co.
2165 John R. St., Detroit, Mich

Cole Theatre Supply Co.
Kansas City, Mo.

Pacific Amusement Supply Co.
Los Angeles, Cal.

The Rialto Co.
Minneapolis, Minn.

Howell's Cine Equipment Co.
740 Seventh Ave., New York, N.Y.

Auburn Film Co.
Auburn, N.Y.

Williams, Brown & Earle Co.
918 Chestnut St., Philadelphia, Pa.

The S. & S. Film & Supply Co.
Fourth Street, Pittsburgh, Pa.

Service Film & Supply Co.
78 West Park St., Portland, Ore.

Salt Lake Theatre Supply Co.
Salt Lake City, Utah

The Theatre Equipment Supply Co.
San Francisco, Cal.

The Theatre Equipment Co.
Seattle, Wash.

Panel

Motor Starter

Ballast Rheostat

Type MP Booth Heater

Westinghouse
Explosions Photographed by DuPont

A new one reel motion picture has just been completed by the duPont Company entitled “Dynamite at Work,” which shows the use of that explosive in various parts of the country and under various conditions. Views of some of the largest dynamite shots made during the past year, where thousands of pounds of the explosives were used, are featured. One highly interesting view is that of a slow motion picture shot of some 45,000 pounds of dynamite taken in a quarry. Other interesting views show the breaking of an ice jam, tearing down an old building, digging ditches in mosquito control work, blowing out stumps, and clearing roads of snow in the Rocky Mountains.

Another picture entitled “Dynamite in Quarry Work,” has also been prepared. This is also a one-reel picture. Both pictures are available on request to the company.

Correction Concerning “Commerce Reports”

With regard to recent figures on foreign trade in projection apparatus printed in these columns which were taken from “Commerce Reports,” the following is a correction which was due to probable errors on the part of the government printer.

“Attention is called to the following errors in the ‘Survey of specialty exports’ for November, on page 17 of the January issue of Commerce Reports. In the table ‘Value of specialties exported from the United States’ the figures $3300,418, which represents the exports of general hardware, except heavy hardware for October, 1923, should read $3,300,418. The figure $337,955, in the same table, covering exports of projection apparatus for October, 1923, should read $337,955. Finally the heading ‘October, 1922,’ in the table ‘United States exports of office appliances’ should read ‘October, 1923.’

Neal & Allender Building in Spokane, Wash.

Immediate erection of a new $50,000 motion picture theatre in Spokane, Wash., has been announced by R. E. Neal and J. W. Allender of the theatrical firm of Neal & Allender, who now own and operate the Casino, Class A, Majestic and Lyric theatres in Spokane.

The theatre will be built by reconstructing the John G. Heiber building at W. 520 Main Avenue, is to develop from a two-story brick building now located on the lot, 35 by 120 feet, and involves a long-time lease on the property, covered by a mortgage of $45,000.

Erection of the building will be under direction of Westcott & Gifford, architects, who are drawing the plans. Construction will start at once, and the theatre will be ready to open by about March 1, according to Mr. Allender.

A name for the new theatre has not been announced as yet.

“We will construct one of the most modern and completely equipped picture houses in the Northwest,” said Mr. Allender. “It will have a seating capacity of about 600, a large pipe organ and other fixtures costing about $20,000.

“The building will be absolutely fireproof, of reinforced concrete construction. An elaborate stucco lighting system is being planned.”

Ninth International Purchasing Agents’ Convention for Boston

BOSTON is one of the most popular convention cities in the United States and in the course of a year, hundreds of organizations gather in the “Hub” for their annual meeting and other similar events. Consequently the coming of a single convention is ordinarily no signal for any particular demonstration of interest or enthusiasm on the part of business men, merchants, and manufacturers.

But there is a convention coming to Boston next May which is of utmost significance to all manufacturers. The clue to the secret is PURCHASING AGENT from every city in the United States—from Maine to Florida and from Oregon to California. The purchasing agents of this country will pour into Boston during the week of May 19th, 1924, to attend the Ninth Annual Purchasing Agents’ Convention and informashow to be held under the auspices of the National Association of Purchasing Agents.

Here will be assembled in Boston for the first time the very men whose sole job is to buy and who are the men on whom manufacturers are concentrating their sales efforts week in and week out. And now, for an entire week, instead of the purchasing agents sitting in their offices and being visited by your salesmen, they will be here in Boston, ready and willing to be shown whatever manufacturers have to show them. The Convention is really the manufacturer’s opportunity. It is up to the producers throughout the country to show the purchasing agents why and how their products are superior and why their order blanks should bear the name of those products on the next purchase of supplies, equipment, or products of any sort.

As a part of the Convention the Association conducts as exhibition known as “The Informashow.” Because of the size of the meeting, there will be at least three thousand purchasing agents present, and in order to furnish the necessary floor space, the Convention is going to be held in Mechanics Building, the largest exhibition hall in Boston. Manufacturers should be interested and arrangements for exhibition space should be made at once. The Purchasing Agents Association of this district will be glad to cooperate with you. This meeting is one of the best opportunities that manufacturers have had for years in which to demonstrate the quality of their products to the very men they must want to reach. It is an opportunity that should not be overlooked.

The entrance, electric sign and detail of the front of the new Varsity Theatre, Buffalo, N. Y.
EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Phenomenon of Refraction Plays Important Part in Projection

Lesson 1 — Part IV

Polarized Light

The phenomenon of refraction plays an extremely important part in projection. It is, to tell the truth, the very basis of Optics. Without it, vision itself would be impossible since the lens action of the eye would not take place.

Refraction occurs at the point where light passes from one medium to another of different optical density. It is manifested by a bending of the light rays due to a change in the velocity of the light as it leaves one medium and enters another. The velocity of the light may be either increased or decreased depending upon whether the density of the first medium is less or greater than that of the second. A convenient means of determining the total amount of the bending of the light rays, when the angle at which they strike the second medium, is known, is provided by the index of refraction. This numerical figure, for any particular substance, is a constant since it represents the ratio of the velocity of light in air to the velocity of light in the particular substance in question.

Plane Objects

Since the angle at which the light ray strikes the surface of the second object controls, to a certain degree, the amount of bending the shape of the object will therefore have an important bearing on the final direction of the light ray as it issues again from the second object. A piece of ordinary window glass, causes only a shifting of the entering beam to one side, depending upon the thickness of glass. This is due to the fact that the bending of the ray as it enters one side of the glass is exactly compensated for as it leaves the opposite side as shown in Fig. 6.

A lens is nothing more than a piece of special glass having a high bending power and with its surfaces so shaped as to afford special control over the direction of the emerging rays.

Opaque Objects

From a previous definition of an opaque object, as being one which permitted no light to pass thru, it would seem that such an object would have no index of refraction for the simple reason that no light entered it. This, however, is not strictly true. Certain opaque objects do refract light and hence have a definite index of refraction.

It was pointed out before that the terms translucent and opaque are, in a sense, but relative. For instance, water, which certainly falls in the transparent or translucent class depending upon how clear it is, may become entirely opaque to light if the depth of the water is great enough. There is no light at the bottom of the ocean and the fish which inhabit the lower regions of the seas are not provided with eyes since they could not see anything even if they were.

Then too, objects which ordinarily are considered as being entirely opaque, as for instance, gold and wood, when made into extremely thin leaves or shavings become translucent and transmit light.

The question naturally arises, therefore, do such substances refract the light which passes through them? The answer to this question lies in a study of the action of polarized light.

Light Vibrations

Light, as was explained before, consists of extremely rapid ether vibrations in a direction at right angles to the direction in which the light wave is traveling. Now the common understanding of these vibrations is that they occur in every possible direction at right angles to the axis of the wave. Thus, in Fig. 7-A at a certain particular instant the vibrations may be in the direction of the arrows as indicated by 1—1; at the next instant the vibrations may have changed to direction 2—2 and a moment later to 3—3, then to 4—4, 5—5 and so on until the entire circle has been covered by the vibrations. Furthermore, these vibrations never occur twice in the same direction but are constantly changing.

Now it is possible to consider all of the vibrations shown in Fig. 7-A as occurring in two principal directions, one vertical and the other horizontal. Thus, the particular vibration shown in Fig. 7-B could be split up, or resolved into two other vibrations both at right angles to each other, one vertical and the other horizontal. These two components are shown in Fig. 7-C. The original main window glass there is one particular angle, however, at which a peculiar phenomenon takes place.

When the light strikes the glass at 57 degrees it is divided up into the two principal vibrations described before, vertical and horizontal. The vertical vibrations are reflected and the horizontal vibrations are transmitted (Fig. 8). The reflected vibrations are called polarized light.

It is a peculiar property of polarized light that certain mineral crystals will absorb the vibrations when turned in a certain direction and pass them when turned at right angles to the first direction. This fact, among others, is made use of in the testing of sugar to determine its composition.

The principal property of light, polarized by reflection, as just described, as far as we are concerned, however, that the polarized ray makes an angle of 90 degrees with the refracted ray (Fig. 8). This is known as Brewster's Law and knowing this fact it is easy to determine the index of refraction of such opaque objects as gold leaf and other similar objects since the angle of polarization is easily determined whereupon the refracted ray will line 90 degrees ahead of the reflected polarized ray.

Thus the index of refraction of opaque objects, which at first thought seems impossible of accomplishment, is obtained in a round-about manner none the less accurate, however.

LOUISIANA

New Orleans—A new motion picture theatre representing a cost of about $75,000 will be built in Shreveport by the Saenger-Ehrlich Enterprises, Inc. Construction contract has been let to Stewart & McGee Co. of Little Rock, Ark.

MINNESOTA

Worthington—Architects Lang, Raugland & Lewis, Essex, Bldg., Minneapolis are drawing plans for a one-story, 50 x 60, brick, fireproof, theatre and store building on 10th St. for Nick Casareto, Casareto Bros., 301 19th St, Worthington.
How Many Buying Units Are in This Field?

There are only a given number of buying units in the motion picture industry. Advertizing splurged in every publication in the field can only reach this given number.

The Motion Picture News reaches over eighty percent of these total buying units.

Concentrated advertizing in the News reaches the prospective.

---

Hot Air—

—is going to cost you real money this summer, as usual.

Wouldn’t you rather use that money to pay for a money-making Typhoon Cooling System—and be SURE of good, profitable business all summer—every summer—no matter how hot?

Let us show you how easily you can do it.

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TYPHOOON FAN COMPANY
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PINK LABEL

ELECTRA

CARBONS

In these days when costs are high and every saving of unnecessary expenses is earned money, why not use carbons which give as good light, if not better, at greatly reduced current consumption.

ALSO carbons for High Intensity Arcs.

Write for Booklet

HUGO REISINGER
11 BROADWAY NEW YORK
New Debrbie Interview Camera Now Available

A new interviewing camera is the latest addition to the regular line of Debrbie Cameras manufactured by Andre Debrbie of Paris. This Camera has just been received by their Agents the Motion Picture Apparatus Co. Inc. New York City.

It is particularly placed on the market for newsmen, but also makes an ideal outfit for general outdoor work. It is very light and compact, weighs only fourteen pounds, and is made exactly like the Professional Debrbie with the same movement and body construction of fine ply walnut, excepting the automatic dissolving shutter and other attachments only necessary where big production work is done.

Some of the features of the Interview Camera are as follows:

Quick lens changing device; Focusing and diaphragm bars that can be operated from the rear; Film reverse; Take up; Film punch; Direct Focus tube to aperture.

In order to introduce this camera to the trade, it is reported, the manufacturers of this outfit have put a low price on the camera fitted with a two inch F3.5 Tesser lens, two magazines and case for camera.

MISSOURI

St. Louis—Architect P. J. Bradshaw, International Life Bldg., is drawing plans for a $1,000,000 two-story, 146 x 188, brick and terra cotta theatre building on Grand and Morgan, for W. Goldman, Mgr. Kings, Theatre, 816 N. Kingshighway.

KANSAS

Topeka—Architects C. W. & L. Rapp, 190 N. State St., Chicago, are making plans for a theatre building to be erected by the Miller Enterprises, T. M. Miller, Pres., Wichita, Kansas.

OHIO

Columbus—Architect G. Abernathy, Dispatch Annex, is drawing plans for a one story, brick and stone, $25,000 theatre building on E. Long St., near Garfield, for J. A. Jackson; 775 E. Long St., Columbus.

Would you build if you had the MONEY?

FINANCING and Building of New Theaters our Business

We find funds for large and small theater projects—We erect, decorate and completely equip your house—We help you build but do not seek control of your theater—You own it.

Write for full information to

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752 S. Wabash Ave.
Chicago

![Interior view of the LeRose Theatre, Jefferson, Ind., showing a somewhat unusual arrangement of the prosenium and boxes](image)

**Novelty Scenic Studios Move to Larger Quarters**

The Novelty Studio, manufacturers and designers of stage settings and general theater decorations, have found business to be extremely prosperous and have been forced to move their offices to 226 West 47th Street, New York City. This new location gives them the use of nearly a complete floor.
**Moore Amusement Co. Lets Contract for “Olympia”**

H. T. Moore, president and general manager of the Moore Theatrical and Amusement Company of Tacoma, Wash., last week announced that his company had let contracts for the construction of a first run, high class house in Olympia, the capital of the state. The house is to be built on a large downtown site, and will probably be two or more stories in height, with stores on the ground floor and possibly a number of offices above the theatre in the new building. It is expected that the house will be operated under the direction of the Jerome-VonHilberg circuit, as are the Moore Theatres in Tacoma.

**Newslettes From Theatres in the Southwest**

F. Brownell has purchased the Opera House at Campbell, Neb., and will conduct same as a first class motion picture theatre.

G. T. Littlepage is operating a motion picture theatre at Manchester, Okla. He is using Mazda equipment which was installed by Troxle Theatre Supply, Enid, Okla.

L. Chamberlin has taken over the management of the DeGrew Theatre at Brookfield, Mo.

G. L. DeNune has recently purchased the Lincoln Theatre at Fulton, Ill., and will remodel same at an early date.

**Joseph Solly Secures Lease on the “Metropolis”**

Jerome Rosenberg, son of the late Henry Rosenberg, who built the Metropolis Theatre at 142d St. and Third Ave., New York City, in 1899 and operated it for fifteen years, has leased the house to Joseph Solly for ten years beginning May 1st next. For the last six years it has been a motion picture house. It will be devoted to productions by a stock company managed by Mr. Solly, who was formerly connected with the Binney Stock Company and is also the lessee of the McKinely Square Theatre, New York City.

**Minsky Bros. to Erect Theatre on East Side**

Minsky Brothers have purchased the realty of Frederick Koutina on the north side of East Houston Street, New York City, 70 feet west of the Bowery, which they intend to improve with a theatre to seat 2,000 persons with roof garden. It will be built from plans made by George Kiester, Architect. On the site are old flats said to be among the first erected in the city. The Minsky Brothers have built the National Theatre at the southwest corner of Second Avenue and Houston Street, P. M. Clear & Co. and John A. Schoen were the brokers in the deal.

**View of the exterior of the Tivoli Theatre, Los Angeles, Cal. The design of this front harmonizes with that of the interior.**

**Tulsa, Okla., Scheduled for New Picture Palace**

Tulsa, Okla., it is reported, is to have one of the best theatres in the state in the new Orpheum theatre, costing $760,000, which will feature motion pictures and vaudeville. The new house, which will be located on West Fourth street, was designed by John Eberson of Chicago and will seat 1,500 persons on the first floor and balcony. Brickley & Garbett of Tulsa have the general contract, while the decorating will be supervised by Mnandel Brothers of Chicago. The structure, faced in terra cotta, will be five stories in height. Powers projection machines, a transverter, Minna-seven and stage lighting fixtures are included in the contract with Witmark, Chicago. Seating will be furnished by the American Seating Company, while the Vento heating system will be used. Carpets and furniture will be supplied by the Karpen Company of Tulsa.

**Good Supply Business Reported in Northwest**

The supply business continues good despite zero temperatures in the northwest, according to President Bradley, of the United States Theatre Supply Company, Omaha, Nebraska, who reports a number of Motograph sales including a G. E. Mazda unit to the Lyric Theatre, Presho, South Dakota, and a complete Motograph equipment and new steel booth to the Methodist Church, Yankton, South Dakota. The latter sale was made after a committee from the church came to Omaha and inspected the booths and projection at the World, Sun and Empress Theatres.

**Trout Purchases New Tronco Theatre Supply Co.**

Wesley Trout of Enid, Okla., has purchased the entire interest of the Tronco Theatre Supply Company and will sell theatre supplies through the new company under the name of Wesley Trout, Theatre Supplies, Enid, Okla. Reports are that business has been very satisfactory with this supply house in the southwest.
### 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 September

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<td>Blizzard, The</td>
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<td>Marriage In Troubled Waters, The</td>
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<td>Where A Man's A Man</td>
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<td>White Sister, The</td>
<td>Lillian Gilson</td>
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<td>Wolf Man, The</td>
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<td>Cross Roads</td>
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<td>Vagabond Trail, The</td>
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Motion Picture News

Short Subjects

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<td>Among the Missing</td>
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"Daddies"—Warners Strand, New York

Herald—"A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. Those assembled yesterday to witness the first performance gave every evidence possible of having a highly enjoyable time."

Louella O. Parsons, American—"We have an idea most people will agree with me."

Sun and Globe—"You should see the old bachelors trying to amuse the kids. And you should see the kids make life hell for the old bachelors. Harry Myers as usual gives one of his amusing characterizations. "Daddies" is worth seeing."

Journal—"The comedy is lightly handled, very well acted and amusing. The efforts of four bachelors to keep their allotment of orphans is ridiculously effectively."

Evening World—"Mac Mars was the same old Mac Mars, a drug puller. Perhaps there is none on the screen who can smile through her tears, or vica versa, with quite the effect that this star does."

There is comedy in this picture. It's bound to be a hit too."

Telegram—"Children are such excellent actors on the screen that the transfer of "Daddies" with its happy family of orphans from the stage to the film was a happy choice."

It is even better on the "movies" than was the play."

Scaramouche, Metro—Duval, Jacksonville

Times-Union—"Ingram's greatest screen production. It is a beautiful production from a scenic and photographic point of view and a vivid picture of that time of the world's history."

Journal—"For completeness, precision, continuity and interest, Rex Ingram's "Scaramouche," has perhaps never been equalled in photoplay history. It is more than a moving picture, it is a visualization of a period in the world's history that everyone must be thrilled by."

The White Sister—Metro Garrick, St. Paul

Pioneer Press—"Lillian Gish adds another pathetic and beautiful characterization of film history in "The White Sister." It is a picture of delicate colorings and deep emotions. Miss Gish develops all her old charm. More than any other actress she has the gift of endowing a love scene with delightful grace and ineffable tenderness."

Daily News—"The White Sister was greeted as it deserved to be greeted—by large, unconcerned, but enthusiastic crowds. For it is an enthralling photoplay, sincerely and magnificently made. Beautifully picturesque and occasionally very spectacular it characterized nevertheless by an admirable simplicity."

The Call of the Wild—Pathe Majestic, Portland, Oregon

Oregonian—"The Call of the Wild" on the Majestic Theatre's screen this week, is an interesting story and a very intelligent dog has connived to effect in this one of the best animal pictures of the season. There is a certain appealing interestfulness and a sadly sympathetic nature about Buck, the big St. Bernard, that immediately thrusts him to the forefront of the hero of the picture."

Oregon Daily Journal—"A Man with a dog's intelligence is not commendable, but in "The Call of the Wild" on the Majestic screen this week walks a dog whose comprehension, ability and devotion are inordinately appealing to anyone. This new star eclipses certain screen satellites like the queen's jewels in his splendid version. His dignity and ease could serve as an example of real art in the artistic sphere of prototype screen characterization."

Maytime—Preferred Pantheon, Cleveland

Blade—"Maytime is interesting and enjoyable throughout. The settings and costumes are unusually beautiful and picturesque."

Maytime—Preferred, Grand, Columbus

Citizen—"Romance and Spring are the motives of the picture, and they are beautifully carried out in settings which rival anything ever done on the screen. The fascinating loveliness of Ethel Shannon is one of the moving pictures. Important things to say about this picture is, 'go and see it.' It is inspirational."

The Virginian—Preferred, Strand, Canton

News—"The atmosphere of the west has never been more sincerely depicted on the screen than in 'The Virginian.' Its faithful rendering of human qualities of its action bring Owen Wister's famous story to life. Few pictures have been turned out with more vitality."

"It is not lacking in action and the dramatic punches have all been retained. Further than they are all handled so capably that their realism is foremost all times."

The Virginian—Preferred, Monroe, Chicago

Mae Tince in Tribune—"'The Virginian,' one of the sweetest things ever to come on the screen. Owen Wister, who wrote the novel should like this picture."

Tribune—"The Virginian, some time ago set the pattern for western stories and none which have followed it have been more pretentious, more picturesque, or filled with quaint humor varying with appealing human interest. And parts you liked best have been remembered."

Ashton Stevens—Herald and Examiner—"My hat is off to Tom Wilson and to every member of the cast; it is a hat-waving week for me as far as 'The Virginian' is concerned. They have started with a fresh, delicate and moving picture show."

Bob Reel—American—Preferred Pictures has scored again. With 'The Virginian' it has put forth a film guaranteed to make something more than an hour pass."

If the characters appear as human beings, Kenneth Harlan is likeable as the chief character, and Florence Vidor, an actress of great ability, brings to her part a simplicity and directness thoroughly appealing."

"My Man"—Vitagraph—Rialto, New York

Sun and Globe—"'My Man' is much better than several more pretentious and sophisticated features in town at present. Dusty Farnum plays the powerful politician. He does it very well too. He is a fine character actor. The characters appear as human beings, Kenneth Harlan is likeable as the chief character, and Florence Vidor, an actress of great ability, brings to her part a simplicity and directness thoroughly appealing."

American—'Davy Smith, who directed the picture, has undoubtedly made a good box office attraction."

Telegram and Mail—'Davy Smith has turned it into a lively screen story today and at the Rialto Theatre, this week it goes along like a breeze."

Tribune—"Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.
Just a Few Recent SIMPLEX INSTALLATIONS IN THE LOS ANGELES DISTRICT

THEATRES
Red Mill Theatre, Belvedere Gardens
Pictorial Theatre, Los Angeles
Columbus Theatre, San Bernardino
York Theatre, Los Angeles
Savoy Theatre, San Diego
American Theatre, Ventura
New Mission Theatre, East Bakersfield
Los Alomas Theatre, Los Alomas
Bard's Hollywood, Los Angeles
Star Theatre, Maricopa
Mission Theatre, Glendora
Cabrello Theatre, San Pedro
Hollywood Theatre, Los Angeles
California Theatre, Pomona
Criterion Theatre, Santa Monica

SCHOOLS
Orcutt Union School, Orchid
La Conte Jr. High School, Hollywood
Citrus Union High School, Glendora
Sentous Jr. High School, Los Angeles
St. Mary's Academy, Los Angeles

CHURCHES
Belmont Heights M. E. Church, Long Beach
First M. E. Church, Los Angeles
First M. E. Church, Pasadena

HALLS & CLUBS
I. O. O. F. Hall, Kernville
Hillcrest Country Club, Los Angeles
Lone Pine Hall, Lone Pine

DIRECTORS
Thos. H. Ince, Beverly Hills
Jos. Cruze, Flintridge

LABORATORIES
Technicolor M. P. Co., Los Angeles

"The Trade is Entitled to the Facts"
Elinor Glyn's

Production of her famous novel

THREE WEEKS

with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND, Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director

A Goldwyn Picture
From the Rich Tones of the Oriental Setting
Ancient Egyptian Palaces
the Orgies of Imperial Rome

To the Delicate Tints of a Western Sunset
the Moon playing upon
Ruffled Waters of a
Summer's Night

These Various Effects represent
the Skillful Artistry of
the Master Cameraman

A Real Laboratory Carries
these Faithfully to the
Audience

The Standard Way
in Hollywood.

Standard Film Laboratories
John M. Nickolans  S. M. Tompkins
Seward and Romaine Streets
Holly 4366
Hollywood, California
A NEW name will have to be invented for the kind of picture James Cruze has made in "The Fighting Coward."

It is a terrific drama—the drama of a pretty boy being turned by scorn into a man-eater! but it is drama blown across by gale after gale of laughter, absolutely uncontrollable delight at seeing milk curdled to blood!

This picture kids the whole tradition of risking your life for a hasty word.

There are so many well-calculated insults and guns pulled that you feel sure you won't be able to draw four more breaths before somebody passes out!

And pass out they do, with the audience's motometer showing ever higher temperature!

"The Fighting Coward" not only opens a great new vein of drama and comedy drenched with a new kind of nervous excitement and surprise, but it absolutely convinces you that Cruze and all the cast had a wonderful time making it!

If after seeing it, any exhibitor can place his hand on his heart and honestly swear that he did not enjoy it, like beef-steak after a day's fast, why, we will buy him the most expensive derby on Fifth Avenue.

"The Fighting Coward" will create its own audiences everywhere after one showing. Get 'em in once and Human Nature will do the rest.

From Booth Tarkington's latest stage success "Magnolia." Screen play by Walter Woods.

A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY
There's Cold Cash in "ICEBOUND"

William de Mille's

Production of the Greatest American Prize Play by Owen Davis

One of the 18 Great March-June Paramounts

Screen play by Clara Beranger with Richard Dix, Lois Wilson

Presented by Adolph Zukor and Jesse L. Lasky

A Paramount Picture

Produced by Famous Players-Lasky Corporation
Here ARE Pictures!

"THE FIGHTING COWARD" did $11,000 on Saturday and Sunday at the Metropolitan, Los Angeles. It would have broken all records excepting for very warm weather. The picture is 100% and will build up big.

("The Fighting Coward" is James Cruze's production of Booth Tarkington's famous "Magnolia," with Ernest Torrence, Mary Astor, Noah Beery, Phyllis Haver, and Ollie Landis. Adapted by Walter Woods.)

"SHADOWS OF PARIS" broke every house record at the Missouri Theatre, St. Louis, getting $21,511 paid admissions, 41,993 people.


"THE STRANGER" did $3,567 on Saturday at the Missouri, St. Louis. Got $6,677 on Sunday, breaking house record for one day. Forced to put on extra show at 11 P.M. to accommodate crowds.


And Coming!

"A SOCIETY SCANDAL"  "TRIUMPH"  "THE CONFIDENCE MAN"
"THE BREAKING POINT"  "BLUFF"  "ICEBOUND"

Paramount Pictures

(Produced by Famous Players-Lasky Corp.)
ACCLAIMED everywhere! Wonderful reviews from east to west in tradepapers and dailies.

**Times Square Dai’y**: “A picture that is far and above the usual run of productions.”

**Daily News**: “Lots of talent... Doris Kenyon a treat.”

**San Francisco Bulletin**: “It is real and true to life... very frank... well handled photo-dramatization of divorce problem.”

**San Francisco Chronicle**: “There is a melodramatic finish to the picture.”

**Minneapolis Star**: “The producers have emptied the full bag of tricks in building up the plot.”

**Have you booked the EURL SPECIALS?**

**“Three O’clock in the Morning”**
**“The New School Teacher”**

**Harrison’s Reports**: “Produced artistically... above the average... skilful direction... good acting.”

**Moving Picture World**: “Timely... Doris Kenyon gives particularly fine performance... many exploitation angles.”

**Exhibitors Herald**: “Good box-office title... all-star cast... Doris Kenyon does best work of her career.”

**Distributed by Exchanges Giving “An Extra Measure of Service”**

Commonwealth Film Corp.
729 Seventh Ave.
New York City

Moscow Films, Inc.
23 Piedmont St.
Boston, Mass.

American Feature Film Co.
1315 Vine St.

Skirball Bros. Gold Seal Prod.
507 Film Bldg.
Cleveland, Ohio

Enterprise Distributing Corp.
41 Walton St.
Atlanta, Ga.

Greer Productions
831 So. Wabash Ave.
Chicago, Ill.

H. Lieber Co.
114 W. New York St.
Indianapolis, Ind.

Favorite Film Co.
43 E. Elizabeth St.
Detroit, Mich.

Columbia Film Service
1010 Forbes St.
Pittsburgh, Pa.

All Star Features Dist. Inc.
299 Golden Gate Ave.
San Francisco, Cal.

Mid-West Dist. Co.
Toy Bldg.
Milwaukee, Wis.

F & R Film Co.
Loeb Arcade Bldg.
Springfield, Ill.

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TURN THIS PAGE FOR THE BIG NEWS
The Start of a Box

A GLORIOUS series of two-reel racing stories that will sweep your public off its feet and clean up at your box office! Something new, something different! Romance, action and thrills of the turf! Coming soon —

featuring

"The Information Kid"
played by

BILLY SULLIVAN
popular star of
"THE LEATHER PUSHERS"
supported by
Shannon Day, Duke R. Lee, Caesare Gravina
James T. Quinn and others

UNIVERSAL JEWEL SERIES
Directed by EDWARD LAEMMLE
New Era in office History!

Watch and wait for the greatest series of all two reel features

EPPERS

From the world-famous Red Book Magazine racing stories

by GERALD BEAUMONT

Presented by CARL LAEMMLE
There's Nothing Like Universal Short Subjects to put "Pep" Into Your Show

"SHOULD POKER PLAYERS MARRY?" is the title of this coruscating one-reel comedy, and the exhibitor who plays this one with Bert Roach, Nelly Edwards and Alice Howell will certainly be the big winner!

"Fast Steppers" Are Different

UNIVERSAL is making no secret of the fact that they are greatly interested and highly enthusiastic over their forthcoming series of two reel features of the turf, "Fast Steppers." Billy Sullivan, the popular star of the great "Leather Pushers" series, is featured as "The Information Kid" and is supported by a splendid cast. Exhibitors are promised something entirely new and definitely different in this race track series of youthful romance and adventure.

Universal News Reel No. 19

CONTAINS: Yamagata, Japan—Boy Scouts in wedding review for Prince Regent Prince Hirohito and his bride, Boston, Mass.—Airplane on ski funds safely on river ice, Palm Beach, Fla.—Power boats set record pace in speed regatta Snapshots of the day, Atlanta, Ga. Some brothers and sisters arrive for "Laddie Buck" canine king of the White House; Buffalo, N. Y.—Elzas Bomber, newest fighting aircraft; La Bernerie, France—Tribute to Lt. DuPlessis, commander of the airship "Dixmude" lost at sea; Kelso, Wash.—Yearly smelt run; San Bernardino, Cal.—Orange show; Washington D. C.—Pres. and Mrs. Coolidge greet marathon runner—Jack Dempsey leaves White House after chat with President; Mishen N. Y.—Society folks revive old time sled race; Monkey Island, Wyo.—Monkey colony all "hit up" over oil scandal; San Francisco, Cal.—Safety first exhibit for careless auto drivers. Released through Universal.

Billy Sullivan, nephew of the great John L. Sullivan is featured. Young Sullivan is one of the fastest lightweights in the ring and knows just where to put the punch into the "Leather Pusher" series. They are full of lightning action, real romance and titles that make your audience ask for more.

Baby Peggy is the Idol of the Fans

HERE'S a "short" of Baby Peggy that is a knockout. Just read this review: "Peggy in the uniform of the mounted goes out to round up a smuggling gang. One thrilling escapade follows closely upon another, until by a clever ruse she captures the entire outfit. This is a winner and rarely has the popular Baby Peggy been seen to better advantage."

—The Motion Picture News

Now You Can Book Valentino

NOW is the time to cash in on the tremendous pulling power of Valentino. Live exhibitors everywhere are taking advantage of Universal's splendid two-reel de luxe re-issue of his popular feature success, "A Society Sensation." Note these bookings: Strand Theatre, Brooklyn, N. Y.; Fox's Washington, Detroit, Mich.; Kinema Salt Lake City, Utah; Sun Theatre, Omaha, Neb.; Cameo, Oil City, Pa.; Capitol, McKeesport Pa. Chester J. Smith in Motion Picture News says: "Rudolph Valentino has all the charm of manner and appearance in this two-reeler as in his more recent productions. It is a fast moving story, well acted. It is bound to be a winner in any house."
Grab it! is our advice to every wide awake exhibitor

"Sporting Youth"

starring
REGINALD DENNY
is the sensation of the season
It's off to a flying start and going like a house afire. Everywhere it's playing this Universal Jewel is giving picture patrons a new idea of speed, excitement and entertainment

In CHICAGO
"Almost brings the audience to its feet in suspense"

EVENING POST

In LOS ANGELES
"You'll get a dynamic thrill out of it"

EXAMINER

In MILWAUKEE
"Brimful of dash, excitement and merriment"

SENTINEL

In PORTLAND
"Broke all records for attendance"

COLUMBIA THEATRE

How's that for a start? We're telling you it's one of those pictures that comes once in a dog's age. You just can't help making money with it

Universal has the pictures

Presented by CARL LAEMMLE
on its way!

Elinor Glyn's

Production of her famous novel

THREE

Gold
WEEKS

with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND, Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director

A Goldwyn Picture
SURE-FIRE AT HC in the

The greatest of western stars

Hunt Stromberg presents

Directed by Stuart Paton
Produced by Stellar Productions Inc.
Charles R. Rogers, Vice Pres.

A Hunt Stromberg Production
ANY BOX-OFFICE ARRY Arey
Night Hawk

Nationwide first run bookings that indicate the unprecedented demand for the New Carey Series — one of the two great money-getters among stars in Western features.

NEW YORK — Cameo Theatre; PITTSBURGH — Entire Rowland and Clark Circuit; LOUISVILLE — National; WASHINGTON — Crandall’s Criterion; CANTON, OHIO — Mozart; MUNCIE, IND.— Star; WICHITA, KANS.— Kansas theatre; DES MOINES, IOWA,— Family Theatre; SIOUX CITY, IOWA — Hippodrome; NEW BEDFORD, MASS. — Lympia; SOUTHERN ENTERPRISES CIRCUIT — AUGUSTA — Rialto; CHATTANOOGA — York; JACKSONVILLE, FLA.— Republic; KNOXVILLE, TENN.— Queens; MACON, GA.— Capitol; MIAMI, FLA.— Paramount; MONTGOMERY, ALA.— Plaza; ST. PETERSBURG, FLA.— Rex; SAVANNAH, GA.— Arcadia; TAMPA, FLA. — Franklin.

Distributed by HODKINSON Season 1924-1925—Thirty First-Run Pictures
If they want action and suspense—give them this one

Here's why

"It contains the best fist fight I ever saw. The picture keeps one on the front of his chair from the beginning to the end."

Judge Oscar E. Bland,
U. S. Court of Custom Appeals

Nat Pendleton, Champion Wrestler as Bud Means

Whitman Bennett presents

The HOOSIER SCHOOLMASTER

The Great Mid-Western Classic by Edward Eggleston

Scenario by HENRY HULL & JANE THOMAS

Directed by Oliver Sellers

Distributed by HODKINSON

First run pictures
Play this one across the boards -- for it's bound to be in the money

A riotous, rollicking super-comedy. The inimitable Hamilton at his best. They'll laugh their heads off, and you know what that means—

A LINE-UP AT THE BOX-OFFICE

Albert L. Grey Presents

LLOYD HAMILTON IN HIS DARKER SELF

Based on the original story, "MAMMY'S BOY" by Arthur Caesar
His first super-feature comedy

Distributed by HODKINSON First run pictures
Samuel V. Grand presents

Bryant Washburn in

"TRY and GET IT"

with Billie Dove

Directed by Cullen Tate
Adapted by Jules Furthman from Eugene P. Iyle, Jr.'s Saturday Evening Post Story "The Ringtailed Galliwampus."

Packed with laughs from start to finish

Distributed by HODKINSON
Season 1924-1925
Thirty First Run Pictures
"Let Not Man Put Asunder"

A strong showmanship angle in connection with this production is the fact that it is built on a subject which is being given serious consideration at the present time as evidenced by the space given it by the newspapers. It is a patronage pulling picture. This is shown by the good business it is doing at the Rialto in New York.

The technical details of the picture are well handled and it is portrayed by a cast which presents Lou Tellegen in a forceful role and marks the return of Pauline Frederick after being absent from the screen for some time.

"Let Not Man Put Asunder," a Vitagraph Production directed by J. Stuart Blackton, from Basil King's story of the same title, featuring Pauline Frederick and Lou Tellegen, supported by a competent cast.

"Let Not Man Put Asunder" is splendid entertainment and leaves in its wake many points for serious minded people to think about. The production is lavishly staged and in its direction shows an attention to detail and continuity which will probably cause it to be ranked as the best production J. Stuart Blackton has yet given to the screen.

Strong drawing power is added to the picture by the two principals, Pauline Frederick and Lou Tellegen and both are cast in parts which allow full play of their exceptional talents. The supporting cast is excellent. Leslie Austin as Harry Vassall, the rich young Bostonian husband about whose marital troubles a large portion of the plot revolves, deserves special mention.
You exhibitors who are fond on ordinary pictures something that will elect as your patrons, read "DAMAGED HEARTS" a T. Hays Hunter production with all star cast that you

MARY CARR - TYRONE POWER - EDMUND

Moving Picture World said: "Again F. B. O. scores . . . scenes that the camera's eye could not overplay from standpoint of audience interest . . . excellent subject for any house . . . exploitation from almost any angle."

Movie Weekly said: "DAMAGED HEARTS is one of the most unusual pictures we have ever seen . . . different in its locale . . . assuredly out of the ordinary . . . If the ordinary pictures bore you, have a try at "Damaged Hearts."

Sales Office United Kingdom
R-C Pictures Corporation
26-27 D'Arblay St., Wardour St.,
London, W. 1, England

FILM BOOKING OF
ed up
and who want
rify your box office as well
what the film men say of

AGED
RTS.

ten by Basil King, played by an
an boost to the skies
RESE - EFFIE SHANNON - SARA MULLEN

What more can you ask? A T. Hays Hunter production, written by the celebrated Basil
King, one of the world's greatest living writers . . . Tremendous possibilities from audi-
ence interest in exploitation of character of Hunchback . . . Big time press sheet packed
with wonderful ideas . . . remarkable paper . . . everything set for money making for you.

ICIES OF AMERICA 723 Seventh Ave., New York, N. Y.
INCORPORATED EXCHANGES EVERYWHERE
A LAUGH RIOT!

No gamble! No doubt! Value proven by the record crowds on Broadway during blizzard weather. See what the critics say.

"After seeing 'The Yankee Consul' I consider Douglas MacLean as funny as Charlie Chaplin."—Harriette Underhill, New York Tribune.

"One of the funniest it has been our pleasure to see."—F. Mordaunt Hall, The Times.

"Douglas MacLean is ably filling the place left vacant by Douglas Fairbanks."—E. V. Durling, New York Herald.

"The Yankee Consul is a triumph—honestly a whizz."—Mabel McElliott, New York News.

"The demand for clean humor is most amusingly embodied in 'The Yankee Consul.'"—Sam Comly, New York Telegraph.

"We like Douglas MacLean and we don't stand alone. The doors were stormed last night."—New York Telegram and Mail.

DOUGLAS MACLEAN

in

"THE YANKEE CONSUL"

Smashed Thirteen Months' Record

"Opened with Douglas MacLean in 'Yankee Consul' yesterday to record business for thirteen months. Undoubtedly the best picture he has made. More laughs registered on this one than with 'Hottentot.' Bring on more 'Yankee Consuls.'"

A. P. Desormeaux, Manager
Strand Theatre, Madison, Wis.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President
Physical Distributor: Pathé Exchange, Inc.
Can a woman be a success in marriage and business at the same time?

That’s the theme of

‘Why Get Married’

Two girl friends became brides at the same time. One wanted a home. The other loved office work—and independence. Which was happier?

Andree Lafayette
the Most Beautiful Woman of All France, in

A First Year story which will pack your house with young people

Laval Production, presented by Ernest Ouimet

Physical Distributor: Pathe Exchange, Inc.

Associated Exhibitors
Arthur S. Kane, President
IT'S A PARTY!

Frolic and Fun
Skit and Pun
Razz and Jazz
Beauty and Brains
Ra! Ra! Bingo
It's a Party

Press Agent's Revel
and
Dinner Dance

T. N. T. Astor, March 29th
WHAT THE CRITICS SAID:

NEW YORK SUN and GLOBE:
"My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely.

NEW YORK EVENING WORLD:
Dustin Farnum and Patsy Ruth Miller carry off the honors, and the "he-man" introduces some cave man tactics in his love-making that are novel.

NEW YORK AMERICAN:
David Smith, who directed the picture, has undoubtedly made a good box office attraction.

NEW YORK TELEGRAM and MAIL:
David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze.

NEW YORK TRIBUNE:
Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.

A Picture Your Audience Wants to See!

VITAGRAPH
ALBERT E. SMITH PRESIDENT
"The Marriage Circle" has been described as the most pronounced photoplay success of the year—a master screen creation that ranks with the greatest pictures of all time. Directed by Ernst Lubitsch and enacted by a rare collection of screen stars, "The Marriage Circle" represents not alone a masterpiece of screen entertainment, but it brings to the photoplay art a new and distinctly "different" technique of screen construction that marks the beginning of a new era in film production. Added to its wealth of press praise is the ready confidence of big showmen the country over who have booked "The Marriage Circle" for the finest theatres in the world. Below is a partial list of theatres in which the picture is booked.
First time in history, day and date showing at the Fenway, Modern and Beacon theatres, Boston.

Five weeks at Grauman's Rialto, Los Angeles.

Day and date showings at the New Grand Central, West End Lyric and Capitol theatres, St. Louis.

Indefinite run at the Orpheum, Chicago, and Circle theatres, Cleveland.

Two weeks at the Metropolitan theatre, Baltimore.

Day and date at the Rialto and Princess theatres, Denver.

Booked for a run at the Broadway Strand, Detroit.

Showing at Howard theatre, Atlanta; the Rialto, Washington; the Strand, New Orleans; the Stanley, Philadelphia; the Eastman, Rochester; Shea's Hippodrome, Buffalo; the State, Minneapolis; the Imperial, San Francisco and the Broadway theatre, Butte.
Really it's too easy

Like gettin' money from home for Exhibitors—
And how exhibitors are thanking F. B. O. for the new series of

H. C. WITWER
COSMCPOLITAN—MAGAZINE

The

TELEPHONE GIRL

with practically the entire original cast of "FIGHTING BLOOD"

12 House Packing 2 Reel Stories

Directed by MAL ST. CLAIR

How your patrons will fall for

Alberta

She certainly is a peach

W/TH

ALBERTA VAUGHN

AND

KIT GUARD
AL COOKE
GEO. O'HARA
ARTHUR RANKIN
AND
A WHALE OF A CAST

FILM BOOKING OFFICES 723 Seventh Ave., New York, N.Y.
OF AMERICA, Inc.
Sales Office, United Kingdom, R. C. Pictures Corp., 26-27 D'Arblay St., Wardour St.,
London, W. I., England
Punch and Appeal
Are the outstanding features in
"LOVING LIES"
A great big interesting story of the sea in which a highly romantic tale is built up, incident upon incident, till it sweeps any audience off their feet. Dramatic situations follow each other with great rapidity and are tied up with bits of laugh-making action that never fail to get over with a wallop. Also there are Evelyn Brent and Monte Blue.

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerrard and Ralph Fautkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W.S. Van Dyke

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange
To the Exhibitors

A BIG

Sol Lesser presents

Baby Peggy and the Baby Peggy Doll at Gimbel Bros, New York

In the Greatest American story ever written of a Child and Grown-Ups

Supported by
Hobart Bosworth - Lincoln Stedman
Irene Rich - Harry T. Morey and Barbara Tennant

PRINCIPAL
On this irresistible screen star, her tremendous box office value PROVEN, we have ready for you the most elaborate Advertising, Publicity and Exploitation cooperation EVER GIVEN in connection with any motion picture production.

Tie-ups of all kinds have been arranged with more than ONE HUNDRED big business firms, who stand ready to work with YOU when the picture is shown. You don't have to ask them. They are waiting—Department Stores, Book Stores, Newspapers, ALL of your leading merchants.

THREE MILLION PEOPLE have read CAPTAIN JANUARY. Millions more know and admire BABY PEGGY. On her recent tour of the country she was welcomed EVERYWHERE. Daily papers and magazines used big articles about her. A gigantic audience is waiting to see this little star.

Peggy
JANUARY
By Laura E. Richards

PICTURES CORPORATION
SOL. LESSER
President
We promise the biggest profits

We offer you

A Gilt-Edge Box Office Attraction
Sol Lesser presents
BABY PEGGY
in
"CAPTAIN JANUARY"

By Laura E. Richards
with an all-star cast

Your advertising is ready everywhere.
Below is a sample.

THE FAIR
Service-Quality-Price
State, Adams and Dearborn Streets

Introducing The New BABY PEGGY Dolls
Image of the Nation's Darlin' Baby Peggy Montgomery
in the history of your house!

BABY PEGGY'S OWN STORY BOOK

SOME OF THE MOST PROMINENT FIRMS HANDLING BabyPeggy PRODUCTS

They will work with you

Here is a list of some of the most prominent firms handling BABY PEGGY PRODUCTS. They are waiting for you to show "Captain January." When you set your date they will communicate with you and help you establish a record for your picture.

BABY PEGGY
Writing Paper, C. E. Weyand.
Underwear, Louis Baer & Co.
Dolls, Louis Amberg & Son.
Hosiery, Wayne Knitting Mills.
Books, Frederick A. Stokes Co.
Coats, Baum & Katz.
Jewelry, D. Lisner & Co.

This chain extends from coast to coast

Principal Pictures Corporation
Sol Lesser, President
-and the rush of the 50,000.

they all want to see

A First National Attraction
get

stronger
every day!

readers of Harold Bell Wright's novels

Sol Lesser's Presentation of

HAROLD BELL WRIGHT'S
"WHEN A MAN'S A MAN"
"The Enchanted Cottage is my greatest acting picture..."

Richard Barthelmess

Richard Barthelmess

The Enchanted Cottage

A John S. Robertson Production

A First National Attraction

Photography by George Folster
The Distribution Dynamo

N. SMALLWOOD in the fourth of a series of open letters on distribution, tackles the subject of advertising and right there, in our opinion, he goes to the root of his subject.

We do not say this because, as a trade paper, it is our manifest interest to promote advertising.

We are considering the trade paper only as a part of the general advertising effort the ultimate aim of which is levelled at the consumer or theatre patron.

But we do believe, with many others, that advertising is the mightiest factor in picture distribution and sales.

We do believe, with many others, that with a worth while picture the exploitation problem and the exploitation appropriation are of equal importance with the problem of production and production expense.

And we have always felt that advertising, properly utilized, could knock first run theatre control, or any other kind of artificial control of avenues to the public into a cocked hat.

The picture comes first, yes; the goods always do in any field; but after that the one force that eventually will rule and economically regulate the industry — especially its distribution scheme — is advertising.

We may not realize that as yet — fully; but we will.

It is not our purpose here to review Mr. Smallwood’s letter; but since the matter of trade paper advertising is brought up we can cite a few salient and perhaps surprising facts.

It is generally believed by the producer that the distributor gives him a trade paper advertising appropriation of about $5000. on a good salable picture.

Far from it. $500. is about the mark.

I have before me the trade advertising effort in Motion Picture News on all the 1923 pictures of several prominent producer-distributors. Some pictures have one or two pages, some two or three with a further mention here and there on other pages; this is about the average amount.

In other words the pictures are just barely announced at release date; and there it ends. Perhaps that is all some of the pictures deserve. But what of the good ones? Some are scoring first runs, breaking records here and there, enjoying longer runs, successful exploitation and presentations; and the exhibitor buyer is looking for just this information. He needs it. Does he get it? No, not as fully as he should, and as the distributor could profitably give it to him.

This, we submit, is not merchandising; and from the exhibitor’s standpoint it is not adequate service. A bare 1 per cent of the picture’s gross goes into trade paper advertising; and worse still, the head office of many a picture company doesn’t know why it’s being done anyway.

* * * * *

But there are hopeful signs on the horizon. Advertising is as essential as pictures to this industry, and just because we have been wholly intent upon pictures is no sign that advertising will be left in the dark ages. Advertising is coming into its own. Mr. Smallwood says we’ll be spending maybe $20,000,000 a year in national campaigns. That is but 14 per cent of what is spent in production.
Some forceful arguments are presented on the subject of Advertising, Exploitation and the Exhibition Value of Pictures, by Arthur N. Smallwood, in an open letter addressed to newspaper publishers and the film trade press. We quote from the letter:

"Manufacturers in other lines profitably expend amounts exceeding ten percent of their total sales for Advertising. But in the motion picture industry, where the exhibition value of the product and its ability to attract patrons to the box-office are dependent largely upon advertising and other exploitation, the percentage allotted is less than two percent; whereas if there is any business in which a twenty per cent appropriation on the sales might be justified, it is the motion picture business—a slow business where the value of the wares is determined not by manufacturing cost but by intangible qualities that cause people to plunk down good money at the box-office."

"When the independent producer gets proper distribution for his pictures, you newspaper and trade paper publishers will find hundred thousand dollar appropriations for advertising a regular thing; and furthermore, the producer-distributors will be forced into similar advertising and merchandising channels, resulting in there being no less than four pictures a week, or two hundred and eight per annum being exploited through the newspapers, with appropriations that will readily average $100,000 each—or more than $20,000,000 per year!

"While ten per cent of its production cost is too much to spend for advertising a poor picture, one hundred per cent of its production cost on good pictures not costing more than $100,000, is not too much to spend for advertising in newspapers and the trade press. I discount the value of national magazine advertising, and I am supported in this view by thousands of exhibitors. It is more detrimental than helpful to the majority of theatre owners. It is released at a time when a picture is playing a few metropolitan centers, but stamps a picture as old and out-of-date by the time it reaches smaller towns, several months or a year later."

"This motion picture producer advertising investment in newspapers throughout the country will enhance the exhibition values of the pictures advertised to exhibitors throughout the country; it will assure the independent producer first run representation and enable him to get quick bookings and play dates from exhibitors in each territory who will want maximum benefit from the producer advertising. This advertising will also enable the producer to get all available business from a given territory within twelve or fifteen months after its initial showing—instead of having it dragged out over a period of two or three years—thus enabling the producer to limit his contract with the selling organization to eighteen months and permit the re-editing and re-issue of big proven attractions, with new prints and a new advertising campaign, within two or three years after its premier showing. Proven successes on the legitimate stage are put on the road year after year with people who produce, and this condition can be brought about in the motion picture industry. Intensive advertising and selling will reveal those pictures that can so survive."

"The A. N. P. A. may well take cognizance of the necessity for reform in motion picture distribution, and foster such a reform in view of its new business potentialities. The motion picture trade press is aware of the need for such reform and should openly champion it. The motion picture exhibitor who doesn't wish to be throttled by monopoly and who wants better box-office attractions should actively interest himself in speeding the day when the new order of things shall be functioning. Branch managers and salesmen should be vitally interested because of the bigger opportunities for profitable employment to be presented them."

"And the American Railway Express Company should be vitally interested because, as agency for physical distribution, they would come into tens of millions of dollars of new business."

Edward Earl, President of the Nicholas Power Company, who has been extremely ill for the past year, and, who has recently been recuperating at Atlantic City, has returned to New York and is being greeted by his many friends. This latter phrase is too bromidic. We don't like it but for once at least it means just that: "He has many friends." Everyone who knows Edward Earl wants to count him a friend; and every friend wants him back in harness again, well and sound.

As a matter of fact, he has never been out of harness all his busy life; even in the hospital the past year he has kept in active touch with his many business affairs. In addition to the Nicholas Power Presidency he has acted as first executive of two other concerns and Vice President of a third, as well as executor of several estates. With all his interests, however, he has devoted himself energetically and sympathetically to the picture industry and he is one of the men of whose association we are proud.

Mr. and Mrs. Watterson R. Rothacker, who were booked to sail Tuesday last on the S.S. Magalcan, cruising the West Indies, were called suddenly to Los Angeles by the severe illness of Mrs. Rothacker's father, H. J. Aldous, Treasurer of the Rothacker Film Mfg. Co.

That was a remarkable collection of letters and telegrams which came pouring in upon the occasion of the recent luncheon given by the industry in honor of Thomas A. Edison. The Committee, headed by George Kleine, received messages from many men in many walks of life, and it must have warmed the Wizard's heart when he heard these testimonials to his eminent services to mankind.

President Coolidge wrote:

"Thank you for letting me know of the plan for the testimonial dinner your committee is giving in honor of Thomas A. Edison. On Mr. Edison's birthday I wired him my congratulations and added: 'I assume that as always, you are merely doing the day's work. I hope, for your sake and that of your clientele, which is all humanity, that you will have many more anniversaries of the same kind to spend in the same way.' Please renew my assurances of felicitation to Mr. Edison, with every kind hope for himself, his great work, and his further happiness."

And David Lloyd George cabled:

"Take greatest possible pleasure adding my quota to tribute of gratitude and praise you are laying today feet Thomas Edison. His contribution to progress and to welfare of humanity is alike wonderful in its variety and amazing in its range. Rejoice especially that in a green and vigorous age he is himself witness of hold he has on esteem, admiration and gratitude not only of his own country but of whole world."

Other messages from overseas were forwarded by Charles M. Schwab, Frank Tilley, editor of The Kinematograph Weekly, London; Col. A. C. Bromhead; and Editor Cabourn of the Bisoscope, London.

Several United States Senators raised their voices in praise
A cabled report that a "Marcus Loew" had won several hundred thousand francs at baccarat in France caused considerable commotion around the New offices one day this week. The only difficulty with the story is that Marcus Loew is at Palm Beach and not in France. Arthur Loew, his son, is in Europe.

David Loew, another son, who in New York, cabled his brother: "Congratulations if it is you; investigate, if it is not." Still, if Marcus had been in France and had participated in little game referred to, there were plenty of people who will tell you that the report would have been substantially correct.

MADISON SQUARE, through which millions of New Yorkers pass each day—and which was chosen as the favorite background of O. Henry in his tales of New York, was resuscitated overnight and set down on a stretch of acreage in Hollywood. It will provide a scene in a forthcoming picture, "Triumph."

WILL Radio Follow the Movies?" queries James E. Carter, in the Radio Section of the New York Herald. He elicits the two will have a common cause—the advancement of the human mind, and declares there is no conflict between them.

A remarkable parallel in origin and growth is pointed out by the Herald writer. "Radio is still but an infant. Its scope is its power. Its thrills comes from its already great achievements. The motion picture came forth under similar circumstances. A few faithful and tireless minds conceived the motion picture, foresaw its possibilities, developed it and gave a real brain child to the world. And the movies, too, are only the infancy. Their scope is their power. Their wonders are being worked steadily for close to a score of years."

"There is ample room in the hearts of the average man, woman and child for both the radio and the movie bugs," he continued. "And the reason is that cooperation has already been effected in many places whereby these brother industries have helped each other.

"The progressive exhibitor welcomes exploitation of his own attractions. The progressive broadcasting station welcomes the chance to popularize its programs. All entertainers thrive on publicity. Motion picture artists, soloists and orchestras from motion picture houses have often appeared on broadcasting programs. Many direct wire has been laid to theaters to transmit actual performances. Pictures and their people and radio and its people can combine to popularize each other. It has been done.

"So much for entertainment. The good picture and the serial program will each continue in its same potentiality, and the drawing power of each can be enhanced by intelligent teamwork.

"Some have predicted the radio motion picture. Of this there is little use to say aught now. If it is to come nothing will stop it. It will unite these two wonderful and powerful children and lead them together to new conquests and new lories."

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SPEAKING of radio and the screen as "brother industries," we note the fact that William A. Johnston, editor of the News, will make an address March 10 from Station WOR on the subject of "Star Salaries."

CORINNE GRIFFITH has returned from Honolulu with many Hawaiian trophies—among which are a ukulele or two—and several neckpieces, "an adornment affected by the natives and all over the Hawaiian guitar or dance the Hawaiian hula-hula."

THE 77th Birthday of Thomas Edison, recently observed in the motion picture industry, was of more than ordinary interest in Ottawa, Ontario, because of the local connection with the first public presentation with the projection machine of Mr. Edison by Andrew Holland and his brother, who were residents of the Canadian capital.

Mr. Edison wrote to the Holland Brothers as follows:

"I am pleased to hear that the first public exhibition of my Kinetoscope has been a success under your management and hope your firm will continue to be associated with its further exploitation."

The latter was exhibited in Ottawa in connection with the recent Edison anniversary celebration.

IN recognition of the fact that Southern California is the capital of filmdom, one session of the forthcoming national convention of the Drama League of America in Pasadena will be devoted to the silent drama. The convention meets May 20th, and will continue one week.

This will be the first time that the screen has had a place on the Drama League’s program;

S. L. ROTHAFEL and Will Hays—who have qualified time and again as talented after-dinner speakers—were the unanimous choice for guest speakers at the meeting of the Federated Women’s Clubs of New York at the Hotel Astor last Tuesday afternoon. The subject under discussion was motion pictures (naturally) and the meeting was tendered to the Federation Board by the Presidents of the Theatre Clubs in the Federation.

TRANS-ATLANTIC passengers traveling via the Cunard-Liners will have something else to gaze upon other than the daily log of their journey. In order to enlist their attention photographs of the Capitol Grand Orchestra and have been hung in the concert salons of the boats. The orchestra of the Capitol—consisting of seventy-five pieces—is represented as the largest theatre orchestra in the world.

The photographs should interest music lovers en route to America—and will remind American tourists of what they will miss during their travels abroad.

RADIO artists, who have performed at most of the larger broadcasting stations, are being assembled for "Radio Artists Week" at Loew’s State Theatre, March 3rd. Five evenings during the week the programs of WKN will be broadcasted from the station in full view of the audience. Harry Richman, Lew Gold and his Wiggum orchestra, and Loreta McDermott, frequently heard over WHN have been added as the regular vaudeville headliners of the program.
George R. Chester Dies Suddenly
Famous as Creator of Wallingford Series, and Writer and Director of Pictures

GEORGE RANDOLPH CHESTER, short story and scenario writer and famous for his "Get Rich Quick Wallingford" series, died suddenly of heart failure, February 2, at his apartment at 26 West Ninth street, New York City. He was 53 years old.

Born in Cincinnati, Mr. Chester, after a newspaper career, became a short story writer and his Wallingford series brought him fame.

Mr. Chester's connection with the motion picture industry came about through his submitting his published stories to Vitagraph. When these stories, the first of which was entitled "The Enemy," were put into production he re-took personal control with A. E. Smith, president of Vitagraph. Mr. Smith prevailed upon him to accept the position of Scenario Editor for the company and he handled the production of the "starr series."

Later, when Vitagraph branched out into the field of super-productions, Mr. Chester was placed in charge of the handling of the stories. C. Graham Baker, present Scenario Editor, taking over his old duties. He pictured his story "The Son of Wallingford" and was sent by Mr. Smith to California to produce it.

He then joined Universal as Associate Scenario Editor. Leaving Universal, he planned to produce on his own, forming the George Randolph Chester Productions. He was unsuccessful in getting financed and began writing a series of Saturday Evening Post stories based on his experiences with the producers on the coast. Returning East he titled "The Man From Brodney's" for Vitagraph and, at the time of his death was planning to title another of his stories recently finished by Vitagraph.

Lillian Randolph Chester, his second wife, collaborated with him in a revival of the Wallingford stories. She survives him and he also leaves two sons by his first marriage.

New Corporations Formed in Delaware

Charters granted at Dover, Delaware, recently include sums for the following companies:

- "C. E. R. Corporation, Incorporated— to produce and distribute motion pictures etc., etc.—capitalized at $200,000. Incorporators are Samuel C. Weed, Harry C. Howard and Raymond F. Gorman, all of New York City. Permission to change the corporate name of "Criterion Pictures Corporation (Delaware Incorporated)" to "Grand Asher Productions," Delaware Incorporated, of Boston, Mass., was granted.

- The Palma Pictures Corporation, Inc., capitalized at $1,500,000, was authorized to do the business of, and organize a general motion picture exchange. Incorporators are: Maurice M. Most, First National Pictures, Inc., of Wilmington, Del. Victor Ford Pictures, Inc., took out a charter for the amount of $100,000. The Colpix-Acoustical Company, Incorporated, was granted a $300,000 charter. Their purpose is stated as "the business of acoustical engineering."

Dubinsky Furnishes Bond on Embezzlement Charge

Edward Dubinsky has furnished bond in the amount of $10,000, returnable in a St. Louis court on an embezzlement charge, under which he was indicted with his brother, Morris, by a Federal Grand Jury. The indictment against the brothers was returned for alleged failure to return $7,910.96 in war taxes to the government on the Toole theater, St. Joseph, Mo., which they formerly operated.

Judges Select Best Slogans Submitted in Rothacker Prints Contest

OUT of the hundreds of slogans submitted in the Rothacker slogan contest the judges have at last picked the three winners. The judges, James R. Quirk, William A. Johnston and Martin J. Quigley, gave a unanimous sigh of relief when the ballots were finished. So many good ones were submitted that the decision was difficult.

"First Choice of the Best Producers:" submitted by Neil G. Caward, Chicago film advertising man, was awarded first prize.

"Makes Better Pictures Better:" submitted by Samuel Schwartzberg, film attorney of New York City, and officer of several active producing companies, took second prize.

"Print with Personality:" submitted by William J. McGrath of the Fox Film Corporation, New York City, was given third prize.

Early last November Watterson R. Rothacker offered prizes of $100, $50 and $25 in gold for the three slogans best expressing Rothacker Prints and Service. The contest ran until January 1. Slogans were measured in not only from all parts of this country and Canada but also from abroad.

After the close of the contest the slogans were copied without the names of the authors and submitted to the judges who were the editors of Photoplay Magazine, Motion Picture News and Exhibitors Herald.

"I want to thank all my friends for their interest and effort," said Mr. Rothacker. "Only three of them won gold prizes, but hundreds submitted slogans so clever that the job of being a judge was not an enviable one. I only wish I could meet all of the contestants face to face to thank them personally."

Local Option Clause in Children's Bill

A local option clause has been embodied in the bill in the New York state legislature relative to motion picture theatre owners admitting unaccompanied children provided a matron is in charge.

The bill that was first introduced applying only to New York city. There was talk of making it a statewide measure, and at this talk the suggestion was made and adopted to embody a local option clause and refer it up to every city to decide for itself.

Authors' Names Sealed for Naked Truth Sketch

Just to prove that there isn't going to be any skullduggery about the awarding of the $100 prize for the best 15-minute comedy sketch of the movies submitted for production at the annual Naked Truth dinner of the Associated Motion Picture Advertisers, Inc., scheduled for the Hotel Astor, March 29, A. M. Botsford, chairman of the entertainment committee, announces a new special provision for contestants.

It is that contestants should sign a non-de plume to their manuscripts to which should be attached a small sealed envelope containing the rightful name of the author. The sealed envelopes will not be opened until the night of the Naked Truth dinner, when the comedy will be presented and the identity of the author of the winning manuscript will be revealed.

The contest closes March 1 and manuscripts must be mailed or delivered in care of Maurice Henley, Room 306, No. 461 Eight avenue, New York City.

New Incorporations in N. Y. State


T. O. C. C. Candidates are Named for Office

At the regular meeting of the T. O. C. C. held during the week partial nominations for office of the T. O. C. C. were made. Charles J. O'Reilly is without opposition for the presidency. Charles Stein is named for the vice-presidency. James Jamie and Rudolph Sanders for second vice-president, Sam Moross for secretary and Sam Schwartz for treasurer.
Print Situation Scored By Exhibitors

WILLIAM A. JOHNSTON’s editorial in last week’s issue on the problem of Prints has aroused wide interest in the industry. A flood of responses came to MOTION PICTURE NEWS this week from exhibitors throughout the country. Many of them, from small towns, declared that the print situation was getting worse instead of better, despite the fact that production quality in pictures had improved greatly within recent years.

Some of these theatre managers and owners forwarded cut-outs from films to show the kind of service cannot obsolete natural deterioration. Torn sprocket-holes, film that was hopelessly brittle, “rein,” and the effects of too-tight “take-up” were demonstrated as early enough by a glance at these cut-outs.

To obtain a first-hand opinion from an exhibitor in authority, MOTION PICTURE NEWS this week interviewed E. V. Richards Jr., vice-president and general manager of the Singer Amusement Company of New Orleans. When seen at the First National New York office, Mr. Richards made the startling statement that in his opinion, the quality of prints offered to exhibitors has deteriorated sixty per cent since 1915.

His statement was made after a careful study of conditions in the Southern States—a study which embraces the small town theatre as well as the first run house in a key center.

Reasons for Deterioration

“This deterioration is easy enough to ascertain,” he stated, “but coming to an analysis of the cause we run into various theories. The increased amperage of the projection machine since those early days of the industry may be responsible for some of the wear and tear upon the film. We have reached a more perfect projection but possibly at the cost of the print.

“Again, carelessness on the part of both the exhibitor and the exchange may have helped the damage along. It is also a fact that today the same print serves far more exhibitors than in 1915 and even the most meticulous care cannot obviate natural deterioration. Another possible explanation lies in poorer quality of the original film.

“Whatever the cause—and it may be any one, or a combination of the above reasons—there is no reason why quality can not be improved for the small theatre by an intelligent co-operation between exchange and exhibitor. There are saving considerable time and expense in the South to the education of the exhibitor in the matter of proper care and consideration, but we realize at the same time that half of the work rests upon the exhibitor’s shoulder.

“The other method of improvement, a highly desirable one if possible, is a greater number of prints. This is a problem which must be met and worked out by the distributing companies themselves. If it is economically possible it will prove mutually profitable without a doubt since it means, in addition to more perfect prints, a more contemporaneous exhibition of the big pictures which is the aim of distributor and exhibitor alike.”

Early Meeting to Discuss Arbitration Boards

The committee composed of Nathaniel N. Bernstein of Michigan City, Indiana, chairman; G. G. Schmidt and Ed Bingham, of Indianapolis, which was appointed last year by Frank G. Heller, president of the Motion Picture Theatre Owners of Indiana, to arrange for the calling of a central and national meeting of exhibitors and leaders, at Chicago, Ill., to discuss the future existence and present workings of the various arbitration boards, have decided to call the conference at an early date, and Mr. Heller invites leaders from other parts of the country to communicate with Mr. Bernstein with reference to the nation-wide meeting.

Mr. Heller has invited Will Hays to participate in person at this conference, pertaining to the uniform contract and present boards of arbitration at the instance of Indiana, and other states have faith in the individual character and integrity of Will Hays and will accord him their support.

Questionnaire Goes Out to Exhibitors in “More Prints” Campaign

Following the tremendous response aroused by last week’s editorial by Wm. A. Johnston on “Prints,” advocating the use of a greater number of prints and a consequent increase in quality, MOTION PICTURE NEWS is this week mailing to exhibitors a questionnaire on this subject.

This questionnaire is for the purpose of sounding out the sentiment of exhibitors on the “poor print” question, and determining whether managers would be willing to take such steps as would make it possible for the distributing companies to place more prints in circulation.

The questions asked are: Give title of the last ten feature pictures you have run stating whether the prints furnished you were Very Poor, Poor, Fair, Good or Excellent; would you be willing to pay more for your pictures if you could get better prints? Suppose you were offered two grades of prints, one new and the other commercial, the former at say five dollars more than the latter, which would you select? Has the condition of prints on an average improved within the last year or so? Do you find that the condition of the prints on good pictures is apt to be worse than on a poor feature; does any particular distributing company excel in the matter of good prints; also does any particular company fail in this connection; how long after release date do you figure a print on a popular picture will remain in good condition; do you sometimes pass up purchases because you fear that you will not be able to secure a print in good enough condition to put on a satisfactory show; do you find your exchange holding back playing dates for some unexplained reason and do you think it is because they do not have enough prints to serve all their customers at the time each theatre desires to play the picture; do you think poor prints are detrimental to the attendance at your theatre; do your patrons complain about “rain,” unsightly prints, and so forth; do you try to improve the condition of film before running it by careful inspection?

Every exhibitor receiving this questionnaire is urged to fill it out carefully and completely at once. Those who fail to receive a copy may help the campaign by forwarding the same information in a letter to the NEWS.
Pinchot Declines to Accept Theatre Pass

A n interesting story is going the rounds of Central Pennsylvania theatre men that Governor Pinchot, of Pennsylvania, has declined to accept an annual pass to the New Regent picture theatre, which he frequently attends in Harrisburg, explaining in a courteous letter to Manager Peter Magaro, who offered him the ticket, that it is contrary to his policy to accept perquisites of any sort while Governor.

The Governor frequently attends shows at the New Regent, generally going alone late in the afternoon after Ked Day, attending to his official duties at the capitol. Notwithstanding the Governor's declaration of the proffered annual pass the story goes, Mr. Magaro recently saw him approach the theatre box office and the manager beckoned the Governor to walk into the theatre without paying. Again Mr. Pinchot politely declined the invitation to go in free, but produced the money and bought a ticket at the box office. After this, respecting the Governor's wishes in the matter, Mr. Magaro has not invited the Chief Executive of the State to be a guest of the management.

John J. Murray Dies in Florida

John J. Murray of Warren, Ohio, is dead. He died February 19 in St. Petersburg, Florida, where he went with his wife and daughter to regain his health. He was buried Sunday afternoon where he was so many years he has served the public wholesome motion picture entertainment at his two houses, the Opera House and the Hippodrome.

Murray was an old showman, a graduate of circus days. He was one of the best beloved men in the picture business and his death, due to heart trouble, is sadly felt by his many friends.

Norwich, Conn., Exhibitor Settles with Union

Abraham Davidson, owner and manager of the Broadway and Strand theatres in Norwich Conn., and prospective owner of similar playhouses at Williams and Winsted, in the same state, has announced he has reached a settlement with the Norwich Musicians' Union and will withdraw his suit for $40,000, instituted against the organization and individual members last June on the ground of restraint of trade, due to picketing operations by union members.

The case has attracted wide attention in motion picture and union-musical circles of New England.

Pettijohn Holds Conferences in Chicago

General Counsel C. C. Pettijohn, of the Motion Picture Producers and Distributors of America, was in Chicago last week and conferred with officials of the Film Board of Trade and Chicago and Indiana exhibitor organization officers.

It is understood that various improvements in the operation of film arbitration boards, which are giving general satisfaction, were discussed and that certain abuses of the uniform contract were also taken under consideration with a view to making changes.

Harry Wilson is Elected Wampas President

The annual election of officers and directors of the Western Motion Picture Advertisers (The "Wampas") was held at Piccadilly Tea Rooms Tuesday evening, February 12th.

Harry D. Wilson of Principal Pictures Corporation was elected president of the organization. He succeeded Joseph A. Jackson of the Goldwyn Corporation. Wilson is the fourth president of the Wampas and was vice president last term. The other presidents were Ray Leek, 1921, Arch Reche, 1922, and Jackson, term of 1923.

Roy Miller of the Miller Theatre was elected vice-president succeeding Wilson and Tom Engeler of Fine Arts Studios was made secretary with Adam Hall Shirk of Grand Aestat as treasurer. The board of directors consists of Pete Smith, Harry Brand, Malcolm Stewart Boylan, Arch Reche, and Ray Leek.

Hodkinson Tax Defense is Stricken Out

The defense of the W. W. Hodkinson Corporation in a suit brought by the City of New York was ordered stricken out during the week by Supreme Court Justice Wagner on application of the city.

The suit was to collect a tax on personal property of the Hodkinson Corporation assessed at $100,000 in 1919. The defense was that the officers of the corporation stated at the time the assessment was made that taxable property amounted only to $5,000. They claim to have been told by representatives of the Department of Taxes that they would have an opportunity to fill out the property blanks stating the facts. This was not done and the suit followed. The city was held not to be bound by the promise.

Florida Exhibitor Robbed of $1,700

E. J. Sparks, former Southern Enterprises man, now controlling a string of Florida theatres, was robbed of $1,700 on February 20, at his Beacham theatre, Orlando, Florida. The loss, it is believed, was covered by burglary insurance.

Attendance Record Sought at Kansas Convention

THE M. P. T. O. K. at Kansas has adopted a new plan to increase attendance at its conventions. This plan is to be presented in Emporia, Kas., April 1 and 2. A committee of nine exhibitors, geographically selected, has been appointed to write personal letters to exhibitors in their territory, urging them to attend the convention.

This procedure will be in addition to the usual form letters sent out from M. P. T. O. K. headquarters and stickers posted in film boxes. The attendance goal for the convention is 700, according to C. E. Cook, business manager of the organization. The committee is composed of A. R. Zimmer, Liberty theatre, Marysville; Kas.; W. H. Webber, Echo theatre, Great Bend, Kas.; W. J. Gabel, Grand theatre, Beloit, Kas.; E. E. Frazier, Grand theatre, Pittsburg, Kas.; Stanley N. Chambers, Miller theatre, Wichita, Kas.; G. L. Hooper, Orpheum theatre, Emporia; E. E. S. Brown, Lyric theatre, Goodland, Kas.; Harry McClure, Strand theatre, Emporia, Kas.; M. G. Kirkman, Strand theatre, Hays, Kas.

The second showing of feature pictures, which is the trend of sentiment among Kansas exhibitors is against; the showing of film in schools and churches in opposition to these new pictures. The recommendations will be the principal issues at the convention, in addition to an annual election of officers.

Woman Theatre Patron Robbed of $2,000

The Clinton Square theatre in Albany, N. Y., was the scene of a theft last week, which cost Mrs. Anne Bnder, of Menands, about $2,000 in jewelry. Mrs. Bender had come to the theatre, bringing her a mesh bag in which she had placed several platinum and diamond rings, which she did not care to leave at home, owing to frequent burglaries which have occurred in Albany and vicinity during the last few weeks. After paying her admission at the theatre, Mrs. Bender went to the ladies' room for a few minutes, leaving and entering the theatre proper, taking her seat, and then recollecting having left the bag and its contents in the washroom.

Mrs. Bender had lost her handbag and jewelry and had disappeared. She reported the loss to Oscar Perrin, manager of the house, and to the police, but although several were interrogated, no clue was obtained to the thief.

American Films Lead in Greece

Conrad W. L. Lawrie, writes from Athens, that "American films in predominance, but there is also a considerable showing of Italian, French and German pictures." His report to the Bureau states that of some twelve motion picture theatres in Athens, eight give exclusive performances. In capacity, these theatres range from 650 to 900 seats.

Fils re sold outright by import and export agents, or are leased out on a sliding scale, varying with the size, subject, and age of the film and claks. Roughly, the plan approaches our domestic distribution methods. Constantinople, Smyrna, or Alexandria, seemingly are the chief centers for film sales, the importers reserving exclusive rights, not only for Greece, but for all the Balkan states. The "season" for runs is only from October to May, the summer season being negligible.
More Opinions from the Public

M. P. T. O. A. Names Boston for Convention

THE Committee on Convention Com-

prising M. E. Comforth of Scranton,

Pa.; Glenn Harper of Los An-

geles, Calif.; Fred Seeger of Milwaukee,

Wis.; John Schwalm of Hamilton, Ohio;

R. E. Woodhall, Dover, N. J.; Joseph W.

Walsh of Hartford, Conn., and Sydne

S. Cohen of New York City, designated

at the last meeting of the National

Board of Directors, have selected Boston, Mass.

for the 1924 annual convention of the Mo-

tion Picture Theatre Owners of Amer-

ica to be held the latter part of May.

At a recent meeting of the Executive

Committee of the Motion Picture Thea-

tre Owners of Massachusetts a resolution

was unanimously adopted inviting

the National Organization to hold the

meeting in Boston and this was supple-

mented by similar action on the part of the

Motion Picture Theatre Owners of New

Hampshire, Rhode Island and Connecti-

cut.

The definite time of the convention

together with the Special Convention Com-

mittee, convention hotel and further de-

tails will be announced at a later date.

For Diversified Program

Mayor James Ralph: I personally prefer a

program of short subjects and variety, al-

though I do go to the movies extensively, as I

is interested in a longer and more elaborate

subject which is especially well produced. I

am afraid I cannot give an opinion on admittance

prices, since this is obviously based on a num-

ber of matters with which I am not familiar,

such as cost of production, rental of features

and overhead costs of operating.

Halsey E. Manwaring, Manager of Palace

Hotel: In my opinion, the maximum price

that should be charged for a moving picture

show should not exceed 55 cents with a mini-

mum of 35 cents per person. I do not think,

however, that anyone would object to paying

as high as 75 cents per seat for loges, pro-

vided such seats could be reserved. At the

present time, a person of 75 cents per loge

seat is charged in many of the larger mov-

ing picture houses, and often times after pay-

ing this price it is necessary to wait as long

as 45 minutes before a person can occupy a

loge seat. I think this price exceedingly high

when one considers the fact that reserved

seats can be purchased for as low as 50 cents.

In the case of super pictures one hardly

expects to be entertained in other ways ex-

cepting by the picture itself. But in the

ordinary run of pictures, I personally favor a

shorter feature film in conjunction with a

comedy and semi-classical musical program.

W. B. Hamilton (U. S. Collector of Cus-

tons): I prefer the long elaborate picture,

for when I go to a movie I go to see the

drama and a good picture should include edu-

cational features of interest and worth to

children. The maximum price for a motion

picture should be $1.50 for an exceptionally

wonderful piece. The minimum in big busi-

ness districts should be 30 cents. In residen-

tial districts about 50 per cent less.

Maurice Rhine, Executive San Francisco

Office, General Electric Co.: The long well-

produced motion picture is my favorite for it

relaxes my desire for entertainment and the

good pictures include education and enter-

tainment. However, I do not believe the price

should be over 35 cents for downtown houses

and if the frills would be omitted this could

be done. The minimum should be 15 cents

admitting children. Neighborhood house

prices should be 20 to 10 cents. Then the

whole family could go.

Printer: Me? I like the five or six reel

and comedy. Don’t like operettes or weaklies.

T. N. T. FILMDOM’S PLAYDATE.

MARCH 29.
“Flaming Youth” Wins in Quebec Court Action

Associated First National (Eastern Canada), Limited, has recovered the print of “Flaming Youth” which was seized at the Empire Theatre, Quebec City, and ordered confiscated by the Quebec Court on the ground that it was an immoral picture, following the conviction of the theatre manager for alleged trespassing of the criminal code in this respect.

Wide interest was aroused through this action because the picture had been formally approved by Count Roussey de Salles, chairman of the Quebec Board of Moving Picture Censors, for public presentation in any theatre in Quebec Province. This fact did not deter the authorities of Quebec City in their prosecution of the Empire Theatre manager.

The Canadian Motion Picture Distributors Association, with headquarters at Toronto, entered an appeal from the conviction of the Quebec Court in order to establish the legal status of an exhibitor when he was showing a picture that had been passed by the censors. The appeal was withdrawn however, and the court surrendered the “confiscated” film and it is now being presented in other cities of the Province of Quebec.

Picture Producing Firms Operate in China

Assistant Trade Commissioner J. H. Nelson of Shanghai, China, reported to the Bureau of Foreign and Domestic Commerce, Commerce Department, that there were a few film producers in China, of which the Commercial Press, Ltd., was Chinese, the British-American Tobacco Company and the Film Ad Company were British, and the three other concerns were American.

Scenes, news weeklies, cartoons and educational subjects were attempted. The Commercial Press, Ltd., was the only unit attempting the dramatic film play and was now concentrating on the short subjects, favored by its competitors. These, conceived by house cameramen and they are being provided with adequate laboratories, supplies, cameras, etc. Film and supplies are shipped from the United States, while France seemed entrenched in the camera and apparatus field, through direct importations from Paris.

Pioneer Exhibitor Passes Away in Bayonne

Samuel Kohn, of Bayonne, N. J., who has been operating theaters in that city for many years, passed away during the week. Kohn was well and popularly known in the industry.

N. Carolina Theatre Loss Complete by Fire

The Pickwick theatre of Chapel Hill, N. C., is reported destroyed in the conflagration which swept that city recently. S. J. Brookwell, owner of the house, is said to have had no insurance.

Georgia House Complete Loss by Fire

Fire is reported to have completely wiped out the interior of the Princess theater at Washington, Georgia. The house was operated by Mrs. W. Wood.

Western Missouri M. P. T. O. is Formed

A FUND for initial expenses and the preliminary organization of the M. P. T. O. Western Missouri was accomplished on meeting Thursday in the Hotel Baltimore, Kansas City, of representative exhibitors of Western Missouri. The fund was not in sub-

A committee, composed of A. M. Eisinger, A. F. Baker and Jay Means, all of Kansas City, was appointed to submit arrangements for a convention, to be held in Kansas City early in May. Mr. Baker was named as acting secretary-treasurer. Final incorporation and election of officers will be at the convention. Eight exhibitors, representing fourteen theatres, volunteered as delegates to visit or communicate with all exhibitors in Western Missouri, in an effort to obtain a record attendance at the convention. The exhibitors are: A. F. Baker, Springfield, Joplin and St. Joseph; Thomas Clark, Maryville; Hugh Gardner, Neosho; F. G. Weary, Richmond; G. R. Wilson, Liberty; S. E. Wilhoit, Springfield; C. T. Sears, Nevada, Brookfield, Marshall and Boonville; Jay Means, Kansas City, and A. M. Eisinger, Kansas City.

At the convention in May, the selection of a business manager, which has been delayed, will be made and headquarters established, probably in a suite of rooms now occupied by the Kansas City Division of the M. P. T. O. A. at Eighteenth and Wyandotte streets, Kansas City. The proposed consolidation of the Kansas City and Western Missouri bodies also will be decided definitely.

Receivers: Make Report on Consolidated Theatres

Receivers Fred A. Sims and George M. Dickson have filed a report of the meeting of the creditors of the Consolidated Realty and Theatre Corporation held at the hotel, Indianapolis, February 7. Most of the properties of the concern have been held together by the receivers and they report a small profit on these.

At the meeting the receivers reported that many of the properties they had sold the Orpheum Theatre and equipment at Fort Wayne, Indiana. This was done because the receivers figured the theatre could not be operated at a profit and because the lease, which was about to expire, could not be renewed at satisfactory terms.

Details for the financing of an audit of the company's books, are being arranged and will be carried out if they are successfully concluded.

The meeting voted a resolution of confidence in the receivers for their accomplishments up to the present.

Allied Producers Operate Through United

Notice has been filed with the Secretary of State of New York on the surrender of authority of Allied Producers and Distributors. It is said that the business of Allied will be handled under the name of United Artists' Corporation, the product of both houses to be carried by the same sales force. The new arrangement, it is said, will facilitate the management of the business.

New Juvenile Performer Charge Made

The sensational arrest on February 21, in Harrisburg, Pa., at the instance of the State Department of Labor and Industry, of J. B. Curry, of Los Angeles, Cal., whose wife is said to be a sister of the late Wallace Reid, motion picture star, on the charge that he permitted his seven-year-old daughter, "Baby Dodo Reid," to appear in stage performances in violation of the state child labor law, opened up an entirely new phase of the question of the legality of juvenile performers appearing in prologues of motion picture shows and in other theatrical performances.

Heretofore only managers or owners of the theaters were arrested for violation of this phase of the child labor law.

It is charged that Curry permitted the child to appear in a Lancaster motion picture theater in the week of February 11. He was taken before Mayor Hower, of Harrisburg, following his arrest, and held under $300 bail for a subsequent hearing before Alderman Doebler, of Lancaster.

K. C. Awaits Music Tax Suit Results

Much interest is being displayed among Kansas City exhibitors in the cases of music tax interests versus exhibitors in the federal court at Kansas City recently. The suits have been pending for some time. S. A. Handy, attorney for the exhibitors, has announced he is ready to "go to bat."

Burned Charleston House to be Rebuilt

Plans are under way for the rebuilding of the Capitol theater of Charleston, West Virginia, which was recently destroyed by fire. A new owner of the house will start rebuilding in the near future.

Central Amusement Co. Purchases Regent

The Central Amusement Company of Indianapolis, owners and operators of the Apollo, Ohio, Isis and Lyric, has purchased the Regent theater from the Indianapolis Amusement Company. The present policy will be continued.

Broadway Juvenile Quits to Become Manager

Frank Ross, juvenile of several Broadway musical comedy productions, has deserted the footlights for an appointment as manager of Loew’s Lexington theatre, New York, one of the leaders of the Loew string.

Kenora Theatre Suffers in $65,000 Fire

The Kenora theater of Kenora, Ontario, is reported destroyed by fire in the amount of $65,000. It is said the loss is partially covered by insurance.

Pittsburgh Duquesne will be Razed

The Duquesne theater in Pittsburgh is to be razed shortly to make way for a new nine-story office building. The Duquesne is one of the oldest houses in Pittsburgh.
Charles Sol organization.

D. W. Griffith, suffering from exhaustion and a severe cold, lies ill in his room in the Astor Hotel as a reward for raising the opening of his latest picture "America."

He is in the care of physicians who report his condition due to complete exhaustion and severe inflammation of the throat and lungs. His voice is completely gone.

In making the picture, Griffith has worked seven days weekly, from sixteen to eighteen hours daily. Although space in build, he has lost eleven pounds. The doctors demand that he take a complete rest.

W. E. Atkinson, vice-president and general manager of Metro, has purchased the Curran estate in Pelham, one of the show places of Westchester.

STUART Gould, motion picture editor of The Omaha Bee, is a visitor in New York.

JAMES R. GRAINGER left for the Coast last week. He will visit Goldwyn-Cosmopolitan exchanges en route.

K. J. FRTTZSCHE, of the Trans Ocean Film Company, Berlin, will leave for New York on the S. S. Ballin March 13. He will bring over two or three special European productions.

GENE MARCUS, of Philadelphia; Harry Segal of Boston; H. L. Charnas, of Cleveland, came to the city recently to confer with Irving M. Lester, of Principal Pictures.

ELMER PEARSON, vice-president and general manager of Pathe, has left on an extended tour which will take him to the West Coast.

SAM ECKMAN, Jr., Goldwyn sales manager for the Eastern District, has left for a trip to Philadelphia, Pittsburgh, Buffalo and Detroit.

E. V. RICHARDS, of the Stagner Amuse- ment Company, New Orleans, was in town this week.

JOE UNGER, former branch manager for First National in New York, has been appointed manager of the New York Paramount exchange.

ROBERT SCHWOBTHALER, director of Express Films of Berlin, is here, seeking product.

PHILIP V. KROHA, production manager for Richard Walton Tully, has arrived from the Coast. Herman Sarn, of Warners, is also an arrival from Los Angeles.

ROBERT FAIRBANKS is in the city with his family and will remain until after the premiere of brother Doug's new picture.

Ban Lifted on Normand, Purviance Pictures

THE Ohio Censor Board has lifted the ban on Mabel Normand and Edna Purviance pictures which was imposed following the recent shooting affray in Hollywood. This late action was taken on the ground that no criminal action was taken and no charges preferred against either of the stars.

Southwest Theatres Takes Over Coast Houses

Announcement was made this week by Irving M. Lesser that a deal involving $3,000,000 has just been closed by Southwest Theatres, Inc., of which his brother, Sol Lesser, is president.

Southwest Theatres, Inc., has taken over theaters valued at $2,000,000 in Southern California and plans to spend more than $1,000,000 during the coming year in building and equipping other theaters. The holdings of the corporation include four theaters in Los Angeles, four in Pasadena, three in Riverside, two in Taft, one in Glendale and one in Huntington Park.

Claude Langley, formerly manager of the Taft & Daniken theater in the San Francisco district, is president of the corporation; A. L. Gore of West Coast Theatres, is vice-president; Sol Lesser is secretary, and Frank Livingstone of the Taft is treasurer.

The paid capitalization of $1,000,000 is said to represent the holdings of the Turner & Daniken interests, the Frank Livingstone theaters in Taft; the Merrill & Howe theaters in Riverside, the Henry C. Jensen theaters of Pasadena and the holdings of the West Coast theaters in and around Los Angeles.

The new company will be operated independently of the West Coast theaters, according to its officers. Sol Lesser is said to have negotiated for the purchase of the First National franchise in the cities affected, for the sum of $250,000, this franchise going to the new corporation.

Trick Rider, Injured, Sues Pearl White and Fox

A suit for $50,000 damages filed by John F. Beatty, trick rider, against Pearl White and the Fox Film Corporation is in progress in Brooklyn before Supreme Court Justice Hagarty.

Beatty alleges that while filming an unproduced picture, "Without Fear," in 1921 at Bayside, L. I., the defendants were negligent in allowing a horse held by Miss White to obstruct the path of his galloping mount, causing him to be thrown heavily and suffer a broken hip. Miss White and Kenneth Webb, director, were among the witnesses called to by the defense.

Salt Lake Exhibitors Ask Protection

The theater owners of Salt Lake City presented a petition to the Intermountain Film Board of Trade, asking that a request granted them protection from the ward amusement hall showing of pictures, for the period of one year be granted. The various ecclesiastical wards into which the city is divided shows a picture production one night each week in their amusement halls, and it is the protection from this drawing of patronage from the downtown theaters, that was asked for.

New House Proposed for Bath, New York

Bath, New York, is to have a new picture house, according to Charles H. Thomas, who has secured an option on a vacant lot owned by Associated Theatres, Inc. Building will probably be under way in the near future.

Paramount Club Formed in Atlanta

Members of both the theatre and exchange departments of Famous Players-Lasky Corporation in Atlanta have joined in forming a "Paramount Club" such as has existed for some time in New York. It is planned to outfit permanent club quarters and promote frequent exchange affairs, and it is believed much will be accomplished towards promoting cooperation and efficiency in both departments.

George Van Rensselaer of the warehouse department, A. C. Cowles of the district office, O. L. Freeman of the accessories department, and Miss A. K. Dunn, cashier, have been named to get together on a temporary organization.

Coast Film Schools Under Official Probe

Because of numerous complaints filed with the California State Labor Commission, Dr. Louis Bloch, special investigator of that body as in Los Angeles to launch a probe into the affairs of numerous film schools operating in the southern coast city. It is announced that a thorough investigation will be made and that only those operating in a thoroughly legitimate manner will survive.

Suit of Josie Sedgwick is Settled

The suit of Josie Sedgwick in the amount of $9,000 against Robert Brunton, Inc., and United Studios, Inc., has been settled out of court, according to word from the coast. The plaintiff charged that the defending companies failed to live up to a contract signed in 1919.

In and Out of Town

March 8, 1924
Doug Sees Success in Organization

Attributes Lack of Wastage in "The Thief" Proper Handling of Details

Organization—that's the keynote to success in the making of a picture—according to Doug Fairbanks, who is in New York with Mary Pickford to arrange for the openings of their pictures, "The Thief of Bagdad" and "Dorothy Vernon at Haddon Hall," and then to proceed over to Europe for a period of some six months.

"Properly organized, a producer can lick a picture," said Doug. "Improperly organized the picture will lick you. It's all right to let expenses run up on a picture, providing you are getting value received for those expenses. For the "Thief" I had a very expensive organization, but I'll say for everyone of those associated with me in the making of the picture that they earned their money. Every man is an expert in his line and he knew definitely what he was to do every day while the picture was in the process of making.

The first thing we did was to chart out on a very compact chart not more than two feet across, every detail of the picture and every sequence. There was our picture in that two foot round space. Any time one of us threatened to become overcome by the job in front of us he was ordered down to that chart with instructions to look it over and 'beat the picture.' If you let a picture or its details beat you you'll get off on wrong channels and the first thing you know you are completely bewildered and running up a tremendous unnecessary expense.

"That we were properly organized to avoid just this sort of thing is shown by the fact that we did not shoot more than five or six hundred feet of film that is not seen in the picture. And this production, twelve reels in length, has just ninety-nine sub-titles. We have a monster dragon in this production. It is three times as long as this room we are in. I am not going to tell you how we got it, but it is a living thing. You will agree with me when you see it on the screen.

"I ordered a herd of fifty elephants and was told only eight were available through the United States. I still insisted upon the fifty and got them. They are mechanical and moved in with the eight you'll never know which are the genuine and which the manufactured. We knew the difference because the mechanical ones do not eat hay."

Doug is most enthusiastic over the coming opening of the "Thief" at the Liberty Theatre in New York on March 17. He is sincere in his belief that it is the greatest picture he has ever made and confident it will be so voted after the premier.

Miss Pickford has not yet decided what she will do with "Dorothy." She hesitates to follow too closely the opening of Doug's picture and has about concluded she will first show the production in some small town adjacent to New York.

Asked if she had any intentions of making Romeo and Juliet with Doug as Romeo, Mary said, "No, I don't think so. I should love to do it but can you imagine how Doug's fans would feel if he failed to jump up on that balcony and get me?"

Doug and Mary will leave New York shortly following the opening of the "Thief" and will visit the principal cities of Europe to arrange for openings there. Both see great prospects in the foreign fields, not only in Europe, but in the Orient. Getting back to the subject of organization, Doug says that this is all which is necessary for American producers to multiply their profits many times over in the foreign field.

Weber and North Complete Deals for Features

Film Classics of Illinois, Inc. have purchased the rights of Southern Illinois on the Weber & North productions: "Don't Marry for Money" and "Marriage Morals."

Standard Film Service Company of Cleveland, Ohio, have purchased the rights for "Marriage Morals" for Michigan, Ohio, Western Pennsylvania, West Virginia and Kentucky, and "Don't Marry For Money" for Michigan, Ohio and Kent cky.


Monta Bell Will Direct Elinor Glyn Story

Monta Bell, for two years associated with Charles Chaplin as a writer and assistant on his pictures, and who was given the opportunity to direct when Harry Rapt signed him to make "Broadway After Dark" for the Warner Brothers, has been signed to do another of their big pictures, "How to Educate a Wife" from the Elinor Glyn story of that name. Grant Carpenter is putting the finishing touches to the scenario, and production will start within the next fortnight.

It is probable that Marie Prevost, Monte Blue and Louise Fazenda will have the leading roles.

"Beggars on Horseback" Started by Warners

Marie Prevost will portray one of the leading roles in Benito Zelidman's next production for Warners, "Beggars on Horseback."

Monte Blue and Miss Prevost, both of them Warner Bros. stars, will be co-starred in this picture which William Beaudine will direct. Shooting was scheduled to begin on Thursday.

Burr Starts Work on "Lend Me Your Husband"

C. C. Burr started production last week on "Lend Me Your Husband" at the Burr Ogdensdale Studio. This is the third of the announced "Big Four" independent specials for the 1923-24 season. William Christy Cabanne, is directing the current production.
Talking Picture Concern is Organized

A new talking pictures organization has been formed by Dr. Lee de Forest. It will be known as the De Forest Phonofilms, Inc. Dr. de Forest is president and will have associated with him Edward H. Jewett of the Jewett-Paige Automobile Co., Detroit; Frederick W. Peek, manufacturer, of Providence; Rhineclauder Waller, former Police Commissioner of New York City, and Frank Hitchcock. William E. Waddell, former general manager of the American Talking Picture Company, has been appointed general manager.

The concern plans to make dramas, comedies, famous operas, news pictures, vaudeville acts with spoken parts, and screenies. J. Searle Dawley will direct the larger productions.

Harry Pollard Will Direct Rinehart Story

Harry Pollard, who will be finished in a short time at Universal City with Reginald Denny's second Jewel, "The Reckless Age," has been assigned to direct "K," the well-known novel by Mary Roberts Rinehart.

First National Organizes Subsidiary
Production Company Formed with Rowland at Head and Hudson in Direct Control

INDICATION that First National has permanently entered the production field, is read by the industry in the announcement of the formation of First National Productions, Inc.

With all details of its incorporation complete, the subsidiary company was officially announced recently in Los Angeles by John McCormick, western representative of Associated First National Pictures, Inc.

Richard A. Rowland, general manager of Associated First National, is president of the new corporation. John McCormick is vice-president; Earl Hudson, secretary, and Clifford P. Butler, treasurer. These executives will additionally serve on the board of directors with Sam Katz, Sol Lesser and J. G. von Herberg.

Primarily the forming of the new organization was to separate producing and distributing affairs of the parent company for the purpose of administration and furthermore to give Earl Hudson direct control of the organization's producing entity.

"This was the decision of the parent company after a year of production experiment in which four conspicuous box-office successes were made under Hudson's supervision," says the announcement. "The first of these was 'Flaming Youth,' with Colleen Moore. Then followed 'Her Temporary Husband,' with an all-star cast; 'Painted People,' featuring Colleen Moore, and 'Lilies of the Field,' in which Corinne Griffith and Conway Tearle were co-starred."

"Two additional pictures are now in production. They are 'The Woman on the Jury,' in which Sylvia Breamer is featured, and 'Sundown,' an original drama of the West written by Mr. Hudson and which is being filmed in Mexico and Texas."

Continuing to administer the affairs of the home office as western representative and endorsed by the Executive Committee, will be Jack Conroy, vice-president; Rowland; Hudson; and McCormick.

Wilson Selects Cast for "Days of 49"

The cast for "The Days of '49," the serial which Ben Wilson has begun making for Arrow Film Corporation, has just been announced.

It includes Edmund Cobb, Neva Gerber, Ruth Royce, Willard McGough, and Yakima Canuck, the champion cowboy of the world.
ANY exhibitors wonder why producers are inclined to select the popular novel for the screen—why producers pay big sums for the motion picture rights to these novels,” declared Irving M. Lesser, Vice-President of Principal Pictures Corporation in an interview with MOTION PICTURE NEWS. “I have had exhibitors tell me that they thought it was adding to the overhead of the industry. But as a matter of fact, the popular novel has added to the receipts at the box office and has helped make a large share of what surplus money the industry now has.

"From one hundred thousand to more than one million people have bought the ‘best seller’ novel, the number varying in accordance with the strength of its popularity. Reputable publishers estimate that five persons read every book bought. Their reasoning is that every book goes into a home, and that in that home there are at least five persons who read the publication.

"Suppose, then that three hundred thousand copies of a popular novel have been sold, multiply that number by five and you have one million five hundred thousand people estimated to have read the novel. Now, you know that one hundred thousand people have bought the novel and have talked about it. You know that they will want to see a screen version of the story. So you have a known audience of 300,000. If you want to follow the theory of the publishers you can assume that the audience amounts to one million five hundred thousand people to begin with; that these people have read the book and will want to see the motion picture play. This line of reasoning must be correct because there is no case on record in which a ‘best seller’ has proved a box office failure on the screen.

"Our organization is in a position to feel the pulse of motion picture audiences before even buying the rights to a picture. Sol Lesser, our president, is an officer of West Coast Theatres, Inc., the Gore-Lesser-Ramish chain embracing one hundred and sixty-eight houses. We take full advantage of this situation. When we were going to star Jackie Coogan in ‘Peek’s Bad Boy’ we sent word throughout the chain to have our audiences questioned as to their attitude toward Jackie in ‘Peek’s Bad Boy.’ The answers received were favorable. We made the picture. It proved a success. The same thing was done with ‘Oliver Twist,’ and with Coogan in ‘Groom Days’ adapted from the novel ‘Toby Tyler.’

"Next in the ‘poplar novel’ line we had an opportunity to purchase the screen rights to the works of Harold Bell Wright. We looked over the books of the publishers, which showed us the actual number of copies sold as follows:

- ‘When A Man’s A Man,’ 1,400,000;
- ‘The Winning of Barbara Worth,’ 1,600,000;
- ‘That Printer of Udell’s,’ 1,300,000;
- ‘The Shepherd of the Hills,’ 1,365,000;
- ‘The Calling of Dan Matthews,’ 1,210,000;
- ‘Their Yesterdays,’ 1,100,000;
- ‘The Eyes of the World,’ 1,325,000;
- ‘Brian Kent,’ 650,000;
- ‘The Uncrowned King,’ 200,000.

The combined sales of all of Wright’s books is 10,000,000 copies. Add your theoretical five persons that read every book and you have 50,000,000 people.

"All of this looked very good on paper. But it did not satisfy us. Again we sent queries to the managers of our theatres, who sounded out their audiences as to Harold Bell Wright. Enthusiastic answers were reported, and so we began with ‘When A Man’s A Man.’ The success of this production is known. But it is not generally known that we were very careful to make a thorough investigation before deciding to film the book.

"Wild Oranges” Will Open at N.Y. Capitol

Goldwyn’s Second King Vidor picture, “Wild Oranges,” taken from the novel by Joseph Hergesheimer, will have its first showing in New York City at the Capitol Theatre beginning Sunday, March 2.

The cast is a small one. Frank Mayo is seen in the role of John Woolfolk and Virginia Valli in that of Millie Stope. The other three roles are acted by Ford Sterling, Nigel de Bruijner and Charles A. Post.

“Covered Wagon” Enthuses Brussels Audience

Cables received by Joseph H. Seidman, assistant manager of the Foreign department of the Famous Players-Lasky Corporation, tell of the opening of “The Covered Wagon” in Brussels on Friday evening, February 15, to one of the most distinguished and enthusiastic audiences which has ever greeted a motion picture in the Belgian capital.

Tremendous interest was shown in the American picture by all classes, according to the cable.

Beaudine Will Direct New McDonald Picture

William Beaudine has been engaged to J. K. McDonald to direct “The Goof,” the first McDonald production to be made under the producers’ new First National contract.

The story will give equal prominence to Lloyd Hamilton and young Ben Alexander. Violet Clarke is writing the adaptation of McDonald’s original story.

“Daughters of Today” Set for N.Y. Strand

“Daughters of Today,” the Rollin S. Sturgess production, released through the Selznick Distributing Corporation, will have its New York premiere at the Mark Strand theater on March 2.
Priscilla Dean Signs for Hodkinson Series

Contracts were signed during the week for a series of Priscilla Dean pictures by Charles R. Rogers, president of Priscilla Dean Productions, Inc., and Raymond W. Pawley, treasurer of the Hodkinson Corporation.

The pictures will be produced in Los Angeles under the supervision of Hunt Stromberg and negotiations have been started for two well-known Broadway stage successes and for a popular recently published novel.

The pictures will all be elaborate society dramas pointed for the first run theatres. Actual production work will start by April first.

Mormons Use "If Winter Comes" as Sermon

“If Winter Comes,” the William Fox special production adopted from A. S. M. Hutchinson’s novel, has been used as a topic for many sermons in Mormon churches and schools according to a statement from the Salt Lake City exchange of Fox Film Corporation. This picture was selected for discussion because of the high moral lesson brought out in the story.

This Fox special will be released shortly to South American theatres. An extensive campaign has been prepared to put the picture over, especially in Brazil and the Argentine, where the book has not yet appeared. It is likely that the Spanish editions of “If Winter Comes” will be on sale in South America when the Fox picturization of the story is being shown.

George Ade Will Write Meighan Titles

Arrangements have been made with George Ade to write the titles for Thomas Meighan’s latest Paramount pictures, “The Confidence Man,” a story by L. Y. Erskine and Robert H. Davis. The picture is now nearing completion at the Famous Players Long Island studio under the direction of Victor Heerman and next month Mr. Ade will come from his Indian home to work in the studio.

Irene Rich Takes Lead in C. B. C. Production

Irene Rich, who played the lead in “Yesterday’s Wife,” a recent C. B. C. picture, will again take the lead in “Pal O’Mine,” the new C. B. C. production.

Edward J. Le Saint, who will direct the picture is completing the final plans with Harry Cohn. The rest of the cast has not yet been decided upon.

New Elaine Hammerstein Picture Delayed

Owing to the illness of Roland West, supervising director, work on “Driftwood,” Elaine Hammerstein’s new production for Taft Film Corporation which was to have started this week at the Goldwyn Studio, has been delayed for about ten days.

“Driftwood,” a novel by Albert Payson Terhune, adapted for the screen by Mr. West and Willard Mack, is a drama of regeneration. R. G. Edwards will direct the production and all the sets are up on the Goldwyn lot awaiting the recovery of Mr. West.

Walter Long, has already been cast for the “heavy” role and “Cissy” Fitzgerald has been engaged to play the leading comedy role. The balance of the cast is being selected.

George Marion Jr. Signs as F. B. O. Title Writer

George Marion, Jr., son of George Marion, noted as a character actor and stage director, has been engaged by General Manager B. P. Fineman to serve as head of the titling department of the F. B. O. studios.

Mr. Marion has served for a number years as title writer and film editor for some of the foremost producers. His father will be remembered as the father in “Anna Christie,” which role he created with high distinction in the original stage production of the play. Young Mr. Marion is now engaged in titling the H. C. Witwer “Telephone Girl” series starring Alberta Vaughn.

Lichtman Off to Coast to Confer with Laemmle

Al Lichtman, general manager of exchanges for Universal, is on his way to the Coast to confer with Carl Laemmle, Universal chief, now at “71” City, Cal. He will take advantage of his presence in the West to visit and inspect Universal’s far west offices before returning to New York. In all, he expects to be gone from his desk in the Universal home office almost a month.

T. N. T. GREAT STARS THERE. ASTOR, MARCH 29.

Fox to Release Two Week of March 9th

“THERE Vagabond Trail,” a William Fox star series attraction in which Charles Jona is featured and an Imperial Comedy “On the Job,” will be released the week of March 9th by Fox Film Corporation.

The latest Jones vehicle is adapted from the novel “Donnegan” by George Owen Baxter. Doty Hobart wrote the scenario, and William Wellman directed the production.

Marian Nixon, who was selected by the “Wampas” as one of the “Baby Stars” of 1924, has the feminine lead opposite Jones. The other principals in the cast are: Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine, and Harry Lonsdale.

The Imperial Comedy “On the Job” features the monkey stars who were last seen in “The Cowboys” and “School Pals.”

Famous Announces Changes in Sales Force

The following appointments in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

John A. Hannell has been appointed district manager of District No. 2, with supervision over the New York, New Jersey and Albany exchanges.

J. J. Unger has been appointed manager of the New York exchange, succeeding Mr. Humnell.

T. H. Bailey, until recently special representative in the Pacific Coast district, has been appointed manager of the Portland, Ore., exchange, succeeding C. M. Hill, resigned.

Russell Busy on new Lowell Productions

L. Case Russell, author of “Floodgates,” the picture Lowell Film Production, Inc., are now distributing, is hard at work on the continuity of their next production, the working title of which is “Open Parades.” This is from an original story by Mrs. Russell which appeared in the People’s Magazine recently. Mr. Russell states that production on this picture will start in the Spring and that it will be ready for early fall release.

Paramount Preparing for “Manhandled”

Preparation are underway at the Famous Players Long Island studio for Gloria Swanson’s next Paramount picture, “Manhandled,” by Arthur Stringer. Allan Dwan will again handle the megaphone for Miss Swanson. So far no members of the cast have been chosen.

Constance Talmadge is featured in this latest First National release “The Goldfish” from which the above action stills were taken.
Exploitation Tieups Made for "Captain January"

Principal Pictures Corporation promises to exhibitors unusual advertising, publicity and exploitation for Baby Peggy in "Captain January." Among the co-operative exploitation tieups with prominent merchants are the following: Baby Peggy doll, Baby Peggy underwear, Baby Peggy handkerchiefs, Baby Peggy writing paper, Baby Peggy hosiery, Baby Peggy books, Baby Peggy coats, Baby Peggy jewelry.


Warners Purchase Rights to "Dark Swan"

Screen rights to Ernest Pascal's novel, "The Dark Swan," were secured this week by Warner Brothers, according to the announcement from the home offices. This novel is a recent publication, its release being dated less than a month.

This is the first title announced for the new 1924-25 production schedule, calling for 20 pictures.

Sales Meeting Develops Pep, Says Mooney

Paul C. Mooney, vice-president of the Hodkinson Corporation now owner of the country, reports that the first of the series of sales conventions held in Cleveland disclosed "more pep and enthusiasm among the Hodkinson field force than he had ever seen in any body of men during his motion picture experiences."

"Beau Brummel" Premiere on Coast March 8

BEAU Brummel," the screen version of the Clyde Fitch play, goes into the California Theatre, Los Angeles, for its world and western premiere, on March 8. John Barrymore has the starring role. Arrangements have been made for an extended run in the Miller Theatre, after the first showing at the California.

Warner Brothers are now negotiating for a theatre in New York for a special showing following the western premiere.

In the supporting cast are Mary Astor, Willard Louis, Irene Rich, Alec B. Francis, Carmel Myers, William Humphreys, Richard Tucker, Andre de Berger, Claire de Lores, Michael Dark, Templar Saxe, Clarissa Selwynne, Carol Hallaway, James A. Marcus, Betty Brice, Roland Rushton, C. H. Chaldeotte, John J. Richardson, P. F. Guenste, Kate Lester and Rose Dion. The direction is by Harry Beaumont.

Strongheart on Personal Appearance Tour

Strongheart, assisted by Lady Jule, made his first personal appearance last week at Loew's Park theatre, Cleveland, in connection with his latest picture, "The Love Master," which is presented by Jane Murfin and Lawrence Trimble through Associated First National Pictures, Inc.

Lady Jule, another exotic dog who appears in "The Love Master," accompanied Strongheart and shared publicity honors with him. Returning to New York the two dogs almost immediately left for New England cities where they will repeat their personal appearances at first run theatres. Jack Pegler is in charge of the exploitation of the stars and they are accompanied by Harry Trimble, veterinary and brother of Lawrence Trimble, director of "The Love Master;" M. M. Rinerson, business manager; Mrs. M. M. Rinerson, secretary; and J. A. E. Burch, assistant trainer.

"Potash, Perlmutter" Stars Sign for New One

"Potash and Perlmutter in Hollywood" is the title selected for the second vehicle in which Barney Bernard and Alex Carr will play the leads.

An announcement from Mr. Goldwyn from Los Angeles states that he has signed the two stars to enact the leading roles and that Frances Marion will again write the scenario, which will be an adaptation from "Business Before Pleasure" the Broadway stage success.

No director has been announced as yet.

Charles Ray Will Return to Former Type

Charles Ray is said to be due to return to the coast in the near future to resume production for the coming season. It is said that his new pictures will be of the type that established him as a popular star in the past. Ray will distribute the production of elaborate pictures such as "The Courtship of Myles Standish."

"Woman to Woman" Booked for Broadway

"Woman to Woman," the Selznick production starring Betty Compson, will have its first Broadway showing at either the Rialto or Rivoli on March 16, according to David R. Blyth, Selznick Director of Sales and Distribution.

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Tourneur Signs De Roche for "White Moth"

Maurice Tourneur has signed Charles De Roche, Paramount actor, to play an important part in M. C. Levee's, "The White Moth" in support of Barbara La Marr and Conway Tearle, already engaged.

This marks the first appearance of De Roche in other than Paramount pictures since he was brought to this country ten months ago by Mr. Lasky. The actor's engagement with Tourneur is by special arrangement with the Lasky Studio.

In "The White Moth," to be released by First National, Mr. De Roche will play the "heavy."

The scenario for "The White Moth" is in the hands of Albert Shelby Le Vino, former Paramount scenarist and actual "shooting" will be started at the United Studios in the near future.

Work on "San Francisco" Gets Under Way

Work started this week at the Grand studio, under the direction of Charles Swickard on the production of "San Francisco." Julanne Johnston has the leading feminine role, with Josef Swickard and Francis MacDade in important parts.

Five from First National in March

"Galloping Fish" and "Lilies of the Field" Are Among Forthcoming Releases

Five productions are to be issued by Associated First National Pictures, Inc., during March. All these pictures are included in the 1924 twenty.

"Galloping Fish" supplies the broad comedy during March. It is a Thomas H. Ince production, featuring Sydney Chaplin, Louise Fazenda, Ford Sterling and Chester Conklin. Del Andrews directed.

"Lilies of the Field," with a general release date of March 16, will enjoy approximately a hundred simultaneous first runs on that date it is claimed. It is the initial independent production of Corinne Griffith and features Miss Griffith and Conway Tearle.

The John M. Stahl production "Why Men Leave Home" has also been assigned a March release. It features Lewis Stone, Helen Chadwick, Mary Carr and William V. Mong. The picture is an adaptation of the Avery Hopwood's stage success of the same name.

"The Enchanted Cottage" is a screen version of the romantic play by Sir Arthur Wing Pinero. May McAvoy is in the leading feminine role opposite Richard Barthelmess.

Constance Talmadge in "The Goldfish," which was only recently a Broadway stage success, completes the list of First National March releases.

The cast, in addition to Miss Talmadge, consists of Jack Mulhall, Zazu Pitts, William Conklin, Jean Hersholt, Herman Krauss, Edward Connelly and Amelia Pugliese.

S. American Consuls See "Yankee Consul"

As a considerable part of the action in "The Yankee Consul" is laid in South America all the South American consuls-general in New York were invited to attend a Spanish Day performance during the run of this Douglas MacLean attraction at the Central Theatre last week.

Among the envoys who saw "The Yankee Consul" were Consuls-General Helo Lobo of Brazil; Eduardo Higginson of Peru; Gustavo Munizaga of Chile; Jorge Boshell of Colombia; Felipe Toboada y Posee de Leon of Cuba; Eduardo Valasquez of Guatemala; Toribio Terjerino of Nicaragua, Belisario Porras, Jr., of Panama; Ernest Leys of Haiti, Leonil Montalvo of Salvador, and Pedro Rafael Rincones of Venezuela.

Continuity Complete for Santell Picture

The continuity has been completed for the new feature to be produced for Film Booking Offices by Al Santell. Casting will begin this week. It is understood the lead will be played by George O'Hara, F.B.O. promoting him to stardom.

Santell collaborated with Johnnie Gray on the continuity for the new starring vehicle. It is tentatively called "Fools in the Dark."
Full Cast Completed for
"Another Scandal"

The casting of "Another Scandal," the new Hammett mystery story in which Lois Wilson will be starred under the direction of E. H. Griffith, was completed this week.

Holmes Herbert has been cast for the leading role opposite Miss Wilson.

Ella Le Breton, English film star who made her debut in American films in J. Stuart Blackton's "The Glorious Adventure," has been placed in the ingenue lead.

Ralph Bunker, stage comedian, has been signed for the comedy lead.

The fifth important role in "Another Scandal," "Another Scandal," is filled by Zelie Tilbury, character woman of the speaking stage and known to film fans through her appearance in "Mothers of Men," "Clothes" and "Canaille."

The entire company with the exception of Lois Wilson are now in Miami, Florida, where production will be started at once. Miss Wilson will join the company as soon as her work for "Shallenberger," who is president of Famous Players Lasky Corporation is finished, and "Shallenberger" is finished at the Famous Players studio.

Christie Offers Building Lot for Title

At Christie has offered an attractive prize to the employees of the Christie Comedy organization for the best title for the first Christie Special Feature, which is to be released through Hudkinson. The prize consists of a desirable building lot in the Christie triplex in the Westwood section of Los Angeles where a stone's throw of the new Christie Studio site.

Beside the regular employees all transient actors who are working in current productions are eligible to contest for the prize.

Universal Will Release "Law Forbids"

Universal is preparing to launch "The Law Forbids," a Universal Jewel production, according to an announcement which Universal, in connection with the Stern brothers, has made, with Baby Peggy, the first being "The Darling of New York."

"The Law Forbids," written by Murray McConville, Lois Zellner and Ford I. Hinkman, will be brought into screen form under McConville's direction. It was directed by Jesse Robbins.

Robert Ellis has the leading male role. Elmer Faire plays the wife, and Baby Peggy, the child.

Among others in the cast are Winifred Bryson, James Corrigan, Anna Hernandez, Ned Sparks, Eva Thatcher, Victor Potel, William E. Lawrence, Buddy Messinger and Joseph Dowling.

Laura La Plante to Start "Relativity"

Laura La Plante will begin work in a few days on her third starring vehicle at Universal City. It is an adaptation by Hugh Hoffman from a magazine story by Sophie Kerr, tentatively titled "Relativity."

Robert Hill, who guided the filming of Miss La Plante's two previous starring productions, "Excitement" and "The Dangerous Blonde," will direct the new picture.

In the supporting cast are, T. Roy Barnes, Lydia Yeamans Titus, Lucille Rieken, Rolfe Sedan, James O. Barrows, Hal Stevens and Josephine Lee.

Lubitsch to Direct Pola Negri for Paramount

ERNST Lubitsch has been engaged to direct a picture starring Pola Negri, according to an announcement by Jesse L. Lasky, first vice-president of Famous Players Lasky Corporation in charge of productions.

"The circumstances attending this engagement," said Mr. Lasky, "are unusual and give every indication that the next Lubitsch-Negri picture will show Miss Negri's production which will enable her to duplicate the success she made in 'Passion' and 'Gypsy Blood.' It has been long been Miss Negri's wish to work once more under the direction of Mr. Lubitsch.

"Mr. Lubitsch will begin work in the Lasky studio in June, following the completion of Miss Negri's next picture, 'A Woman of the Night,' which is to be directed by Dimitri Buchowetzki.

Herman Starr Returns to Warner Home Offices

Herman Starr, one of the Warner Brothers executives, who has been acting as general manager at the west coast studios for the past seven months, returned this week to New York. He will remain at the home offices.

With this, Mr. Starr brought the recently completed production of "Blind Ransom," starring John Barrymore, which was immediately shown to a group of Warner officials. Mr. Starr reports activities at full blast in the west coast studios.

Metro Studios Prepare for Coming of Ingram

Preparations are now under way at the Metro studios in Hollywood to receive Rex Ingram who is expected to arrive from Africa next week. Ingram is to finish his interiors for his new production for Metro, "The Arab," on the coast.

Although Mr. Ingram has been away in Europe and in Africa these last six months, he has been in constant communication with the Metro studios and his emisaries have crossed and recrossed several times, bearing important information to Metro's staff of technical experts for the erection of sets, costumes, lighting arrangements and other important details.

Most of "The Arab," Mr. Ingram filmed on location in northern Africa around Tunis in Algiers. Several important scenes will be filmed by Ingram in Paris on his way home and then with several members of his big European cast and with Ramon Novarro and Alice Terry who play the leading roles, he will return to this country and then to Hollywood to complete the picture.

Estelle Taylor Signs for Lead in "Wise Son"

Estelle Taylor has signed contracts with Max Graf to play the feminine lead in "The Wise Son" by Charles Sherman, adapted to the screen by Hope Loring and Buddy Leighton, for Metro.

Miss Taylor, who recently completed her portrayal of Mary, Queen of Scots, in Siray Rickett's "Dorothy Vernon of Hadley Hall" will appear under the direction of Phil Rosen, who directed the Rocket film "The Life of Lincoln."

The production will be staged in San Francisco in the near future and Miss Taylor will leave for the northern city within the next few days.

"Desert Rose" Next Harry Carey Feature

Huston Stromberg announces that the next Harry Carey feature for release through the Hudkinson Corporation will be an adaptation of Shannon Fite's "Desert Rose" with Virginia Browne Faire in the leading feminine role.

The adaptation was written by L. V. Jeffson and Doris Dorn. The picture will be produced under the personal supervision of Huston Stromberg.

House Would Tax Theatre Admissions Over 50 Cents

Theater admissions above fifty cents will pay one cent on every ten cents or fraction thereof, under the Garner rates adopted Tuesday by the House in Committee of the Whole. Representative Rainey, Illinois, offered several amendments reducing admission tax on Chautauqua legitimate theaters, two-a- day films and concerts. All were defeated, including his proposed cut in tax of 5 per cent in place of 10 per cent levy.

Marie Prevost, Monte Blue Sign with Warners

CINCIDENT with the announcement of an even larger production schedule for the year 1923-1924 than the eighteen features outlined under the 1923 program comes word from the Warner Brothers studio that Marie Prevost and Monte Blue, whose contracts expired this month, have been signed to new contracts covering a period of years.
Ince Troupe Sails for Tahiti Scenes

An Ince troupe of actors, cameramen and technicians are on the high seas bound for the island of Tahiti, where they are going to film scenes of native life for incorporation in the Thomas Ince production of "The Marriage Cheat," which had been temporarily titled "Against the Rules." Director John Griffith Wray, who is just completing the shooting of the main dramatic sequences of the picture in California, could not spare the time for the long sea voyage, and so he deputized his assistant, A. P. Erneston, to take charge of the expedition, while he completed work with Leatrice Joy, Percy Marmont and Adolph Menjou, feature players.

Six weeks of travel to and from the location will allow the company twenty-five days to spend on the island. "The Marriage Cheat" will be a First National release.

"Fighting Coward" is New Paramount Title

"The Fighting Coward" will be the final title under which the latest James Cruze production for Paramount, filmed as "Magnolion," will be released, according to Jesse L. Lasky, who is now in New York.

"The Fighting Coward," which was adapted to the screen by Walter Woods from Booth Tarkington's stage play, was filmed partly at Natchez, on the Mississippi River, and partly in the Paramount West Coast studios. Featured in the picture are Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery and Phyllis Haver.

"Unknown Purple" Booked for Broadway

"The Unknown Purple," Roland West's production of his own stage play, made by Carlos Productions for Trust Film Corporation, will have two full-week showings on Broadway. The picture is scheduled to play a premier run in the metropolitan district at the Capitol Theatre during the beginning of March.

Moving Pictures Advertise Baseball Club

The Kansas City American Association baseball club arranged a deal with Pathé this week, which is considered a " gilt-edge " advertising plan. The club left Wednesday night for the Pacific coast to do spring training. A reel, consisting of 200 feet of "cuts" of the high spots of the 1923 season with the ball club, taken at various times last summer, will precede the club a week in each of the towns where exhibitions are scheduled to be played, creating advance interest on the part of fans.

Robert Vignola becomes Own Producer

Robert G. Vignola has entered the ranks of producers on his own, according to advices received. He purchased the rights to Louis Joseph Vance's new novel, "Mrs. Paramount," which will be his first picture. Other production plans have not yet been announced by Vignola.

Universal Picture Will Open on Bowery

Among the openings of next week will be that of "Fool's Round," and "The Universal Jewel" in which Mary Philbin makes her first star appearance following her success in "Merry Go Round." This opening will be unique in many respects. Instead of opening it at one of the big Broadway houses, Universal will open it on the Bowery. Through the courtesy of Frank Koen and Albert S. Goldberg, proprietors of the Atlantic Garden at No. 50 Bowery, the Universal will hold the world premiere of its picture on Friday night, Feb. 29, within a block of the corner on the Bowery where the great majority of the action takes place.

Senator James J. Walker will be master of ceremonies of the occasion and Governor Smith, one of the best known products of the Bowery, will make an address.

Hepworth Plans Campaign for Productions

James Di Lorenzo, general manager and R. T. Cranfield, president of the American offices of Hepworth Productions, Inc., are having prepared an extensive campaign for all Hepworth productions, the first of which, "Comin' Thro' the Rye" will be given a special Broadway presentation.

A special news bureau and exploitation department has been installed by Messrs. Cranfield and Di Lorenzo, with Jesse Weil having been especially engaged to handle this particular work. Mr. Weil was formerly connected with the Universal and Film Booking offices and has handled some of Broadway's biggest picture successes in special exploitation.

The New Hepworth campaign department has a national new service whereby it is said to supply more than 300 papers with stories, photographs, interviews, in fact all articles of a readable nature concerning Hepworth films.

Otto Kiminik Resigns Post with Universal

Otto Kiminik, for two years in charge of the foreign publicity section of the publicity department of the Universal Pictures Corporation, has resigned to go with the Excelsior Publishing Company, publishers of "Excelsior Cinema," as business manager. "Excelsior Cinema" is a new Spanish motion picture trade magazine to be published in the United States.

Paramount Art Manager to Join Benedicts

The marriage of Miss Rose Rispoli, daughter of Mr. and Mrs. Michael Rispoli, of New Rochelle, and Vincent Brodino, manager of Famous Players-Lasky Corporation, will take place Thursday, February 28, at 6 p.m., at the Reformed Church, Flushing, L. I. The wedding ceremony will be followed by a reception at the Flushing League Building.

Le Baron will Supervise Paramount Units

William Le Baron has resigned from Cosmopolitan and will supervise two producing units for Paramount at the Long Island studios. He will work with Julian Johnson and E. Lloyd Sheldon.

Edward Earl, President of Nicholas Power Co., who has just returned from Atlantic City greatly improved in health.

Exploitation, Publicity Reorganized by Pathé

A reorganization of the Pathé Exploitation and Publicity Departments was effected this week in accordance with plans recently perfected by Elmer Pearson, Vice-President and General Manager of Pathé Exchange, Inc.

Under the plan of reorganization adopted, the exploitation and publicity departments, which have been amalgamated during the past two years, will hereafter be conducted as distinct units, the exploitation department coming under the supervision of P. A. Parsons, Advertising Manager for Pathé, and the publicity department functioning as a separate unit. Arthur M. Brillant has been named Exploitation Manager, and E. F. Supple has been appointed Publicity Manager.

Australia Officials Aid Paramount Month

The Paramount organization in Australia launches a picture drive March 1 which will continue through the month. It has the cooperation of leading picture houses and has been officially declared in a proclamation by the acting Premier of Australia, Dr. Page. The Premier of New South Wales also proclaimed for Paramount's First Greater Movie Season, as did the Mayor of Sydney.

Window displays, parades, balls, lobby displays and beauty contests have been planned in all parts of the country by exhibitors.

Laura La Plante Starring Vehicles Mapped Out

After four years at Universal City, Universal has decided to star Laura La Plante. A whole line of starring vehicles has been mapped out for her. The latest one is Sophie Kerr's Saturday Evening Post story called "Relative Value," which has just gone into production at Universal City under the studio title, "Relativity," with a cast which includes T. Roy Barus, Lucille Rikson and Lydia Voemans Tittus, under the direction of Bob Hill.
While public libraries as a whole have been rather generous in helping the cause of exploitation along on photoplays adapted from books, the Cleveland Public Library has recently gone a step farther than most.

This development in Cleveland is a testimonial to the increasing cooperation between the Screen and the library.

It has inaugurated a system of using posters and stills of such films as meet its requirements or displays of connecting books. When a picture presents itself that has ramifications in history, travel, biography or general literature, the library utilizes stills, posters and book covers.

Mrs. Ina Breevoort Roberts, in charge of the Cleveland Public Library publicity, explains that "the Library is guided by a very definite policy of its own—the film so featured must measure up to a certain ethical and moral standard and must have book connections. By book connections I do not mean merely that the film must have been made from a book; such films are sometimes not featured because the Library has already a larger demand than can well be supplied. By book connections I mean primarily history, travel, biography or literary books, and so on."

Two recent pictures given such co-operation are "Where the North Begins" and "Beau Brummel". Although the former is not a book adaptation, it was tied up with books dealing with the far North.

* * *

There is no more striking evidence of the world wide spread of exploitation and aggressive methods of showmanship than the increasing number of photographs which come to the NEWS from foreign parts. China, Japan, India, Sweden, England, Australia, Java—all of these countries and more have been represented in these pages recently.

One of the latest to be received is the accompanying photo of another theatre abroad where MOTION PICTURE NEWS goes each week, the Metropol theatre in Copenhagen, Denmark.

Standing in the entrance will be seen Søfus Madsen, one of the leading theatre owners and showmen of Denmark. On the side of the house will be seen a sign, in Danish, for "The Isle of Lost Ships."

One of these days, we predict that American showmen will be getting ideas from their foreign contemporaries.

* * *

A theatre is only the lengthened shadow of its manager.

* * *

It is only a few weeks since Marc Lachmann took up his duties exploiting "Thy Name is Woman," which is to open at the Lyric theatre, New York City, shortly, but he has already come through with several characteristic timely stunts.

His most recent is based on a feminine bandit just now occupying the front page attention of New Yorkers, the Bob-Haired Bandit. The stunt consists of a throwaway in the form of a letter. On the outside of the envelope is the line: An Open Letter to The Bob-Haired Bandit. Has She the Courage to Answer?

On the back of the envelope is a sticker in red: Whosever You Are? Whatever You Are? Wherever You Are? "Thy Name is Woman."

Inside is a letter reading:

"Dear Madame: Whoever you are, whatever you are and wherever you are, you are a WOMAN, and because of your sex, your daring and banditry has afforded you as much space in the metropolitan daily newspapers as the "tea pot oil scandal" in Washington and other important news events of the day. You have baffled the police and the authorities by your cleverness and cunning because you are a WOMAN and your activities have been the talk of New York and Brooklyn. Because you are a WOMAN, you stand out in bold face type alongside the bevy of gunmen, thugs, pickpockets, confidence men and other characters of the underworld who operate just as cunningly as you do every day in the week in the city of New York with very little ever heard of their plunder. This only goes to prove that the world today pays attention to WOMAN first, last and always. A marvelous example of the power of your sex will be presented at the Lyric theatre on Monday evening, March 3rd, for the first time on any screen. (Then follows a paragraph of sales copy on the picture).

"The management of 'Thy Name is Woman' is anxious to have your expression of this picture and is willing to pay you the sum of $200 in cash, in any shape, manner or form you desire, if you will write your 300 word impression of what you think of 'Thy Name is Woman.' You must have your review at the Lyric theatre box office no later than March 7th. Remember the picture opens on March 3rd, at 8:30 sharp."

With the widespread interest in this unique character, this throwaway was pretty certain to be read and talked about.

* * *

It's a wise director who takes the pains to pose good, dramatic stills.

Taking advantage of the influx of pictures based upon famous books, the Public Service and Educational Department of the Crandall theatre, Washington, D. C., of which Harriet Hawley Locher is director, has just sent out a letter to its mailing list bearing on this and carrying other helpful propaganda.

Accompanied by a Grosset & Dunlap circular listing recent leading book adaptations, the following letter was sent out:

"For some time I have been considering the advisability of sending out an occasional letter to my 'special mailing list.' It will soon be two years since that service was started and I am eager to know whether it has been of any real value to you, whether you get more enjoyment from the pictures, and are analyzing them and picking those you go to see as you would the books you read.

"Motion pictures means so much in the life of every community today that no one can afford to close his mind against them. Prejudice is a stumbling block to progress. The rapidity of their development along educational lines alone must convince anyone, however skeptical, of the necessity of getting a better understanding of this great visual medium of world entertainment and world communication.

"It is the public's understanding and appreciation which will eventually lift the motion picture to its true position in the world of artistic achievement. As truly as motion pictures are the greatest educational factor ever given to the world, the day will come when they will fill a recognized pace in the artistic field.

"The children of Washington who are now having visual instruction through government films in the Crandall neighborhood theatres are learning how to study from the screen. They are acquiring knowledge of expression, they are learning to concentrate; their imagination is stimulated and naturally their fluency of expression, both written and oral, is increased. They will be the critical and appreciative audiences of the future. They will demand a high standard of production and the lessons of the screen will have a decided influence on their choice of their vocation in life.

"There has been a marked change in production during the past two years. The industry has met the demand of the public for
'better pictures' by putting out an astonishing number of pictures made from books by standard authors. After their screen production the demand for books of prohibitive price, for the majority, has grown so great that they are now coming out in popular priced editions within the means of all. An enlarged reading public is thus created, as well as additional revenue for the author.

"The accompanying list of books that have been screened may be of service to you should you ever discuss the pictures that were produced in 1922-23."

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**HERE** is perhaps nothing that creates more general interest in motion pictures locally than the stunt of filming civic events. This is not always possible for the exhibitor, although most cities of any size have at least one cameraman today, and the results usually well justify the expense.

A recent example of the interest excited by this idea was furn-

ished in St. Louis, where the Boy Scouts staged a mammoth Roundup and Circus. It was a citywide event, with more than 5,000 scouts participating.

The Rothacker Film Company accordingly sent a crew to St. Louis, including William Abbe and Charles Geis as cameramen, and St. Louis citizens were given new sidelines on the taking of The Scouts went through their paces while the cameras ground away, and St. Louis citizens were given new sidelines on the taking of c. pictures.

* * *

What about your children's matinées? They may not gross a lot of money, but they pay big dividends.

* * *

LIKE a newspaperman, a theatre manager must be ever alert to take instant advantage of every "break," whether it be a bank robbery which he can tie up with a crook picture, or a sudden change in the weather.

Which is by way of saying that Manager C. D. Stanbaugh of the Pastime theatre, Cornelia, Ga., is such an exhibitor. Recently, when he was playing "Smilin' Through," a sudden rain storm came up and threatened to ruin matters completely. In the large cities, a rain fall will often drive shoppers indoors, and fill the theatres in consequence. That was not the case in Cornelia, and Manager Stanbaugh was forced to work fast.

He got in touch with the printer, and within an hour boys were distributing bills in the residential district with the word "Rain" in big type at the top and sides, and the message that Cornelians couldn't afford to miss the picture "even if it is raining."

It proved to be one of those timely stunts that turn defeat into victory, and the psychological effect was excellent.

MORE and more is the national tie-up becoming a staple feature of exploitation. The advantages in its favor are many. In many cases, the manufacturer will issue elaborate display material for the dealer, and the theater is provided with a much better sales argument in obtaining the merchant's co-operation.

One of the most recent of these is the Humming Bird Hosiery hook-up on "The Humming Bird," and Leon J. Bamberger, who is handling the film company's end of the stunt, reports that it is bringing in the desired results. H. Walter Fred, president of the hosiery mills, has notified him plans are nearly completed for the following advertising campaign wherever there is a Humming Bird dealer.

In Chicago, Ed Olmstead, of McVickers' theater, persuaded Mandel Brothers to take a full-page ad on the hosiery and the photoplay, and 40 extra girls were put on in the hosiery department. Further co-operation was given in the house organ published by McVickers, tying in with the stunt.

Another theater to utilize the hook-up to advantage is Loew's Palace at Memphis, where Howard Waugh arranged with Lowenstein's department store for co-operative advertising and window displays.

The tights on this scale unquestionably work to the advantage of both parties concerned, and are helping to put exploitation on a sounder and more adequate basis.

* * *

AT last a rival to the Jackie Coogan impersonation contest has appeared—the "Black Oxen" street ballyhoo. In every ham-

let, apparently, where this picture holds forth, the exhibitor manages by some dodge to produce a pair of dusky oxen to parade the streets.

Unfortunately, black oxen are as common as the proverbial

hen's teeth, and many a manager is forced to lie awake nights wondering where they are coming from.

Such managers need lose no more sleep, for the solution of the difficulty has been found. When the picture opened at Loew's State theatre, Los Angeles, Manager Bill Knotts of the local First National exchange arranged to have black oxen convey the print from the exchange to the theatre, through the busiest traffic.

The idea was a good one, but no oxen of a suitable shade were forthcoming. Then—the inspiration—and Knotts arranged with J. L. Johnston of the Frank Lloyd unit to spray two docile steers with a solution of lamp black water color. They were then hitched to a cart and drew the print to the theatre, where Manager John P. Goring and Dick Spier, ad man, awaited the delivery.

The paint used was non-poisonous and the stunt was therefore entirely humane. Just what would have happened if a rain storm had come up during the delivery, must remain a matter of conjecture.
Lazzy Dazie Grows," "Mindin' My Business" (Vocal).  

BROOKLYN
Mark Strand Theatre—  
Film Numbers—"Twenty-one" (First National), (Selected) "Among the Missing" (Pathe).  
Musical Program—Selections from "La Boheme" and "Mime. Butterfly." (Overture) "Face, Face," and "Kiss Me With Your Eyes," (San- pano solo) "Don Juan Serenade" (Spanish presentation in costume with bass soloist and premiere danseuse) Jules Berkin and his Russian Orchestra (syncopated numbers) "By the Brook" (organ recessional).

MILWAUKEE
Grand Theatre—  
Film Numbers—"Song of Love" (First National), Hang On (Universal), Current events (International News), Fun from the Press (Hodkinson).  
Musical Program—"When the Sands of the Desert Grow Cold" (Solo), "William Tell." (Overture).  
Merrill Theatre—  
Film Numbers—"Name the Man" (Goldwyn), "One Cylinder Love" (Pathe), Current events (Pathe).  
Musical Program—"Watchin’ the Moonrise" (Solo and Stage Novelty).

Garden Theatre—  
Film Numbers—Sporting Youth (Universal), Current events (Fox), Fun from the Press (Hodkinson).  
Musical Program—The One I Love Belongs to Somebody Else" (Solo) "Morning, Noon and Night," (Overture), "Roses of Pi- cardy." (Overture).

Rialto Theatre—  
Film Numbers—The Way of a Man (Pathe), Current events (Kino- grams).  
Princess Theatre—  
Film Numbers—Riders of the Law (S. R.); Second Half; Tess of the Storm Country (United Artists).  

WASHINGTON
Metropolitan Theatre—  
Film Numbers—The Love Master (First National), Current events (Pathe) Herman, the Great Mouse (Pathe).  
Musical Program—Jan Garber’s Orchestra.

Palace Theatre—  
Film Numbers—The Next Corner (Paramount) Aggravating Papa (Educational), Current events (Pathe), Topics of the Day (Pathe).  
Musical Program—"I Guarany" (Overture).

Rialto Theatre—  
Film Numbers—Daddies (Warner Bros.) Current events (Fox and Musical Program—William Robyn, (Schullber) Royal Screen Maga- zine and Kinema).  
Musical Program—Syncopators in Program of Popular Hits (Overture) Recessional (Organ Solos.)  
Vigilante Theatre—  
Film Numbers—Hell’s Hole (Fox), Fox and Pathe News.  
Musical Program—Popular Selections (Overture) Recessional (Organ Solos).

ST. LOUIS
Missouri Theatre—  
Film Numbers—The Stranger (Paramount) Missouri Magazine, (Fox) Be Yourself (Fox), (Fox) (Pathe).  
Musical Program—"The Light Cavalry" (Overture), "My Hope Chest" and "Who’s Issey Is He" (Fox), "Linear Whistle," "Ma- ma, Love Papa," "This is Ken- tucky Sure As You’re Born" (Paramount).  
Grand Central Theatre—  
Film Numbers—"Her Temporary Husband" (First National), Old Events, (Pathe).  
William Goldman’s Kings Theatre—  
Film Numbers—Let No Man Put Asunder (Vitagraph) Be Yourself (Fox), Fox Sunlight (Fine Arts S. R.) International News.  
Musical Program—Dance Novelty, Sati and Orchestra.  
William Fox Liberty Theatre—  
Film Numbers—The Blizzard (Fox) Be Yourself (Fox) Fox News and Educational.  
Musical Program—Orchestr- al and Operatic Numbers.  
Delmonte Theatre—  
Film Numbers—Thy Name Is Woman (Metro) International News Top. (From the Press (Hodkinson).  
Musical Program—Orchestr- al and Local Numbers.

Newark

BRANFORD THEATRE—  
Film Numbers—"The Love of the National," Lonesome Education, Topics of the Day (Pathe), Branford Review of Events (Selected).  
Musical Program—"Plain and Painted People" (Prologue), "Love’s Old Sweet Song" (Carr- tano Solo), "June is the time for Roses" and "Lively Lindy" (So- lo).  
Newark Theatre—  
Film Numbers—The Woman (Pathe) Bro- ther News, Topics of the Day (Pathe) Aesop Fable (Pathe).  
Musical Program—Orchestr- al and Organ Numbers.  
Rivoli Theatre—  
Film Numbers—White Tiger (Uni- versal) Century Comedy, Fun From the Press (Hodkinson) International News, Felix Cat Cartoon (Fine Arts S. R.)  
Cleveland

Stillman Theatre—  
Film Numbers—The White Sister (Universal) News, Features.  
Musical Program—Special Score for "The White Sister."  
Allen Theatre—  
Film Numbers—Thy Name Is Woman (Metro) Hodge Podge (Educational) Fun From the Press (Hodkinson) Pathe News.  
Musical Program—"Raymond" (Overture) Selections from "Luc- ia" (Banjo Solo).

OMAHA
Rialto Theatre—  
Film Numbers—Jealous Husband (First National), Horse Shoes (Vitagraph), Current events (Kinograms) Special Feature, Spring Style review.  
Musical Program—"Call Me Thine Own," (Organ and flute), "Zampa." (Overture), "Prince Henry," (Exit March).  
Strand Theatre—  
Film Numbers—The Fighting Blade (First National), Picking Peaches (Pathe), Current events (Fox).  
Musical Program—"Martha," (Overture).  
World Theatre—  
Film Numbers—Detective. Chapter in Her Life (Universal), East is Worst (S. R.), Current events (Movie Chats).  
Musical Program—"Fifty Thousand Dollars" (Organ solo).

Sun Theatre—  
Film Numbers—Rosita (United Artists) continued, The Flower Girl (Universal), Current events International News.)
BUFFALO
shea’s Hippodrome—
Film Numbers—Scaramouche (Metro) Frogland (Fox) Cur-
rent Events (Pathé and International News).
Musical Program—Special over-
ture written for Scaramouche and played by the vocal se-
ctions by Leo Constine and Lilian Veitch Evans sung in a
special Scaramouche prologue
LaFayette Square Theatre—
Film Numbers—The Wants (First National) Pathé Comedy,
Current Events (Fox News) Anniversary Week.
Musical Program—“Parade of the Warm Soldiers” (Orch.)
Selections from “The Greenwich Village Polka” (Orch.)
Loew’s State Theatre—
Film Numbers—Stepping Out (Fox) Fire Trouble (Pathé)
Current Events (Pathé News). Musical Program—Bit of Hits by
Emmett Luedke’s Harmonists.
New Olympic Theatre—
Film Numbers—Ride for Your Life (Universal) Quit Kidding
(Universal) Current Events (International News).
Musical Program—Selections from
“Blossom Time” (Orch.)
Palace Theatre—
Film Numbers—Just Off Broadway (Fox) Third Round (New
Leather Pushers) Current Events (International News) Last Half,
Making Good (Universal).
Shea’s North Park Theatre—
Film Numbers—First Half, Rug-
weats Over the Gap (Paramount)
Highly Recommended (Fox)
Current Events (Pathé and In-
ternational News) Last Half, Tiger Rose (Warner Brothers)
Dorothy Days (Pathé).

DALLAS
Capitol Theatre—
Film Numbers—“Woman to
Woman” (Selznick) Capital
News (Kinograms) Fun from
the Press (Hodkinson) Out of the
Indwell, Cartoon (S. R.)
Musical Program—Selections from
“The Only Girl” (Overture)
That’s a Lot of Bank” (Orean).

ST. PAUL
Capitol Theatre—
Film Numbers—Pied Piper Malone
(Paramount) Large Duet. (Organ)
Musical Program— Orchestra.
Giff’s Theatre—
Film Numbers—Woman to Woman
(Paramount) Fun From the Press
(Hodkinson)
Wheat Theatre—
Film Numbers—Pied Piper Malone
(Paramount) Pathé News, Aesop
Fable (Pathé)
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Mary Time
(Paramount) Pathé News, Aesop
Fable (Pathé)
Lyric Theatre—
Film Numbers—Boy of Mine (First
National) International News, Columbus
(Orch.)

CINCINNATI
Capitol Theatre—
Film Numbers—My Brother (Para-
mount) Capitol News (Selected)
Musical Program—Orchestra.
Giff’s Theatre—
Film Numbers—Woman to Woman
(Paramount) Fun From the Press
(Hodkinson)
Wheat Theatre—
Film Numbers—Pied Piper Malone
(Paramount) Pathé News, Aesop
Fable (Pathé)
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Maytime (Pre-
ferred) Pathé News, Aesop
Fable (Pathé)
Lyric Theatre—
Film Numbers—Boy of Mine (First
National) International News, Columbus
(Orch.)

DES MOINES
Des Moines Theatre—
Film Numbers—Shadows of Paris
(Paramount) News (International)
Smile, Please (Pathé)
Musical Program—“Broken Melo-
dy” (Organ Solo) “William Tell Overture”
(Orchestra Special)
Strand Theatre—
Film Numbers—Pied Piper Malone
(Paramount) Kinograms ( Edu-
201.
Rialto Theatre—
Film Numbers—Gentle Julia (Fox)
Chasing Wealth (Universal) Mr.
and Mrs. Des Moines (Rialto The-
atre, Des Moines)
Iowa Theatre—
Film Numbers—Rosita (United Art-
s)
Orpheum Theatre—
Film Numbers—Captain Klen-
schmidt’s Adventures in the Far
West (Pathé) (Vocal Quartet)
Capitol Theatre—
Film Numbers—Temptation (S. R.)

SEATTLE
Blue Moon Theatre—
Film Numbers—Scaramouche
(Metro) continued.
Coliseum Theatre—

“Souvenir,” “A.D. 1620” (Or-
gan) Lakhme (Vocal duet)—
Sunday only Spanish Dances (Ensemble)
Eastman Theatre Ballet, Opera East

SAN FRANCISCO
Granada Theatre—
Musical Program—“Twenty
Minutes on the Bowery,” includ-
ing “Lazy Daisies,” “Who’s Izzie
Is He,” (Vocal) “If You Do
What You Do,” “Peaceful
Henry” (Musical Skit).
Imperial Theatre—
Film Numbers—The HummingBird (Paramount), continued.
Loew’s Warfield Theatre—
Film Numbers—The Name Is
Woman (Metro), The Bar Fly
(Pathé), Kinograms ( Edu-
201.
Cinema Theatre—
Film Numbers—You Can’t Get
Away With It (Fox), Over the
Fence (Educational), Interna-
tional News.
Musical Program—“España”
(Overture), “The Tango Dance”
(Orchestra), “Prelude,” song from
Carmen, “Marchetta”
(Vocal), “La Golondrina”
(Quartet), “La Paloma”
(Vocal), “Cielito Lindo,” “A Night
in Spain” (Vocal).
Cameo Theatre—
Film Numbers—The Whispered
Word (Universal), The Leather
Pushers (Universal), Interna-
tional News.
Musical Program—“Mighty Lak A
Rose,” “Who’s Izzie Is He”
(Vocal) “Organology” (Organ
Solo).
Strand Theatre—
Film Numbers—The Great White
Way (Cosmo), Kinograms,
Screen Snap Shots (S. R.)
Musical Program—“Rachmaninoff”
prelude, “Mazurka,” “Liebes
Fram,” “Maybe” (Violin Solo).

ROCHESTER
Eastman Theatre—
Film Numbers—Rosita (United
Artists) The Bar Fly (Pathé)
Eastman Theatre Current Events
(Selected)
Musical Program—“España”
(Overture) “Overture in E Flat,”

HOWARD
GOLDWYN-COSMO
the Palace of the King—
An average week’s business with
its one. (Middle West). | little Old New York—
A great picture, but business
was little light on the second week.
(Middle West.). | One of the year’s greatest produc-
tions. Played to capacity during
run. (Middle West). |

swerving Eyes—
Considered exaggerated and not
very good. Business not good:
(West). |

lendczvous
Good stuff all through. Our pa-
rons liked it. Good consistent busi-
ness. (Middle West). |

One —
Very pleasing attraction. Patrons
liked it. (Middle West). |

came the Man—
A very fine picture and one which
ought favorable comment from our
audience. It would have made a
very good box office record had
it been favorable. (Middle West). |

FOX
You Can’t Get Away With It—
Rather mediocre entertainment
ut attracted good business on ac-
count of title and strong supernu-
merary bill (East). |

No Mother to Guide Her—
Old time melodrama which still
peals to large percentage of thea-
ters. Surprising good business,
considering the picture. (Middle
West). |

one Star Ranger—
Zane Gray followers liked this
new pretty well. Business was pretty
good, being hampered somewhat by
another Zane Gray attraction at an-
other first run house. (West). |

Shadows of the East—
A fine picture. Patrons and critics
praised. Nice receipts. (Middle
West). |

Just Off Broadway—
A snappy picture well received.
(East). |

FIRST NATIONAL
Love Master—
Good picture. Good business,
and by good program. (West). |


Very nice picture. Tremendous
business due to personal appearance
of Strongheart and Lady Julie.
(Middle West). |

Eternal City—
A bad week of weather, but the
picture held its own and came out
on the right side of the ledger.
(Middle West). |

Failed to hit the mark. Business
only fair. (Middle West). |

Painted People—
This picture was well liked by our
audiences. Good acting throughout.
Business good. (Middle West). |


Big Brother—
Picture had general appeal. Aver-
aged fair week in spite of unfavor-
able weather conditions. (Middle
West). |

One of the best pictures of the
season. Well acted and finely pro-

Shadows of Paris—
Broke house records. Got better
as week grew. A winner. (Middle
West). |

ASSOC. EXHIBS.
Going Up—
Interesting comedy drama which
went over big for week. (Middle
West). |

A rare comedy filled with real,
funny situations and some real air-
plane scenes. Business S. R. O.
(East). |

Yankee Consul—
Old stuff done in modern style
and very interesting. Got good
newspaper notices and did well.
(Middle West). |

The Extra Girl—
Weather was against this picture
which did not average a big week
and which did not have enough to
it to pull in spite of it. (Middle
West). |

UNITED ARTISTS
A Woman of Paris—
A wonderful picture as far as di-
rection goes through it may not al-
ways prove suitable in all localities.
It was entirely satisfactory for its
week’s showing here. (Middle
West). |

Rosita—
Went over so well the first week
it was held for a second. (Middle
West). |

FAMOUS PLAYERS
Humming Bird—
The star is popular at this house,
which helped put over picture.
(Middle West). |

Our star did very good busi-
ness here. (Middle West). |

Pied Piper Malone—
High class picture full of interest.
Business very good. (Middle West). |

Grumpy—
Business was good, and our pa-
trons seemed to like it. (South). |

Drums of Fate—
Fair business on this. Nothing
unusual (South). |

Heritage of the D—
Considered a fair picture. Busi-
ness good, helped by strong sup-
porting program. (West). |


In spite of another Zane Gray
attraction at another theatre, this
managed to do a pretty fair busi-
ness. Story and cast both pleased,
for the most part. (West). |

WARNER BROS.|
George Washington, Jr.—
Played to good houses for a
week’s run. (Middle West). |

PREFERRED
Moving Eyes—
Did good business and our audi-
ences liked it. (Middle West). |

The Virginian—
Good picture; business good.
(Middle West). |
Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

George J. Schade, Schade theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, 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. Stolle, Des Moines theatre, Des Moines, Iow.
Chas. Brumhans, Nathan Gordon Circuit, Boston, Mass.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George F. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman’s theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Kay Grumman, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVey, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmsira, N. Y.
W. S. McLure, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Eisalthe theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Van Herbreg theatre, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
Ace Berry, Managing Director, Circle theatre, Indianapolis.

Decorative and atmospheric lobby display on “The Song of Love” (First Nat'l) arranged by the management of the Liberty theatre in Portland, Ore., when the picture played there.

Lobby display used at the Palace theatre, McAlester, Okla., during the showing of “The Common Law” (Selznick).
“Big Brother” Stunt Wins Publicity for Theatre

On the assumption that if you get the youngsters with you in a logical tie-up, the box office will feel the result, Milton D. Crandall, publicity and advertising chief on the Rowland and Clark theatres worked out a valuable stunt in behalf of “Big Brother” in the Steel City.

His reasoning was that the picture “Big Brother” as well as the Big Brother movement conveys the idea of helping some youngster who needs help. So he got busy and hit upon the idea of giving away woolen stockings and socks to the new-boys of Pittsburgh from the steps of the City-County Building and giving them through the medium of a real honest-to-goodness Big Brother. Instead of having the giver a member of the male sex, Crandall thought it would be more effective to have a pretty girl act as the dispenser. And his judgment proved to be correct. No mere man could have attracted the attention that Mrs. Katheryn Kean, dressed in a natty riding costume, did as she was driven about the streets of Pittsburgh and at the City-County building when she became the Big Brother in fact.

Crandall had effectively advertised the program in advance so that the new-boys turned out en masse. Nine hundred of the newspaper salesmen were present at the allotted time, Saturday noon, and were given cards entitling them to a pair of woolen stockings or socks. These cards they took to a leading department store where the orders were filled.

The automobile in which the Big Brother rode carried as suitable advertising that the picture “Big Brother” was coming to Rowland and Clark’s Regent and Blackstone theatres the following week, so that thousands knew in advance about the picture.

Dogs Boost “Where North Begins”

Police Pups Figure in Exploitation on Feature at Various Ohio Houses

Since the picture features a dog star, it is natural enough that Ohio exhibitors have availed themselves of this angle for appropriate exploitation on “Where the North Begins.”

At the State theater, Lorain, Ohio, owned by Jack Greenbaum, managed by Tommy Carroll, with exploitation by Larr Jacobs, a police dog created great excitement.

Jacobs located a family of police pups and bought one of them. Arrangements were then made to give this pup away during the week to the winner of a suitable contest. It was exhibited in the theater lobby for an entire week, and was the talk of the town.

Greenbaum also owns the Opera House in Mansfield. Also he ran “Where the North Begins” at the Opera House in Mansfield and used the dog stunt there, just as he did at his State theater, Lorain, only, Greenbaum instigated a dog parade in Mansfield. The one having the best turnout in the parade got the prize police pup.

George Schade, manager of the Schade theater, Sandusky, got front page newspaper stories about “Where the North Begins” which played at his house. Famous as George Schade is, he has a dog, “Pete,” a Boston bull, who is almost as famous as his master. Schade advertised the fact that he had arranged to have Rin-Tin-Tin II shipped on from the coast, that the dog would be given away at the conclusion of the engagement of the picture, but that, in the meantime, the dog would be at his own home.

The next day, following this announcement, the papers came out with a front page story that Schade’s famous dog Pete had taken a violent dislike to Rin-Tin-Tin II and that Schade had to separate the animals, putting the police dog on exhibition in the lobby of the Schade theater. All this publicity worked well, and “Where the North Begins” attracted corresponding attention.
Editorial Columns Exploit Showing of "Hunchback"

Gus A. Metzger, manager of the Rivoli, Portland, Ore., put over a novel tie-up with the three local dailies in connection with his showing of "The Hunchback of Notre Dame."

Prior to his presentation he prevailed upon the editors of the Portland Oregonian, the Oregon Daily Journal and the Portland Telegram to use "The Hunchback of Notre Dame" as subject matter for editorials. The Portland Telegram devoted one-half column (wide measure) on its editorial page to a character study of Quasimodo under the heading: "Love Needs No Interpreter."

This analysis was developed from a religious angle, and showed that Quasimodo's character and career were based upon the same fundamentals governing the sacrificial life and death of Christ.

The Sunday Oregonian gave almost an entire column to its editorial captioned: "The Hunchback of Notre Dame." The article praised the production, and fore-saw almost unlimited possibilities for the future of the screen, basing its assumption on the gigantic strides manifested by photodrama under discussion.

The Oregon Daily Journal's editorial, "The Hunchback," lavished praise on the star, the producer, and all those whose talents were blended in forming so illustrous a composition. The burden of the article was that the old classics of literature had been vindicated, not by the skilled pen of some erudite, but by the youngest of all forms of human expression — the motion picture.

Mercantile Tie-ups Boost "Long Live the King"

"Long Live the King" was put over at Loew's Vendome theatre in Nashville recently with an unusually strong exploitation campaign.

Two big department stores cooperated with E. A. Vinson, manager of the Vendome, Burk & Company, situated in the heart of the city, gave two big windows over to a display of Jackie Coogan clothing, while Lebeck Brothers, also on Nashville's main street, gave one of their big counters in the center aisle to a display of Jackie Coogan Peanuts.

Both the clothing and peanut display are national tie-ups, as the manufacturing firms in both cases have exclusive rights and both have agents in every major city in the United States.

The peanut display was given further interest by the fact that the salesgirl who sold at the counter was dressed in the tattered breeches, cap and sweater which has come to distinguish Jackie. This display attracted thousands of people. This and the Burk Co. window were before the public all through the "Long Live the King" engagement at the Vendome.

The lobby of the Vendome was so unusually attractive for this engagement that it was the comment of Nashville, Mr. Vinson hung hundreds of souvenirs from the ceiling, from the walls and wherever else it was possible to do so without interfering with the entrance. These souvenirs consisted of pencil boxes, beautiboxes and other things dear to the heart of every child, and were given away to the children that came to see "Long Live the King."

It was a great campaign, executed on popular lines and boosted the Vendome even higher in the regard of the people of Nashville.

Censor Meeting Is Made to Aid "Boy of Mine"

A. P. Desormeaux of the Strand theatre, Madison, Wis., takes advantage of every opportunity. Recently the citizens of Madison got together and decided that the pictures needed betterment.

Fortunately a few theatre managers were also on hand. Some of them, including Mr. Desormeaux, were able to suggest that criticism should be constructive as well as destructive. The upholders of law and order saw this point.

Mr. Desormeaux was playing "Boy of Mine" the following week and took advantage of the "censorship" meeting to urge that here was a picture that deserved the support of the entire community.

The idea caught on and profited by voluntary boosting. The most conspicuous exploitation resulting from it was the fact that the Wisconsin State Journal published an editorial the next day for better films. It outlined the purposes of the meeting. At the end it added a postscript. It was a paragraph endorsing "Boy of Mine" as one of the pictures that ought to be patronized. It is said to be one of the few times that a picture has ever been named in the editorial column of the Wisconsin State Journal.

Double-truck in Atlanta on "Strangers of Night"

A double-truck of co-operative advertising taken by the leading merchants of the city was one of the phases of the exploitation campaign that was put over for the Howard theatre in Atlanta, Georgia, for the engagement of "Strangers of the Night." This was effected by C. D. Hagon, Metro's exploitation representative in that territory.

This is said to be the first time in the history of Atlanta that a double-truck has been put over. It appeared in the Sunday American, timed exactly with the beginning of the engagement. It created a great deal of comment.

A "hidden word" contest was run in connection with the double-truck. Those who were successful in solving the hidden words were given tickets to the Howard theatre to see "Strangers of the Night." About a thousand people participated in this stunt.

The castle front idea was used at the Beacham theatre, Orlando, Fla., when "Ashes of Vengeance" (First Nat'l) was shown at that house. Frank H. Burns is exploitation director.
Seattle Campaign on "Scaramouche"

Attention winning display on "The Darling of New York" (Universal) depicted by Emil Groth of Keitk's Coliseum, New York.

Seattle Campaign on "Scaramouche"" illuminated street ballyhoo used

that the recipient be sure to see "Scaramouche," because of its peculiar interest to them in their organization's line of endeavor.

A radio tie-up with the Seattle Post Intelligencer resulted in the broadcasting of the "Scaramouche" music used during the picture, and another tie-up with the same paper was used to broadcast a number of solos and ensemble vocal numbers that were featured in the specially arranged prologue to the picture.

Elaborate Prologue Staged

This prologue was, in itself, a feature of the performance. It was entirely arranged by Henri C. Lebel, manager of presentation at the Blue Mouse, and was considered the finest thing of its kind seen in Seattle. It opened with an orchestra overture including a medley of the "Marseillaise," "Pagliacci" prologue, and Minuet. Following this, a man and woman costumed as "Chimene Binet" and "The Marquis De La Tour" appeared in a set at the left of the stage and sang "Minuet." At the close of the song a young lady costumed as a court dancer offered a special French dance on the stage. This was followed by the appearance of "Aline de Keradieu" and "Andre Louis Museau" in a scene at the right, singing "If Love Were All." A prolocutor, in the costume of a French nobleman, then appeared from the center of the stage and read from a scroll, "John Hamrick presents Rex Ingram's masterpiece, 'Scaramouche' from the novel, etc." The prologue ended with the singing of "If Love Were All" by the entire cast.

An interlude, staged at the end of the play "Scaramouche" in the middle of the picture, started by having the character "Scaramouche" appear in the costume which he wore in the picture at that place, and sing the "Pagliacci" prologue. Following this, the interlocutor appeared again and read from his scroll the origin of the Marseillaise. As he read this, the description was enacted on the left of the stage by a character representing De Lisle, the composer, and at the end of the recitation, De Lisle arose and sang the song. The interlude closed with the singing of the second chorus by De Lisle, accompanied by the other voices off stage.

Music Firm Co-Operates

The Sherman and Clay music company, largest Seattle music dealers, co-operated with Art Gauntlett in the distribution of 20,000 specially printed cards. These were given out in each package delivered by Sherman Clay, and the wording emphasized the musical score and special musical numbers used during the picture that were available on records, piano rolls and sheet music at the store.

When the picture was running, a double display of more than forty 24-sheets were used in all sections of Seattle, and a special display was used on the boards on highways that were distributed all over the grocery stores, drug stores, candy stores and music stores. This was the largest number of window displays ever arranged on any picture shown in Seattle in recent years.

A Get-up with the Washington Bakersies company, arranged by Mr. Edris, resulted in 50,000 two-color heralds, advertising "Scaramouche," the director, and a number of facts about the picture, being inserted into loaves of bread as they were automatically wrapped and sealed when they came out of the ovens. These gained wide-spread distribution, as the bread was distributed all over the grocery stores in Seattle and neighboring suburbs.

Left front of the house, and right, the inn lobby of the Majestic theatre, Portland, Ore., showing the displays used by Manager Lacey on "Jealous Husbands" (First Nat'L).
A nationally known technical executive recognized as an authority on photography, photographic practice, studio technique, optics, color work, laboratory methods, etc., desires connection with important studio or producing company—either permanent or on consulting basis.

Box 435, Motion Picture News
729 SEVENTH AVENUE
NEW YORK CITY

MISSOURI
COUNTRY town, close to Kansas City; theatre for sale. No competition. Address C. C., Box 1304, Motion Picture News.

FOR SALE, in Missouri town of 2,500; theatre with no competition. Good equipment. Cash or terms. 500 seats. Address D. M., Box 1305, Motion Picture News.

IN MISSOURI town of 2,000; picture theatre, no competition; money. ($1,500) Address T. P., Box 1306, Motion Picture News.

FOR quick action; theatre in Missouri town of 2,200 people; only house in the town; making money; $2,500 buys it for immediate sale. Address M. T., Box 1307, Motion Picture News.

ONLY theatre in town of 1,800. Guarantee yearly profits of $1,800. Price, $2,400. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW YORK
PARTNER WANTED in moving picture business located in live town near Buffalo; investment required $5,000; money secured. Address M. H., Box 1450 Motion Picture News.

PROJECTIONIST wants position in film exchange, studio or projection room. Long experience. Any machine. Address Box 400, Motion Picture News.

I WANT TO BUY—A first class moving picture outfit. Complete, don't want junk. Must have good seats. Address L. K., Box 1457 Motion Picture News.

EXPERIENCED theatre man desires to lease with option to buy fully equipped theatre, in good small town. State fully what you have. Address N. T., Box 1458 Motion Picture News.

EXPERIENCED theatre man desires to lease picture show equipped in good small town. Address H. R., Box 1459 Motion Picture News.

EQUIPMENT for sale—400 theatre seats, one Simplex and one Powers machine. Address Daniel Keegan, 313 19th st., Watervliet, New York.

OHIO
MANAGER wants theatre (Sunday town preferred) on profit sharing plan. Twenty years experience, good, married, wife assists, plays piano. My publicity, stunts, original picture and music, plus fine restaurant. No fear competition. Am managing and booking in locality I don't like—yet am making money. Want to change. Write or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert player of organ and soloist. Union. Splendid library. Good salary and instrument essential. State make and kind of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

OPERATOR, experienced and reliable, wants position. Will go anywhere. Ivan Fry, Box 382, Minerva, Ohio. WANTED: Operator; no competition; Cleveland; lease 6 years; $1,350; terms, $950. Address, P. W., Box 1451, Motion Picture News.

TEXAS
PICTURE show, located in good town of 1,200 population, for sale or trade for small business, or equity in cottage in Dallas. Address R. U., Box 1456 Motion Picture News.

THEATRE for sale in Dallas, a moneymaker, if interested address me. Address N. P., Box 1460 Motion Picture News.

TENNESSEE
THEATRE MANAGER, twelve years’ experience looking for interesting connection. Five years present position, Efficient booker, advertiser and business man. Reliable and trustworthy. Best references. Write or wire F. O. Buchanan, Box 97, Bristol, Tenn.

WASHINGTON
GOOD paying picture theatre in best Oregon town, complete in every particular, with fine contract for lease, for sale to right party. Address W. O., Box 1454 Motion Picture News.

MOTION PICTURE THEATRE for sale of business district, Seattle; heavily established, going house at a sacrifice price. Open to fullest investigation. Best theatre buy in Seattle. No trials. Address D. H., Box 1455 Motion Picture News.

WISCONSIN

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CALIFORNIA
MOVING PICTURE THEATRE—prosperous town within 2 hours of San Francisco; NO COMPETITION; completely equipped in every detail; owner will show with proper attention a monthly net profit of $300 and up; reason for selling, other interests. Immediate possession for $2,000; small balance out of profits. Address T. L., Box 1451 Motion Picture News.

COLORADO
PICTURE SHOW for sale or lease, 300 seats, good location; make offer. Address W. Y., Box 1452 Motion Picture News.

FOR SALE picture show in good Colorado town; cheap. Address L. B., Box 1453 Motion Picture News.

ATTENTION—Wonderful opportunity. Must sell State Right Film Exchange in Denver, on account of illness. Will sacrifice for cash, Good location and productive. Unlimited business can be done. Write to Box 455, Motion Picture News, New York.

FLORIDA
ORGANIST wanted at once. Year round position; must be good and not afraid of working matinee and two night shows. Must be good on solo work; all feature work. Our organ. Want union man experienced on Hope-Jones Wurlitzer Organ. Salary; experience, references and salary. Address Stanley Theatre, West Palm Beach, Florida.

ILLINOIS
MANAGER at liberty. Capable, reliable, married. Recent connection with the largest firm in Chicago. Only high class proposition considered. Excellent references. NY 1215 Motion Picture News, 752 S. Wabash, Chicago.

PROJECTIONIST WANTED: Combination operator and sign writer preferred. One who can exploitation work and deliver results on screen. Six day week town of ten thousand; good position for right man. State salary. Orpheum Theatre, Harrisburg, Ill.


WANTED, theatre or theatres to manage. Pictures or vaudeville. Only first class houses considered. Address John Flaherty, Danville, Ill. 9-1.

MOTION PICTURE
MUSICAL CONDUCTOR
PERFECT SYNCHRONIZATION
AT LIBERTY after MARCH 16th
Offers ringing tenor harmonies; that have Orchestra of not less than 12 men.
NEAT APPEARANCE—PERFECT LIBRARY
Address, Musical Conductor, Motion Picture News, 122 S. Wabash, Chicago.

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JOEHEEN
MOVIE-EXTRA SPECIAL BARGAIN seven days, located in Des Moines, $4,000 terms. Stand investigation. Address J. D., Box 1454 Motion Picture News.


INDIANA

KANSAS
GOOD BUY in Kansas town of 6,000. Big monthly payroll in town. No competition. An unusual proposition. Address B. C., Box 1310, Motion Picture News.

KENTUCKY
FOR SALE—Wurlitzer Concert Piano Orchestra style U, first cost $2,450.00 sale price $1500.00 cash, will guarantee this instrument to be in first class condition. Act quick if you want bargain. J. H. Smad, Pikeville, Ky.

LOUISIANA
MANAGER WANTED; energetic young man to operate a modern, up-to-date, thoroughly equipped motion picture theatre in a town of 2,500; thickly settled adjacent country; good roads. Salary and commission. Do not apply unless you are a live wire and can produce results. Send references and full particulars to The Palace, Inc., Marksville, La.

MASSACHUSETTS
WANTED, Italian films to lease. Sublets must be in Italian or Italian and English. Send list, synopsis. Address William Bosse, Jr., 170 Shrewsbury St., Worcester, Mass. 9-1.
With thirty-one reels of comedy, novelty and newsreels included in its March schedule of releases, Educational announces that this will make March the largest month's list of the 1923-24 Series. Seven two-reel comedies representing five studios, are the mainstay of the program with even single reel releases consisting of comedy, novelty and song-pictures rounding out the month.

The two-reel subjects include two Mermaid comedies, two Christie Comedies, and one each of the Tuxedo, Clyde Cook, and Juvenile comedies, while the seven single reel subjects include three Cameo Comedies, and one subject each of the Bruce's Wilderness Tales, Secret of Life series, Lyman H. Howe's odd-podge and the Sing Them Again serial.

Issues of Kinogrames, issued twice weekly, complete the month's program.

"Wide Open", a Mermaid Comedy with Gig Conley, will be released the first week of the month, with "Oh Captain", a Cameo comedy supplying the single reel release of the week.

The week of March 9 is headed by the Christie Comedy, "Getting Gorrie's Goat", with Dorothy Devore, "The Ant Lion", fourth series of the Secrets of Life series, and the Bruce's Wilderness Tale, "Haunted Hills", furnishing a short reel support. "Haunted Hills" is one of the Bruce's Wilderness Tales recently approved by the National Board of Review as exceptional Photoplays.

Tuxedo Comedy, "The New Sheriff", with "doodles" Hanneford, New York Hippodrome clown, is the two-reel subject for the week of March 16. Cliff Bowes, Sid Smith and Virginia Vance are seen again in the Cameo Comedy, "Cave Inn", also on the schedule for this week.

Two two-reel comedies and two single reel subjects are released following the week. Bobby Vernon appears in the Christie Comedy, "Reno Or Bust!", with the second of the Clyde Cook Comedies, "Under Orders".

"Long Ago", one of the "Sing Them Again" series, and "Jumping Jacks" a Lyman H. Howe Hodge-Podge, complete the week.

The last week of the month also lists two two-reel comedies, the Juvenile Comedy, "Barnum, Jr." with Johnnie Fox, Jr., and the Mermaid Comedy, "Family Life." "Bargain Day," a Cameo Comedy, completes the month's schedule.

"Fast Steppers" Series by Universal

Work has started at Universal City on a new two-reeler series reported to be similar to "The Leather Pushers.

The new series will be known as "The Fast Steppers" and will consist of a number of short comedy dramas built around the adventures of a horse-racing enthusiast and tipster.

They are being adapted from Gerald Beaumont's race track stories, "The Information Kid," series.

Billy Sullivan, who succeeded Reginald Denny in the "Leather Pushers," has been chosen to play the leading role.
Theatres Join in Safety Campaign
International News and Theatre OwnersCo-operate with Police

WHAT is expected to be one of the most
effective acts of public service in
the history of the silver sheet has just
been undertaken by the International
Newsread Corporation in cooperation
with the New York City Police Department and the
Motion Picture Theatre Owners of New York,
Inc.

A series of safety first pictures illustrating
the dangers of city streets has been prepared
to be shown serially in the International News-
read, beginning with International News No.
22, released March 8th.

The pictures illustrate how the dangers of
the streets of America's greatest city are being
overcome by the Bureau of Public Safety of
the New York Police Department, and are
expected to serve as an impressive warning
against "jay-walking," reckless driving by
motorists and carelessness of parents in allowing
children to play in busy streets. The pic-
tures apply equally to any other American
city, according to International.

Special Deputy Police Commissioner Bar-
ron Collier, E. B. Hatrick, General Manager of
the International and William Brandt,
President of the Motion Picture Theatre
Owners of New York, planned the series and
worked it out under their personal super-
vision.

The pictures show the dangers to children
playing in public thoroughfares. Motorists
next can see the tragedies that result from
carelessness in negotiating railroad crossings.

One of the common causes of accidents is
illustrated by the manner in which many
passengers—especially women—alight from
street cars and cross behind the car without
waiting for the car to draw away and thus
give a clear view of the street.

The film later will be used by the New York
Police Department in its educational work in
the schools and elsewhere.

A private screening of these "safety first" pictures
was held last week for a score of
police captains and lieutenants of the New
York Traffic Squad.

Four Century Comedies
on March "U" List

Four Century Comedies are scheduled for
March release by Universal.

"Sons-in-Laws," co-starring Jack Earle and
Harry McCoy, tells the story of two head-
strong young chaps who become "sons-in-
laws" instead of would-be "sons-in-laws."

"That Oriental Game" shows Pal the dog
and is built around the game Mah Jong.
Harry Sweet also appears.

"Young Tenderfoot" stars Buddy Messin-
ger supported by Sadie Campbell, in a west-
ern comedy.

"That's Rich" features Arthur Trimble and
deals with a much-abused little fellow and his
ultimate revenge.

Another Century Comedy
for Noel Smith

Noel Smith has started work on a new
Century Comedy for Julius and Abe Stern.
"The Movie Queen," is the title.

Al Alt will play the leading role, origi-
nally assigned to McCoy whose illness at the
last moment made it necessary for Alt to
assume the leading comedy role. Fatty Carr,
Leslie Goodwin and Big Bill Blaisdell also
appear in the cast.

Roach Extends Producing
Schedule for Pathé

Hal Roach Studios are speeding up on
enlarged production schedule for Pathé, which
includes two feature length pictures as well
as short subject comedies.

Production is completed on the first of the
come comedy-dramas, made under the title of "It
Fighting Tylers."

This is a story of small-town politics in the
Middle West and presents Glenn Try
and Blanche Mehaffey in the leading
role. Camera work has been started on the seco
d comedy drama, in which these two players
will again play the leads. Tryon is seen
an unsophisticated youth who comes to
New York and meets a chorus girl for whom he
retains few illusions.

Roach has launched a new two-reel comic
unit in which James Finlayson will play
prominent roles. Charles Puffy, a 3
pounder from Europe, will also be seen in this
series, to be directed by George Jeske.

Will Rogers has just finished a two-reel
political satire, directed by Bob Wags
The "Our Gang" group, "Spit Punt
players, and Charles Chase company are also
engaged on new comedy subjects.

KINOGRAMS
THE VISUAL
NEWS
OF ALL THE WORLD
Issued Twice a Week

Distributed by
Educational Film Exchange, Inc.
The most spectacular and biggest production ever given a serial—

The Way of a Man

By EMERSON HOUGH
(Author of "The Covered Wagon," "North of 36," etc., etc.)

with

ALLEN RAY
and
HAROLD MILLER

"Thoroughly Satisfied"

"We are thoroughly satisfied with 'The Way of a Man.' We are pleased to state that we have enjoyed one of the best weeks of the season with this picture."

George W. Grandstrom,
Tower Theatre, St. Paul, Minn.

"Best Produced Serial I Ever Saw"

"I think this the best produced serial I ever saw. Sure has the stuff in it, and should be a clean-up if remaining seven episodes are as good as the first three."

Steve Farrar,
Orpheum, Harrisburg, Ill.

Directed by
George B. Seitz

Produced by
C. W. Patton

Two versions

Pathépicture and Pathéserial
Sing a song of dollars
A pocket full of coin!

Perfection in one reel comedies—

Hal Roach Comedies

For nearly ten years the standard one reel comedy release.

They must be good to bear the name Hal Roach. He is the maker of stars, the originator of ideas, the creator of comedy "styles."

Have you seen Charley Chase yet? Here is a comedian who looks, dresses and acts like a human being,—yet is really funny.

With Chase and the "Dippy Doo Dads" you have diversity, novelty, pep, fun.
Two More “Chronicles” are Under Way for Pathé

Two new subjects of the “Chronicles of America” series for Pathé release are under way. Of these, the picture titled “The Declaration of Independence” is well along toward completion. Kenneth Webb is directing.

Camera work is scheduled to start on “Yorktown” within the next week under the direction of Webster Campbell. This subject will reproduce George Washington’s military campaign which culminated in the surrender of Cornwallis.

Detachments from the Army, Navy and Marine Corps are expected to participate in the battle scenes showing the joint operations of the Americans under Washington and the French under Rochambeau against the British.

Mack Sennett to Appear in His Own Cast

Word from the Mack Sennett Studios reports rapid progress on the production schedule for Pathé. In process is a comedy, titled “The Kid from Hollywood,” which presents Mack Sennett himself in an actor’s role.

The story is built around studio life and Sennett plays the character of a producer.

Harry Langdon’s next comedy presents him as a New York policeman whose beat extends through Greenwich Village. The picture, which is being made under the title of “The Cat’s Meow,” presents Alice Day, Madeleine Hurlock and Kalla Pasha in the support.

The cast of Ben Turpin’s new comedy is being assembled, the subject being a burlesque version of “The Virginian.”

Educational to Release Plastigrams

“Plastigrams,” the stereoscopic motion picture recently acquired by Educational Film Exchanges, Inc., will be released March 23, according to announcement from the distributors.

Commends Improvements in Short Subjects

Under the heading, “Added Features Improve,” Raoul Rodriguez, writing for “The Preview,” gravure motion picture supplement of the Los Angeles Times, calls attention to the remarkable improvement in the last few years, of the one and two-reel subjects, in both production and entertainment value.

Commenting on the early attempts at comedy when the pictures consisted of little more than wild runs by policemen after petty but clever crooks, the article says: “The added attraction later took on a tone of dignity and importance with the result that today it occupies a place almost of equality with the feature, at least to the amount of time that the exhibitors devote to it.

“Nowadays the comedy possesses a generous touch of slyness and wit that makes it a worthwhile production. There is no need for eulogy—the slapstick comedy is the monarch of the added attractions; and the domestic situation comedy is not inferior to it.

“Among the newer additions to the host of added attractions that have developed are the pictures of microscopic animal life, which are shown on the screen magnified thousands and even millions of times,” concludes the article, probably referring to the “Secrets of Life” series being released by Educational Film Exchanges, Inc.

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Should Always Be on Your Program

Distributed by Educational Film Exchanges, Inc.
"Our Gang" Heads Pathie Schedule March 9

"The Bucaneers" is the title of the "Our Gang" comedy that features the Pathie re-release schedule beginning March 9, and there is also a Grandland Race "Sportlight" on golf entitled "The National Rash." "The National Rash" deals with the sport of golf while "Love's Detour" is a comedy romance with Charles Chase. "Aesop Film Fable," release is titled "An All Star Cast." March 9 program also contains the eighth episode of "The Way of a Man," under the title of "The Fugitives." Pathie Review No. 10, the two news reels and "Top of the Day" close the bill.

Kinograms-Westinghouse in New Radio Deal

Through an arrangement with Westinghouse Electric and Manufacturing Company, Kinograms photographed the process of making the vacuum tube used in radio reception.

The tie-up, consisted of broadcasting from three stations of the Westinghouse Company, information that this process of manufacture could be seen in Kinograms at local theatres, and naming the theatres in the vicinity of the broadcasting station. The stations which broadcasted the talks were K D K A, at Pittsburgh, K Y W, at Chicago, and W B Z, at Springfield, Mass.

Resumo de Noticias da Semana

FOX NEWS VOL. 5, No. 40—Quebec—S. S. Mikula cuts a channel through the frozen St. Lawrence. New York.—President Coolidge pays visit to Quebec to address Republican Club, Philadelphia, Pa.—Two more of Uncle Sam's battleships leave for Europe; the largest, the 20,000-ton New York, New York city—2,000 canine aristocrats compete at 45th annual show of Westinghouse Kennel Club, Cleveland. Newspapers ready to run are hoisted on ship for the Argentine. North Island, Cal.—Speediest thing afloat in the world, the 15,000-ton Hektor, the new record breaker, makes 60 miles an hour. Champaign, Illinois—At the University of Illinois two teams compete first and second honors in boldface races. San Diego, Cal.—U. S. Marines keep fit by a strenuous program of sports.

FOX NEWS VOL. 5, No. 41—Panama—U. S. Army Air Service planes on Central American flight. Washington, D. C.—Edwin Denby resigns as Secretary of the Navy. Syracuse, N. Y.— Crew of Syracuse U. trains for Olympic trials. Phoenix, Ariz.—Largest of Uncle Sam's 500 schools for Indians. Topeka—Flight of lumber ships down the Missouri River. Kansas City, Mo.—The greatest parade in the world. Chicago, Ill.—Secretary Mellon and Gov. Smith of New York all endeavoring to reduce the income tax rates; Bern, Switzerland—American food packages delivered by starving German children; In The Limelight, New York—J. A. Macready in attitude flight reaches a height of 54,000 feet; San Bernardino, Cal.—2,000,000 oranges displayed artistically at National Orange Show; Celebra, Panama—President of Panama—New-look papers, newspapers and summer sports go on side by side. Seattle, Wash.—First Maine-Army furloughs in 1908, still going strong. Bradleboro, VT.—Lars Haugen wins U. S. championship ski meet with a leap of 190 feet.

FOX NEWS VOL. 5, No. 42—Minneapolis, Minn.—Lake Minnetonka, is so over-crowded with campers that the State Patrol men drive bulldozers into the lake to make room for the rush of campers. New York City—Harry F. Sinclair, oil magnate, arrives from Europe to tell his views on finance. Pennsylvania—One of the world's greatest beef producing countries. Alhambra, Cal.—Castle of midgets with circus in winter quarters. Miami—"Houseboat Row." Off Porto Rico.—With the fleet in winter practice. New Orleans, La.—Surf-riding on the star fish board. On Mexican Border—11th U. S. Cavalry from Captain Hearn, on patrol duty. Italy, Austria.—Famous Tyrolean song in the Tyrolean Alpine highest snow in 55 years. Port Richey, Fla.—Tons of dynamite used to clear a channel from the Cotee River to the Gulf of Mexico.

KINOGRAMS 2321: East Pittsburgh, Pa.—First pictures ever made of the making of radio vacuum tubes, a process heretofore kept secret. New York—Pedestrians struggle through sea of shoes on two days of snow. New York—Harry F. Sinclair returns from abroad. New York—In one of its most recent rites of dipping the cross: New York—Arthur J. Davis takes place of William H. Anderson, head of Edison League; San Francisco—Soldiers demonstrate new gas mask; Washington—Cold star mothers tell president they wished to go to New York; Berlin, Germany—Skiers ski over ice pulled by motorcycles; New York—Tom Togart, political leader, starts for West Indies; Canton, O.—Boy scouts from Ohio and Pennsylvania visit McKinley's tomb; Montreal-Cameroon visits boys' paradise on Mt. Royal.

KINOGRAMS 2322: Valley Forge, Pa.—Boy Scouts visit famous Revolutionary camping ground and pay tribute to Washington; Washington—New great winter marathon starting from Capitol; Quebec—Dog teams sail in 12th international dog derby; Chicago—Bertolt, hominoid elephant; car electric light bulb and warms itself with blow torch; Manchester, England—Nineteen men take ice for winter swim, dive over hundred feet; San Bernardino—Thousands of oranges to build "Polar Palace" of the Orange Snow, New York—Empress of Argentina sails for Panama with contingent of 1,000 guests; Providence—Wearers of golden shoes live themselves with our door bell. Washington—Heavy weight champion Jack Dempsey calls on the President; St. Louis—Exclusive pictures of skiers riding down snow towed by an aeroplane.

INTERNATIONAL NEWS NO. 18—Everett Wash.—Bridges washed away and highways closed. Portland, Ore.—The worst snowstorm of the season buries the metropolis in an ocean of slush. Paris, France—Steelheaders raise themselves aloft at Eiffel Tower. Palm Beach, Fla.—A glimpse of Palm Beach at society's "bathing hour." New York City—Harry Sinclair, arrives from Europe to meet again in Teapot Dome scandal, Washington, D. C.—Owen Roberts, Philadelphia lawyer, and Ex-Senator Atlee Pomerene, of Ohio, get their commissions as President Coolidge's oil investigators. Rome, Italy.—Italy moves has the history shown. Here.—Tokyo, Japan—Crown Prince Hirohito, ruler of Japan, rides to his wedding through "Safety-Lane." Lake Minnetonka, Minn.—Fishermen open war on immense horde of carp. Cairo, Egypt—Egyptian "Independents" carry on election victory. Red Bank, N. J.—Ice boats seek new records for speed. Madison Barracks, N. Y.—First Division artillery engages in spectacular winter battle training.

PATHIE NEWS NO. 15: Washington, D. C.—Mothers of American soldier dead burying in Europe, petition Congress for transport to graves; Cannes, France.—Merry-maker introduced in spectacular floral combat; New York City, Review drill of future officers of Merchant Marine; Washington, D. C.—Rep. Garrar, Secretary of Treasury Mellon and Gov. Smith of New York all endeavoring to reduce the income tax rates; Berlin, Germany.—American food packages delivered by starving German children; In The Limelight, New York—J. A. Macready in attitude flight reaches a height of 54,000 feet; San Bernardino, Cal.—2,000,000 oranges displayed artistically at National Orange Show; Celebra, Panama—President of Panama—New-look newspapers, newspapers and summer sports go on side by side. Seattle, Wash.—First Maine-Army furloughs in 1908, still going strong. Bradleboro, VT.—Lars Haugen wins U. S. championship ski meet with a leap of 190 feet.

PATHIE NEWS NO. 16: Vera Cruz, Mexico—Of Oregon recaptures Vera Cruz.—Pathie News presents exclusive pictures showing entry of Federal troops into city held by rebels; Hilo, Hawaii—Views of seeding Kilman grate at night; Dayton, Ohio—J. A. Macready in attitude flight reaches a height of 54,000 feet; San Bernardino, Cal.—2,000,000 oranges displayed artistically at National Orange Show; Celebra, Panama—President of Panama—New-look newspapers, newspapers and summer sports go on side by side. Seattle, Wash.—First Maine-Army furloughs in 1908, still going strong. Bradleboro, VT.—Lars Haugen wins U. S. championship ski meet with a leap of 190 feet.

Ordeboom and McCall make picture for Pathie

Dr. Ordeboom and J. A. McCall photographed "The Puritans" which will be released by Pathie next week. After completing "The Racing Kid," a buddy Messinger comedy, Al Herman started on another Messinger subject for Century entitled "The Jazz Boy," with "Spec" O'Donnell, Martha Sleeper, Harry Pringle and Countess Marianna Moya in support.

Director Herman is then scheduled to produce another Century Comedy for Universal starring Pal the dog.

Other Century announcements show that Harry Edwards will take charge of the giant Jack Earl in producing "Marrying Money."

"The Guild-Made to Produce "The Puritans"

Yale University Press has completed arrangements whereby Guild-Made Pictures (The Film Guild) will immediately start production of "The Puritan," one of the forthcoming "Chromes of America" pictures distributed by Pathie.
Boys who are lovers of James Fenimore Cooper's works, and grown-ups who have read Cooper many years ago, will assuredly be interested in seeing this serial with Leatherstocking as the hero.

The first three episodes contain great promise of what is to come and are full of action. This should pull as it is off the beaten path some what.

Those that get a thrill from combats between Indians and White Men are amply provided with many fights in the woods and on the water.

Of course a "chase" has to be injected in every serial and the adapter furnishes the father of the heroine with a mysterious jewel casket which is later stolen by marauding Indians.

Harold Miller is "Leatherstocking," a white man who lived ten years with the Delaware Indians and learned their language and customs.

Edna Murphy is the heroine with a weak minded sister and a father who has established his family on a picturesque houseboat of log's which is floating on a lake in the Indian country.

While the Delawares are friendly the Hurons, allies of the French, are enemies. George B. Seitz directed this one for C. W. Patton and it should satisfy generally all audiences that like the average serial.—TOMHAM.

"Swing Bail the Sailor" (Universal—Two Reels)

Billy Sullivan is at his best in this good story of the Leather Pushers' series. On a vaudeville tour he is meeting all-comers and agreeing to give any one a hundred dollars who will stand on his soap box with him. The crew of a sailing vessel is in attendance at the performance and the tough mate is egged on by the skipper's daughter to prove his boasted prowess in the ring.

The mate is flattened in jiffy time and claims he is the victim of an unfair referee. That night the Kid is kidnapped by members of the crew and brought aboard the ship. Joe, his manager and Tommy, his trainer scold the plot and hasten to the ship. They are bound, as is the Kid until the mate gets ready for his return bout. Despite his unfair tactics, the mate is again the humiliated victim of a thorough beating. The Kid wakes up with his trainer tagging at his hair and the whole thing is revealed as a chop suey dream of the trainer. The story is well told and has plenty of humor and fast action.—CHESBER J. SMITH.

"The Buccaneers" (Pathe—Two Reels)

What boy has not tried to emulate the pirates? Hal Roach's young rascals, in this "Our Gang" Comedy, will bring the older folks back to their childhood days and thoroughly amuse them while the younger set and the children can laugh to their hearts content.

The gang is located on the seashore and build a pirate ship with the black flag, skull and cross-bones, and all rascal costumes they can improvise. A bottle of Ketchup is used to make the boat which quickly goes to the bottom as it strikes the water.

An old salt permits the Gang to use his boat as a pirate ship and when it breaks loose from its moorings the United States Navy rescues the boys. Pure and delightful comedy that convulses the average audience.—TOMHAM.

"Sons In Law" (Universal—Two Reels)

This is a hodge podge of hokum that is sillier than it is funny. Jack Earle and Harry McCoy are in love with sisters and both are disapproved by the father. They try to win the father's favor by mastering his favorite game, croquet, but Jack spoils it all by slaming father in the eye in a ball as he gets down to measure a shot.

Later when father is trying to master the driving of a new car, Harry off a cliff and the latter feigns death that the lovers may gain entrance into the home of their sweethearts. The subterfuge is discovered and the usual long chase begins. Small children may find the humor in this one, but it is too silly to be pleasing to others.—CHESTER J. SMITH.

Secrets Of Life Series

"The Weakling" (Fox—Two Reels)

Slapstick comedy of college life introducing, at first, a pushball contest between girls which is good for a laugh, and various high-jinks contributed by Henry Murdock and the rest of the cast, feature the story of this picture.

Murdock portrays the timid, be-spectacled youth, afraid to take part in the athletic events which are in progress at the college, but after much persuasion by his sister enters several events, which he wins, through accident, much to the discomfiture of the college "bully" who, angry because he has lost, proceeds to make life miserable for Murdock. He gathers together his friends and street-scares the situation. He rushes to his master and brings the necessary relief in the nick of time. The picture has suspense, some good comedy, a display of splendid horsemanship by the hero and a wonderfully intelligent dog.—CHESTER J. SMITH.

"Love's Detour" (Pathe—One Reel)

He is a hotel clerk and falls in love with a little spitfire who is one of the guests. And the telephone girl in the hotel just laughs up her sleeve every time that the comedian, Charles Chase, meets with a rebuff. When the mother of the spitfire has her own wrinkles removed and tries to vamp the young man there is a surprise finish when the telephone girl bags the game.

A high class comedy that will please those that do not care for the old style slapstick.—TOMHAM.

"The National Rash" (Pathe—One Reel)

Golfers will enjoy this Granitite Rice "Spotlight" and lovers of all sports will be entertained by the champion of Golf.

Mr. Rice shows that two Scotch shepherds originated the game five hundred years ago and then introduces the audience to the present day leaders in the game.

Cowboys in the far northwest are also pictured as golf fends and many laughs should result from the performance of the "duffer" who is ever present at all courses.—TOMHAM.
Happiness
(Metro—Eight Reels)
(Reviewed by Chester J. Smith)

TAKEN all in all this screen version of the J. Hartley Manners' story is just about the equal of the stage success in which Laurette Taylor also starred. The one fault with the picture seems to be that it is overacted. Miss Taylor is splendid for the most part but she seems inclined to rather overdo the little flippancies that are bound to win favor until too often repeated.

Cyril Chadwick also attempts to overdo his comedy with life, occasioned by the fact that he is a gentleman of leisure. His acting is anything but natural, though the role is not entirely a natural one. The same may be said of Edith Yorke in the overdrawn role of Mrs. Wreay.

Save for the early sequence where the Brooklyn youngsters display some local color the picture is inclined to drag a bit through the first reel or two, but it takes on action with the entrance of Pat O'Malley, as Fernoy MacDonough, the young inventor, whom circumstances hold to a laboring job. O'Malley plays the role naturally and convincingly. His scenes with Miss Taylor are splendid for the most part and will win the pair much favorable comment. Rarely has O'Malley been seen in a more human role and it is hard to conceive of it being played in a more convincing manner.

The first meeting of the pair speeds up the action from mediocrity and the picture fairly hums from that time on. During the process of their transformation from comparative poverty to likewise comparative affluence in which they are aided by the rich Hilda Hopper as Mrs. Chrystal Pole and Cyril Chadwick as Philip Chandos the story is very pleasing and logical enough to be convincing.

There are touches of comedy throughout that are bound to win approval and they are nicely interspersed with pathetic incidents, the through line of the story being played at a high level. However, the story is of the kind that offers both humor and sentiment.

THEME. Melodrama in which young Brooklyn errand girl and her young Irish lover fight their way from poverty with the aid of idle rich benefactors, to a position of comparative affluence.

PRODUCTION HIGHLIGHTS. The many splendid scenes between Miss Taylor and Pat O'Malley. The bits of local color when the Brooklyn youngsters do their sidewalk stunts. The display of gowns in the modiste parlor.

DIRECTION. Is inclined to have the roles overacted, but for the most part the full value is developed in nearly every sequence. The humorous angles are particularly well built and the scenes well laid.

EXPLOITATION. The name of the star is the best exploitation bet. Pat O'Malley's characterization of the young electrician. A ready appeal can be made to shopgirls.

DRAWING POWER. Should be pleasing for any sort of house.

SUMMARY. A good story inclined to be overacted in spots, but one which maintains the interest throughout. There is no particularly dramatic climax, but the story is evenly and well told. Photography and settings are good.

THE CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Jenny Wreay</td>
<td>Laurette Taylor</td>
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<tr>
<td>Fernoy MacDonough</td>
<td>Pat O'Malley</td>
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<tr>
<td>Mrs. Chrystal Pole</td>
<td>Hilda Hopper</td>
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<tr>
<td>Philip Chandos</td>
<td>Cyril Chadwick</td>
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<tr>
<td>Mrs. Wreay</td>
<td>Edith Yorke</td>
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<tr>
<td>Mr. Rosselstein</td>
<td>Laurence Grant</td>
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<tr>
<td>Sally Perkins</td>
<td>Patterson Dial</td>
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Adapted by J Hartley Manners from his own stage play. Directed by King Vidor.

SYNOPSIS. Jenny, Brooklyn errand girl, because of her sunny disposition, is induced to bring her mother and live with Mrs. Chrystal Pole, wealthy young widow, tired of life. One day she meets Fernoy MacDonough, electrician and inventor, who is befriended by Philip Chandos, wealthy friend of Mrs. Pole. The wealthy pair offer to establish the youngsters in business. They refuse and later on were on their own merits.

Daughters of Today
(Rollin Sturgeon-Selnick—Seven Reels)
(Reviewed by Frank Elliott)

THIS is a feature that can be exploited into a big box office success, because it is the type demanded by certain classes of motion picture patrons. The film holds the mirror up to the young folks and shows them how a large per cent of them are "carrying on." While the production approaches the risque in spots there is nothing that will offend anyone but the most prudish.

The plot isn't exactly original. We've all heard of the country girl stricken with "brightlightitis" and deciding to "step out" with the usual disastrous results. But in throwing into relief some of the details of the "stepping out" process the director gives the audience a peek at such things as a moonlight bathing party in which the girls let their consciences be their guides as to what they shall wear; a wild night at a roadhouse and divers gatherings in which the genius flapperette and the drug store cowboy type of youth show you what real jazz dancing is.

The story picks up its sharpest and the closest when a mystery element is introduced as the police seek the murderer of Reggie Adams and there is some suspense. There is a storm scene and a wreck thrown in for good measure. Heart appeal is inserted when the "gang" decides to do a good turn and keep the truth about the daughter's arrangements from the white-haired mother who has just advanced from the country with a jar of peaches for the laundress. In fact the old hokum is dropped in ever and anon, but it is of the variety that the fans like—so that's that.

THEME. A society drama of the type now much in demand and which is alleged to set forth the flapper as she really is.

PRODUCTION HIGHLIGHTS. The opening jazz parties. The storm scene and the wreck of the motor car. The bathing party at the country house. The mystery element introduced toward the end of the story. The cast which contains some big "names."

DIRECTION. Has certainly been successful in putting over the idea of the picture, the depiction of the jazz-crazed lives lead by the younger set.

EXPLOITATION ANGLES. The title. The stars. Get your local club women, pastors, prominent citizens to tell in the newspapers what they think of our daughters of today. Play up the jazz parties and the title, which is sure to draw them in.

DRAWING POWER. Folks expect to see some peppy stuff and this one won't disappoint from that angle.

SUMMARY. There is nothing new in the story set forth in this one, but it is the way in which it is handled that will get them in. The director has put in such things as poker games in which "unmentionables" are bet, young girls playing Nubian polo, young folks of both sexes juggling flasks and the contents thereof, etc. The box office seems to smile when these pictures are shown.

THE CAST

Lois Whitall ........................................ Patsy Ruth Miller
Ralph Adams ........................................ Ralph Graves
Mabel Adams ........................................ Edna Murphy
Peter Farnham ...................................... Edward Hearn
Reggy Adams ........................................ Phile McCullough
Dirk Vandergrift ................................... George Nichols
Ma Vandergrift ...................................... Gertrude Claire
Leigh Williams ...................................... Phillips Smalley
Lorena .................................................. Zasu Pitts
Calman .................................................. H. J. Herbert
Mrs. Mantell ......................................... Fontaine La Ronde

By Lucien Hubbard, Directed by Rollin Sturgeon. Photographed by Milton Moore.

SYNOPSIS. Lois Whitall, neglected by her father who is interested in another woman, decides to "join the gang," and has a good time. Later her father meets Mabel Vandergrift who yearns for the luxury and good things of life but is denied because of her parents' poverty. Reggy Adams persuades Mabel to join the party and the rest of the action deals with peppy adventures of the two girls, ending with both in the arms of their real lovers.
America
(D. W. Griffith—About 14 Reels)
(Reviewed by Laurence Reid)

It is a historic spectacle that Griffith presents here—even if it does not furnish a sweeping epic of the torch of liberty which was lighted and carried by our forefathers in making us a free and independent nation.

What Griffith attempts to portray (and succeeds admirably) is the great sacrifice made by our toymasters. The spirit of '76 is vital, exceptionally vital in the first half of the picture. With a fine sense of dramatic values he presents several stirring chases. The most thrilling episode which ever was projected in our estimation is the midnight ride of Paul Revere. It will arouse great patriotic fervor—for the spirit is behind it. The manner in which he robs his audience to a frenzied pitch of excitement during the momentous ride surely stamps him the master of dramatic effects. And he follows up this magnificent episode with the battles of Lexington, Concord and Bunker Hill. The Minute Men arrayed against the British furnishes a scene which will make screen history. These episodes make "America" great.

The picture is packed with typical Griffith touches. He has inspired his players—especially Neil Hamilton—to immortalize our forefathers with the spirit they manifested in making us a free nation. It's a spectacular picture—a great picture, stirring in its climaxes—and carrying a fine spirit of sacrifice. And it will be a big success everywhere.

THEME. Historical romance against background of Revolutionary War—showing the features which led to America taking up arms against Britain—and pointing the conflict which was terminated in the surrender at Yorktown.


DIRECTION. Brings out all his customary suspense. The dramatic effects—such as Revere's ride—and the battle of Lexington and Concord. Splendid atmosphere. Gets unusually fine results from players.

EXPLOITATION ANGLES. Play up Griffith and the large cast. Link up with societies, schools, colleges, women's clubs, etc. Present dignified campaign. Use dignified prologue.

DRAWING POWER. For first run houses.

SUMMARY. Historic spectacle which carries most appeal in early reels—after which it plunges into romance which dominates salient episodes of War. Has fine spirit and individual scenes magnificent, but is disappointing in the respect that vital characters and chapters of Revolution are neglected.

THE CAST
Nathan Holden .......... Neil Hamilton
Justice Montague .......... Ereville Alderson
Nancy Montague ............ Carol Dempster
Charles Philip Edward Montague .......... Charles Emmett Mack
Samuel Adams ............ Lee Beggs
John Hancock ............ John Dunton
King George III .......... Arthur Donaldson
William Pitt .......... Charles Bennett
Patrick Henry .......... Frank McGlynn, Jr.
Thomas Jefferson .......... Frank Walsh
George Washington .......... Arthur Dewey
Captain Walter Butler .......... Lionel Barrymore
Sir Ashley Montague .......... Sidney Drane
General Gage .......... William Revere
Harry O'Neill .......... Louis Wolheim
Captain Parke .......... H. Van Bousen
Major Pitcairn .......... Hugh Baird
James Parke .......... James Malady
Captain Hal ........ Louis Wolheim
Joseph Brant .......... Riley Hatch
Lord North .......... Emil Hoch
A Refugee Mother .......... Lucile La Verne


SYNOPSIS. The sacrifices of our forefathers in establishing a free and independent nation. Nathan Holden, a Boston patriot, meets and marries the daughter of Virginia Tory, and develops a romance. Paul Revere warns countryside—and the Revolutionary War begins. The hero saves his sweetheart and the refugees in the stockade. British surrender at Yorktown.

Love Letters
(Fox—4749 Feet)
(Reviewed by Harold Flavin)

A LITTLE better than the average program picture is this latest Shirley Mason vehicle. It is well staged and the settings are good. The director loses no time in planting his characters and in getting on with the story. He has succeeded with the result that the spectator's attention is held from the beginning. While the plot is not a new one nevertheless it entertains due to the action which doesn't drag and to the surprise ending.

The story revolves around the efforts of a married woman and a girl engaged to be married to get back several packets of letters, written by their present acquaintances to a man about town, who is holding the epistles through his reason for doing so isn't clearly defined. The trouble starts when the husband, in glancing over a newspaper, reads an article concerning a morocco box in which this old some keeps the missives and which he carries with him at all times. Calling his wife, the husband shows her the article which realizes that her letters must be included in the contents of the box. Meanwhile her sister, who, during her school-days had also become infatuated with this man, is celebrating with the private secretary to this ancient "sheik" to whom she has just become engaged. The husband and wife call on them and while there meet the "sheik" who remembering the wife and the fiancée immediately starts the "if you don't meet me at midnight, I'll show the letters" line. The usual complications ensue ending in the murder of the "rake" by an unknown whose identity is not divulged until the last minute.

Shirley Mason as the fiancée and John Miljan as the "rake" do mighty fine in the acting and do it well. William Irving and Gordon Edwards as husband and fiancée respectively haven't much to do but handle their roles capably. Alma Francis as the wife is adequate.

Altogether a pleasing picture of its type which ought to go over in the right theatres.

THEME. Mystery melodrama revolving around the efforts of a wife and fiancée to recover letters written to a 'man about town.' His murder and the denunciation of the finish furnish the thrills.

PRODUCTION HIGHLIGHTS. The interiors. The acting of Shirley Mason and John Miljan. The romantic element. The mysterious shooting of the old rogue and the suspense attending the identity of the murderer. The exciting climax in which the murderers identity is revealed. The reunion of the two couples at the end.

DIRECTION. Has come well with old material. Holds the attention due to the action which doesn't drag. Has kept down footage more of which would have detracted from light story. Has handled mystery element introduced in closing reels in a creditable manner.

EXPLOITATION ANGLES. Advertise free admission to all couples who present their love letters at the box office. Use tear-off cards reading—Will she read your love letters—Will he etc. Play up mystery element which is strong in closing reels. Play up star who is popular with most audiences.

SUMMARY. While the plot isn't new it has been given a good production and the mystery element introduced will make for suspense. Good picture for second run and small town houses.

THE CAST
Evelyn Jefferson ........... Shirley Mason
Jimmy Stanton .......... Jula Crossland
Julia Crossland .......... Thomas Chadwick
Don Crossland .......... John Miljan

SYNOPSIS. Married woman and engaged girl who is her sister seek to recover letters written, years back, to a 'man about town' which he is holding in a morocco box, before the husband and fiancée of years of their mutual sweetheart. They meet him through the fiancée who is his private secretary. He demands that the wife meet him at his home if she wants the letters but she, afraid to go, prevails upon the sister. While the sister is at his home a woman, whom he had cast off, enters and threatens his life with a revolver which his butler takes from her. The fiancée slips out in the confusion and returns home having failed to get the letters. The 'rake' is murdered by the husband and suspicion falls on the private secretary because of his having taken the box containing the letters, but it transpires that the real murderer is the brother of the woman the "rake" had discarded. So all ends well.
Beau Brummel
(Warner Brothers—Ten Reels)
(Reviewed by Frank Elliot)

WHEN the well-known “Best Fifty-Two” of 1924 is made up, “Beau Brummel” should be well up toward the top in the list. Here is a master production that takes rank with “Searsamouche,” “A Woman of Paris” and other similar offerings that have starred the season’s Hit Parade. First of all, “Beau Brummel” is a personal triumph for John Barrymore who gives his best to the interpretation of a role for which he is eminently fitted and which he paints on the screen in a colorful, faithful and absorbing manner. The character of George Bryan Brummel gives the star transitions equally as great as those in “Dr. Jekyll and Mr. Hyde,” inasmuch as the plot takes the most famous dandy of his time from the days of his youthful escapades when he won the friendship of the Prince of Wales up to his death in the hospital of the Bon Sauveur, France. Mr. Barrymore’s acting is one of the finest things the silent art has ever had to offer and the picture public.

As a production, “Beau Brummel” leaves little to be desired. It is one of those rare pictures which has every element demanded by the most seasoned playboy fan. It is an adaptation of the Clyde Fitch play which Richard Mansfield immortalized on the stage. In its screen version it becomes a work of surpassing beauty from every viewpoint. The settings are magnificent, correct in every detail and strikingly lighted. The period in which the play is laid provides opportunity for lavish and colorful costumes and the producers have gone the limit on this part of the picture. The scenery is clever and the acting so effective that the audience is swept up in the story. The transition from court and palace to Calais with the waterfront of the old French town wonderfully reproduced, are sets that must have dug deep into the money bags.

THEME. Setting forth the dramatic romance and adventure of England’s noted dandy, George Bryan Brummel, and depicting his life from youthful splendor to ravaging madness and death in a prison almshouse.

PRODUCTION HIGHLIGHTS. The superb characteriza- tion by John Barrymore, Willard Louis’ work as the Prince of Wales. The very fine supporting cast.

DIRECTION. A masterful work from every viewpoint. Has made a picture rich in details, with many little touches that mean such big things. Has inspired his players to live their parts.

EXPLOITATION ANGLES. Play up the name of John Barrymore and the other notable stars. Put over a window display in your leading men’s fashion store depicting the “Beau Brummel” of yesteryear and today. Tell the folks this is the play Richard Mansfield made famous. Make your ads dignified and don’t be afraid to promise your patrons a real treat.

DRAWING POWER. Another sure-fire office success suitable for the highest class theatres — and all others.

SUMMARY. Real enjoyment, real entertainment, are furnished in this picture, which is without doubt one of the finest things of the season in the motion picture public.

THE CAST

George Bryan Brummel — John Barrymore
Lady Margery Alvanley — Mary Astor
George, Prince of Wales — Willard Louis
Duchess of York — Alec B. Francis
Mortimer — Lady Hestor Stanhope
Lord Alvanley — William Humphreys
Lord Stanhope — Lord Byron
Lady Manly — Claire de Lorez
Calvania — Desdomond Wetham
Mr. Wetham — Mrs. Berghere
Mme. Berghere — Mme. Berghere

Adapted for the screen by Dorothy Fairnum from the stage play by Clyde Fitch. Directed by Harry Beaumont.

SYNOPSIS. Forced to abandon his sweetheart, Lady Margery, to a loveless marriage with Lord Alvanley, George Bryan Brummel, decides to become a Beau and forget his sorrows by leading a merry “hell-bound" life. He wins the friendship of the Prince of Wales and becomes England’s first fashion leader. His friends cause a split between the Beau and the Prince and he leaves for France to escape creditors and jail. Poverty enters. The Beau becomes a pasty of his past splendor and dies in an almshouse, deserted by all but his faithful valet, Mortimer.

Floodgates
(Lowell-Blazed Trail Productions—6500 Feet)
(Reviewed by Laurence Reid)

A likely melodrama of conflict in a lumber camp — exposed in this offering which is generally authoritative in its background — the locale being the Adirondacks. The author, I. Case Russell, has based her theme upon the war between capital and labor, employing as the central characters, a rugged man of the soil, his treasured wife (nurtured through being compelled to eke out a livelihood in the woods), a capitalist desiring of gaining the land of the lumbermen in order to sell it at a profit to big interests, and the necessary figures of romance — one of whom is the honest foreman’s sister and the other the nephew of the capitalist.

There is no pause in getting into action here. We are presented with the wife selling a strip of land, unknown to her husband. The latter, meanwhile victimized by his employer, is the innocent tool in the land deals. Having the confidence of the nates it is easy for him to persuade them to sell. However, suspicion arises — and he is accused of having double-crossed them. He has to meet the punishment with a particularly vindictive character to prove that he has their interests at heart. The story measures sharp action and no small amount of suspense. The nephew arouses the foreman’s comity for accidentally crippling his little daughter. He is ordered to stay away or be shot.

The picture reaches its climax easily with the central figures playing their parts with fine naturalness, particularly John Lowell, Evangeline Russell, Jane Thomas, William Calhoun and F. Serrano Keating. And this climax gives rich expression to the title — as the foreman thoroughly centered over the turn of events, decides to smash the unscrupulous mill-owner by wrecking the dam. It is dynamited and the rushing waters engulf everything in their path — even taking away the capitalist’s home. For the purpose of adding an extra thrill, the foreman’s little daughter is imprisoned there, undergoing an operation. There is a timely rescue and it carries a big punch.

THEME. Melodrama of lumber camp — with conflict revolving around employees and mill-owner — the latter scheming to buy up their land. He is duly punished.

PRODUCTION HIGHLIGHTS. The excellent atmosphere — the backgrounds being authentic. The naturalness of John Lowell, and the good work by Evangeline Russell, Jane Thomas, William Calhoun. The climax when dam bursts. The rescues.

DIRECTION. Has developed plot naturally, establishing conflict and characters so that interest is held. Builds to a most thrilling climax. Might have eliminated comedy relief.

EXPLOITATION ANGLES. Mention that this is a third of open spaces. Feature the climax which is vivid and packed with a real punch. Bill it as vivid story of lumber camp.

DRAWING POWER. Should interest audiences wherever shown.

SUMMARY. While this theme is familiar, the action is packed with melodramatic incident and the suspense is always ahead. Carries a most thrilling climax — which is the real thing. A splendid picture of its kind — correct in atmosphere and played in natural manner.

THE CAST

Dave Trask — John Lowell
His Sister, Ruth Trask — Evangeline Russell
His Wife, Alice — Jane Thomas
His little Daughter, Peggy — Iva Ward
Levi, the Foreman — William Calhoun
His Nephew, Tom Bassett — F. Serrano Keating
L. ree, Bassett’s Secretary — William Cavanaugh
"Sliver" Ohlman — J. Nelson Bratt
His Mother — Anne O’Hara
Dr. Jan Vedos — Homer Lind
A Specialist — Fred Tilden
O’Brien — Fred Hadley

SYNOPSIS. Foreman of lumber-mill is used by mill owner to persuade the landowners to sell their property. He is ignorant of fact that mill owner is determined to profit by them. When accused of being dishonest he fights to prove himself. He is aroused, he seeks to break the mill owner. He dynamites the dam flooding the land and sweeping away the capitalist’s home. Is reconciled to mill owner’s nephew who has developed romance with his sister — the nephew being instrumental in helping to restore the child to health.
Nellie, the Beautiful Cloak Model
(Goldwyn-Cosmopolitan—Seven Reels)
(Reviewed by Frank Elliot)

YOU have been clamoring for something new under the sun. Well, here it is. One of Owen Davis’ old melodramas that delighted the gallery gods of yesteryear and which as a stage play may have been quite ridiculous, has been made into a thoroughly entertaining picture with many points of appeal—drama, melodrama, comedy, pathos and in the seventh reel a thrill.

"Nellie" has been thoroughly modernized. The action flows along against the background of Fifth Avenue traffic jams, of style ateliers that will delight the women for here are shown stunning gowns on good class—voulez-vous?—voulez-vous? models of real class—voulez-vous?—voulez-vous? Really nicely staged, of the swift moving elevated, of New York of today. The picture has thrills, you bet, that is what it was made for. There is an excellent fire scene, an auto crash, some good old fashioned slugging contests, a kidnapping and then the supreme movement, the railroad scene in which Nellie is saved by less than a hair breadth.

It is all here, the stuff your dad raved about and which you will enjoy twice as much in its screen form. And the cast is one of the highlights. It is decidedly

THEME. A honest-to-goodness old fashioned Owen Davis "meller" dealing with the romance and thrilling adventures of Nellie, the cloak model.

PRODUCTION HIGHLIGHTS. The fire in the style salon. The fight between Cody and Lowe. The scene showing the elevated bearing down upon the girl. The excellentlycontributed by Raymond Griffith and Mae Busch. Claire Windsor's work as Nellie. The good cast.

DIRECTION. Has taken a 10-20-30 of other days and made a good picture out of it. Has built real thrills into every reel. Has been fortunate in having an excellent cast with which to work and Emmett Flynn makes them all work. Has put the old railroad scene over with a bang and brought the whole to a close with a novel finish.

EXPLOITATION ANGLES. You’ve got a great chance to put over a spring style promenade with your local department store. Arrange to have live models exhibit gowns on your stage and the store will come through with window space and publicity. This is your one best bet so center all your efforts on it. Tie up with several smaller stores featuring women’s styles by getting displays of the photos.

DRAWING POWER. Play up the stars and use the word “Nellie,” big and the rest of title small, and if properly exploited, this one should get any house business.

SUMMARY. If more of the old mellers were put on in this style in which this one has been produced we wouldn’t be surprised if “Nellie" set a new vague in pictures. The feature is thoroughly high class in every respect, has a fine cast, is elaborately mounted and possesses real entertainment from beginning to end. Real folks will like it.

THE CAST

Nellie
(At 5 years old)
Claire Windsor

Jack Carroll
Betty Ann Hile

Polly Low
Edmond Lowe

Shorty Burchell
Mae Busch

Walter Peck
Raymond Griffith

Thomas Lipton
Lew Cody

Robert Horton
Hobart Bosworth

Nita
Lilyan Tashman

Mrs. Horton
Dorothy Cummings

Blizzard Dugan
Will Walling

Miss Drake
Mayne Wilson

Mosely
William Orlomand

Gangster
Arthur Houseman


SYNOPSIS. Taken away by Thomas Lipton to avoid further cruelties at the hands of her father, Nellie Horton, daughter of a man whose fortune has been saved by Lipton, grows up in poverty as the supposed daughter of the latter her benefactor becomes ill. Nellie gets a job in a model in a shop run by her mother’s dissolute nephew. The rest of the action deals with a romance with a man who seeks to destroy her, so that he will get the Horton fortune and the final rescue from the wheels of the elevated by the hero and her reunion with her mother.

Damaged Hearts
(F. B. O.—6154 Feet)
(Reviewed by L. C. Moen)

THERE is perhaps no more romantic spot on this continent than the Florida Everglades. Something in the very name calls up visions of adventure and mystery and thrill. With the strong way of saying that "Damaged Hearts" has its action centering in and about the Everglades and was actually taken in that region.

As a result, "Damaged Hearts" is as interesting, pictorially, as anything seen in some time. Sinuous, swampy rivers, overhung by a closely twisted maze of tropical foliage, and mysterious forests where the sun never penetrates, provide an appropriate and enthralling background of rare beauty.

Not so much can be said for the story. It is one of those made to measure affairs, where the long arm of coincidence reaches in at appropriate intervals to tangle or untangle the affairs of the characters. It bears the name of Basil King, and aside from the creaking plot mechanics, carries the theme that hate is destructive and that only love can open the heart to happiness.

This theme is developed through a man who, as an orphaned child, is separated from his sister. She is adopted by rich people and dies. As a result, he becomes embittered against the whole world, and swears revenge. The opportunity presents itself when he holds up the son of the family that adopted his sister. This man is accompanied by his wife, so to square matters, he kidnaps the wife and takes her to his cabin, where he puts her to work.

The crowning improbability, and one which it seems might be eliminated, even at this late date, is the recognition of the heroine in a airplane photo, taken from several thousand feet in the air.

For those who do not insist on too much probability, there is good entertainment here.

THEME. The regeneration of a twisted soul, warped by hate, through a woman’s love, against the background of the Florida Everglades.

PRODUCTION HIGHLIGHTS. The airplane shots of the Everglades. The scenic beauty of the backgrounds. The underwater fight. The storm. The work of Miss Mullen. Eugene Strong’s vigorous portrayal of the man. The good chances for mystery and atmosphere.

DIRECTION. Acceptable, and T. Hayes Hunter has probably done the best that could be expected with the material.

EXPLOITATION ANGLES. Play up Basil King as the author of “Earthbound” and bring out fact that this picture is by the same director. Play up the title conspicuously, together with the theme. Heart shaped heralds. Perhaps a screening for your local clergymen on the strength of the theme. Play up the Everglades settings.

DRAWING POWER. Should do a satisfactory business, properly exploited.

SUMMARY. A somewhat melodramatic story, well cast for the most part, and with a powerful theme, but rather improbable in spots.

THE CAST

The Mother
Mary Carr

David (The Boy)
Eugene Strong

David (The Man)
Helen Rowland

The Girl
Tyrene Power

Sandy
Celia Stevens

Hugh Winfield
Jean Armour

The Innkeeper
Thomas Gillen

His Wife
Edmund Breese

Florida "Cracker"
Effie Shannon

Mrs. Lancham
Rolinda Bainbridge

Edwina Winfield
Florence Billings

The Man
Charles DeForrest

Jim Porter
Brian Danley

A Pilgrim Picture. Directed by T. Hayes Hunter. Story by Basil King. Adapted by Barbara Kent. Photographed by A. Scholtz.

SYNOPSIS. A man embittered against the world, buries himself in the Everglades. Later, he revenges himself by kidnapping the wife of the man he hates. They grow to love each other, but when she hears that her husband is suspected of her murder, she returns, to find another woman in his arms. The husband goes out to kill the man, but she warns him. The finish is laid under the water, where the man is searching for buried treasure. The husband is accidentally killed, and all ends happily.
Frazier Lead in "Men."  

Robert W. Frazier, screen and stage leading man, has been chosen for the chief masculine role in Dimitri Buchowetzki's first American-made screen production "Men," starring Pola Negri.

Jacqueline Logan will be co-starred in the film with Adam Roque in "Code of the Sea," for Paramount, an original screen story by Byron Morgan directed by Victor Fleming. Bertram Millhouse writes the screen play and Lucien Hubbard is production editor.

Sam Wood has completed the filming of "Bluff" co-starring Agnes Ayres and Antonio Moreno and is now engaged in editing and titling his latest Paramount picture.

Madge Tynore has been selected to prepare the screen play of "The Wildcat," the Spanish opera by Manuel Penella which George Melford will produce in the near future for Paramount. Antonio Moreno is one of the featured players selected.

"The Fighting Coward" has been chosen as the final title for James Cruze's latest Paramount picture adapted from Booth Tarkington's "Magnolia" and produced under the author's title. Featured in the cast are Ernest Torrence, Mary Astor, Colleen Moore, Noah Beery and Phyllis Haver. Walter Woods wrote the screen play from the stage drama.

Dorothy Mackaill has been selected by Frank E. Woods to head the cast of the feature, as yet untitled, which he has just started to produce at the Pickford-Fairbanks Studios for Hodkinson release.

"Butterfly" for Vali.

Clarence L. Brown is preparing another Universal Jewel, "Butterfly," starring Miss Valli. The film story was taken from the novel of the same name by Kathleen Norris.

Irving Cummings has begun direction of "When Johnny Comes Marching Home," a Gerald Beaumont racing story, Universal feature, while Herbert Blaché is at work under Herbert Blaché in "High Speed," another Universal feature.


Eddie Cline, director of Harold Bell Wright's "When a Man's a Man," has been chosen by Sol Lesser to direct the next Wright feature for Principal Pictures.

"Hello Frisco," one reel comedy made in San Francisco at the time of the Wampus Ball, by the Sam Sommerville unit of Universal City is receiving its final touches from the editing department. Sommerville and Nedly Edwards, who head another one reel comedy company at Universal City, are working on new vehicles.

"The Inheritors" Universal-Jewel starring Mary Philbin, and directed by King Baggott, is the film version of a Universal City stage play, written by J. A. R. Wylie for "Good Housekeeping Magazine." Films Night Scenes.

Frank Lloyd's first National Picture version of Salustius' "The Sea Hawk" has presented a number of gigantic production obstacles but it is stated that the most difficult of all obstacles was overcome last week in the filming of night scenes showing the battle between the gigantic English frigate and the Moorish galley.

Two production units begin work at the Warner Brothers west coast unit on March 10 "How to Educate a Wife," and "Babbit." The first is from the pen of Elinor Glyn, and will be directed by Monte Bell. "Babbit" is from the novel by Sinclair Lewis, Willard Louis has been chosen for the title role and Harry Beaumont will direct.

Final scenes of Emory Johnson's fifth production for Film Booking Offices were filmed in San Francisco and tentatively called "Swords and Powshares," Mary Carr, as the mother, and Johanie Walker, as the son, are co-starring.

F. B. O. stars and athletically inclined executives have gone in for baseball and marshaled by General Manager B. P. (Barnie) Fineman, they gather every Sabbath at the ball park of Los Angeles Baseball club, where, under the direction of Harry Williams, president of the Pacific Coast League, they cavort. Among those who play, besides Messrs. Fineman and Williams, are Warner Baxter, Ralph Lewis, Pan Berman, Lester Blankfield, Hy Dods, John Saimpolis, Walter Green, Al Green and many others.

Production activities at the F. B. O. studios were augmented by the Hunt Stromberg unit producing "The Black Mask," starring Harry and Ruth Roland in an untitled society drama directed by Ted Browning.

Christie Completes Cast.

With the signing of Tully Marshall the first Christie feature will go into immediate production with Dorothy Devore heading the cast and Walter Hiers playing opposite her. Scott Sidney, with Jimmie Cemen as his assistant, will assume the directorial responsibilities of the new Christie feature.

Ernst Laemmle, nephew of Carl Laemmle, president of Universal Pictures Corporation, has been given his first picture to direct a two reel western, starring Pete Morrison.

Ricardo Cortez, Paramount's young Spanish actor, just finished in Sam Wood's "The Next Corner," and was immediately chosen by Cecil B. De Mille for an important role in a sequence in the latter part of "Triumph."

After finishing support of Corinne Griffith and Conway Tearle in "Lilies of the Field," Myrlie Stedman has been signed to interpret the role of Frank Mayo's sister in Harry O. Hoyt's production of "The Woman on the Jury," which stars Sylvia Drearmer, and which is now in production at First National Studios.

Whitman Bennett is making "Virtuous Liars," the first of a series of society melodramas, in which Edith Allen, of "Scaramouche" plays the leading emotional role. Other members of the cast selected by Mr. Bennett for this first production were David Powell, Naomi Childers, Dagmar Godowsky, Burr McIntosh, Maurice Costello and Ralph Kellard.

William Nigh is now making two one reel specials at the Whitman Bennett Studio in Yonkers.

Final scenes were shot this week on "In Fast Company," being made by director James Horne, starring Richard Talmadge in his third Carlos Production for Truant Film Corporation.

Production has begun on "Stam-peding the Truth," Universal two-reel Western, starring Pete Morrison and directed by Ernst Laemmle.

Laura La Plante has started her third starring vehicle at Universal City, an adaptation by Hugh Hoffman of a magazine story by Sophie Kerr, tentatively titled "Relativity," Robert Carey will direct.

Cesare Gravina, character actor, has been selected by Universal to play the role of an Italian music master in "The Fiddler's Doll," now in production at Universal City under the direction of Edward Laemmle.

Mary Philbin, whose first starring vehicle for Universal, "Fools Highway" had its premiere at the Riviera Theatre this week.
Seattle

Herman Wobber, Western district manager of the Famous Players-Lasky exchanges, spent a number of days here last week at Manager George P. Endert's office, having come to this city on a regular tour of his territory on this Coast. During the time Mr. Wobber was in this city, he and Mr. Endert attended a meeting of the Northwest State Better Films Association, and Mr. Endert addressed the body on the relationship of the local exhibitor and public in regard to the production of a better class of pictures. Al Champagne, traveling auditor for the Selznick Corporation, spent a number of days here last week at Manager W. E. A. Eust's exchange. He is covering all the Selznick exchanges, working out from the Eastern Coast, and from here he was scheduled to proceed to Oregon and the California cities. E. A. Lamb and Lloyd Lamb, salesmen from the local office, have just returned after a number of weeks spent in the Eastern and Western Washington and Northern Oregon districts.

R. C. Hill, manager of the Hodgkinson office, has again assumed his duties following a brief sojourn in San Francisco. His return will be greatly appreciated by exhibitors in Washington and Oregon districts. During the time Mr. Hill was here, George H. DuMond, special representative of the letter brother organization from New York City, left here last week for Denver, where he expects to remain for a number of weeks. The picture changes, the number of exchange tickets sold, and returning to the East. He came to this city about six weeks ago, and has been in this territory in an effort to increase the business and returning to the East. He came to this city about six weeks ago, and has been in this territory in an effort to increase the business.

Announcements made public this month by Ed. J. Myrick, former assistant general manager of the Jensen-VonHerkberg circuit, were to the effect that Mr. Myrick will begin construction within a few weeks on a suburban house in thes Park district in this city. The house will be in suburban houses in the Pacific Northwest.

G. G. Johnson, formerly manager of the Liberty Theatre in Kelso, is now associated with the John Daz theatre enterprises in this city, and will shortly be in charge of the Strand Theatre in that city.

Chicago

H. N. ELLMAN is now in charge of Standard Cinema Corporation's distribution in Chicago territory, and offices are being released under the charge of Miss Florence of the theater management department in the exploitation of Hodkinson pictures.

The run of the Charlie Chaplin feature, "A Woman of Paris," which was originally scheduled for six weeks at the Orpheum, has already been extended to seven weeks, and Jones, Linick & Schaefer report that there is a good mail showing, which is continuing now as well. M. W. Sauveur, of Alton, has taken over the Grand Theatre in that city and will conduct it as a high class moving picture house. He also owns the Hippodrome and has just started dismantling the Airline, preparatory to the erection of a two hundred seat, one floor, modern moving picture house on this site.

Albion, Illinois, is to have a new picture house, according to plans being made by Raymond McKibben, of that city.

Both picture houses in Pana, Illinois, and the Palace theatre at Okonim, have been purchased by Harry Tanner, from the Frisina Amusement Company, of Pana.

The Hurley P. Gold Theatre, Inc., will open their new theatre at Lawrenceville, Illinois, on March 17th. It is well equipped and up to date in every particular.

Henry Newell, of the Howard and Delphi theatres, left for California last week, where he expects to remain until some time in April. Mr. Newell was accompanied by his mother and sisters.

Among film executives visiting Chicago last week, were Joseph Schnitzer, vice president and general manager of the Famous Players-Lasky Corporation; Major H. C. S. Thomson, managing director of F. B. O., who stopped off en route to California; Harry Rathener, general sales manager for Sol Lesser, who was here in the interests of "When a Man's a Man," and George West, sales manager for Arrow Film Corporation.

District Manager R. C. Seery, of First National, is vacationing at his home in Mississippi with his family. Needless to say, Mr. Seery is spending the daylight hours on the celebrated links at this resort.

S. S. Flagg, formerly connected with Educational, has succeeded Wallace Mayer as booker at Celebrated Player Chicago headquarters.

The recent inspection of motion picture theatres by the City Health Department, has brought to light, according to these officials, a number of minor violations of health ordinances and about fifty theatres are expected to have their licenses revoked or getting their 1924 licenses. In the majority of cases, however, the matters have been adjusted and the licences issued.

Harry Himes has been appointed manager of the Dearborn theatre. He was formerly connected with the Windsor.

Will Baker is now covering country territory for Hodkinson. He formerly worked for Divisional Manager Cecil Maberry when the latter was in charge of Goldwyn. Mr. Maberry is now to take a trip and before returning to Chicago headquarters, will visit Omaha, St. Louis and other central west centers.

Dave Dubin and William Hershberg left for Hot Springs, Arkansas, Saturday night and expects to remain at this noted winter resort for ten days or two weeks.

Jack Wolfberg and Theodore Stover have been added to the sales staff of Universal's Chicago exchange. Formerly with Paramount and Mr. Stover has recently been working for United Artists. Mr. Wolfberg will cover city territory and Stover country. Divisional Manager Wolfberg now has two publicity and exploitation men working. It connection with showing of "The Homecoming of Notre Dame" they are Jack Hellenick and Jack Hays.
Barney Rosenthal’s new exchange, the Columbia Pictures Corporation’s boxoffice in the Empress Theatre Building, St. Louis, has opened for business. Nat Steinheiser, Cleveland’s former trade agent, was short subject manager of the local Universal office while Rosenthal was manager, and R. G. Taylor, former assistant manager for Universal here, are associated with Rosenthal in his new venture.

Morris, Ill., is to have a new $60,000 picture theatre designed by John Hanifen, well known Ottawa, Ill., architect. The theatre will be owned and operated by J. D. McKeen of Morris.

L. P. Anderson, mayor of Cardwell, Mo., will start construction soon on a two-storey theatre and it will be leased to a local syndicate interested in motion pictures. The house will cost $50,000 and will be of brick and stone construction.

Proprietors of some of the cheaper priced, picture houses have objected somewhat to the activity of the St. Louis Police Department in selecting their houses for special treatment. There are reports of raids on saloons, rooming houses and cheap hotels having occurred.

Then Chief of Police O’Brien detailed a special squad to watch the cheaper priced motion picture houses on the theory the criminals use the darkened seats of those houses as hiding places, fearing to venture on the streets. Police are stationed at the entrances of the movie to make arrests as suspects enter or depart.

J. Dowell, owner of picture houses in Eldon and Versailles, Mo., has leased the Tipton and Bunceton, Mo., theatres of Mr. and Mrs. J. Peters. No change in policy is contemplated for the present.

Theodore Coleman is now in complete control of the picture exhibition business in Mount Carmel, Ill. He has just concluded a deal whereby he adds the Palace theatre to his string, which includes the Gem and American. The Palace is owned by Ben Long.

Joe Wade of Griggsville, Ill., has taken over the Star theatre of that city.

Mrs. Robert C. Cluster has returned from a visit to Tennessee where her two sons are attending Columbia Military Academy.

Harry Lover of Springfield, Ill., is back from an interesting trip to New York City.

Sam Steinberg has sold the Famous theatre, St. Louis, to A. Stivack. The new owner took charge February 25. Steinberg has purchased a hotel at Sixth and Morgan Street and has retired permanently from the motion picture business.

Frank Horwich has succeeded J. Schwartz as the manager of the Palace theatre on Franklin Avenue, St. Louis.

Gus Kerasatos, owner of the Strand theatre, Springfield, Ill., attended a wedding celebration for his nephew held in Chicago last week.

St. Louis filmdom was grieved to hear of the serious illness of the father of W. A. Boyd, owner of the Star theatre, Louisiana, Mo. The elder Boyd suffered a paralytic stroke and is reported. His condition is critical.

C. E. Lilly, owner-manager of the Star theatre at Hannibal, Mo., is confined to his home by an attack of pneumonia. Until the crisis is passed his condition will be serious.

Earl Dennison of Los Angeles, Cal., special representative of the Film Guild, on the department of Paramount Pictures visited the Famous Players Lasky exchange during the past week.

R. W. Gebhardt who worked for Pathé in St. Louis seven years ago when the late Eddie Dustin, was the manager for that company, has returned to the Mound City as special representative for Chronicles of America. He has charge of the Southern Division of Pathé.

Wallace Akin, salesman for Enterprise Distributing Corporation has resigned. He is said to be considering offers from two exchanges and will announce his new plans shortly.

Clyde McKeen of the Educational Department of Fox visited the Arkansas territory the past week.

Out-of-town exhibitors seen along Picture Row during the past week included: Mrs. L. W. Rodgers of Populr Bluff and Cairo, Ill.; Tom Reed, DuQuoin, Ill.; George Newsome, Mont Vernon; Jimmy Clayton, West Frankfort, Ill.; Leo Keiler of Paducah, Ky., who stopped off on route to California; Senator John Reese of Wellington, Mo.; Harry Tuttle, Desloge, Mo.; Harry Bollinger, Elwins, Mo.; Jim Reilly, Alton, Ill.; E. C. Franklin, Carlisle; J. Savage, Alton, H.; Henry Emming, Newton, Ill.; Mrs. Curly B. Gould, Lawrenceville, Ill.; George Smith, Lawrenceville, Ill.; William Goldman, owner-manager of the Kings theatre has returned from New York City. Bill is working on the final arrangements for the construction of his new $1,000,000 St. Louis theatre to be erected at Grand boulevard and Morgan street. As announced it will become the St. Louis first-run house for the Goldwyn-Cosmopolitan productions.

O. SMITH, who has been managing the Majestic theatre in Akron, died last week, after a very brief illness.

J. Ruloff, manager of the Strand theatre, Toledo, has completed his few days to pay the exchanges a personal visit during the past week.

John of the Dreamland theatre, Elyria, made a personal appearance around the Film Exchange Bldg, last week, buying, booking and logging.

H. A. Hardie has been appointed manager of the Alhambra theatre, Canton, Ohio. Prentice owns the house, and has been managing it himself for the past two months, ever since the death of former manager A. G. Hugunin.

R. C. Steuve, of the Orpheum theatre, Canton, is back from a four weeks’ trip to Bermuda. A delegation of friends went down to New York to meet him.

George Moore, of Bucyrus and Bellevue, came in to call on his exchange manager friends last Friday, and to arrange booking dates.

A contract has been let by the Ohio Amusement Company of Cleveland to complete the theatre started at 3120 West 25th St. Other interests have not been completed.

H. A. Bandy, First National division manager, is on a two weeks’ business trip to the southern points.

Anne Gaton, secretary to H. A. Bandy, First National division manager, sprained her ankle playing basket ball the other evening.

Gregory Voge, assistant booker for First National exchange, has been appointed assistant booker for Ohio Educational Exchange. He succeeds Jim Mooney, who now handles the booking for the local Hodkinson exchange. Voge’s resignation as First National assistant booker made way for the appointment of Edward Catlin to the post. Catlin has been advanced from the interior department. George Hoover has been made assistant shipper in the First National exchange, replacing the one who was broadcasted around the exchange that Yoder is tall, good looking, and unmarried!

Harry Ratner, of Principal Pictures, and personal representative of Sol Lesser, has been in town during the past week, making his headquarters in the local First National exchange.

L. J. Selnick was in Cleveland over the last week-end. Mr. Selnick used to live in Cleveland at one time. Many of his brothers and sister still live here. And they held a family reunion at the home of Mr. and Mrs. Maurice Saifer. Mr. Saifer is manager of the Cleveland office United Artists, Mrs. Saifer is a sister of L. J.

Cleveland exchanges closed earlier on Washington’s birthday that is, they closed for official business. Several of them, however, attended the film man’s party that evening, and worked up an added degree of picture enthusiasm.

Born, to Mr. and Mrs. Maurice A. Lebscherger, Jr., on Monday, February 18th, a son, Maurice A. Lebscherger, Jr. Lebscherger is manager of the Cleveland exchange of the Standard Film Service Company.

H. M. Fink, of the Goldwyn sales force, turned turtle in his car while driving from Mansfield one day last week. Fink is suffering with his side which was severely bruised. The car was bruised on all sides, however.

Ira Cohen, special representative for Fox, spent a few days in town, visiting with local exchange manager Frank Drew. From Cleveland, Cohen went to Detroit.

Billy Exton of the Tom Corbett group has resigned as advertising publicity man for one of the Ohio "Saramouche" companies, to join the press department of the Sells-Floto circus.

Mrs. O. J. Gurwell, of the American Motion Pictures Company, visited Toledo during the past week. Among other things, Mrs. Gurwell arranged to place American Motion Pictures in the Soldiers’ Home in Toledo.

Carol Slavin, who wielded the power of a veteran, having been in the local film offices for the past six years without an intermission, has set April 13th as her wedding day. Her many film friends started the social ball rolling last week with a miscellaneous shower, held at the home of Mr. and Mrs. Richard Deutch, Dick Deutch belongs to the local Select family. The shower was a great success socially and Carol has many beautiful gifts with which to remember her film days.

Alyce Mills, who has just returned from the coast where she appeared in a number of features.
The film salesman employed in the various exchanges in Albany met the past week and perfected a temporary organization which will be made permanent on March 1, at a luncheon at Wright's restaurant in Albany. There were the twenty represented at the first meeting. James Rose, of the Pathe exchange, was made temporary president, with Dave Lake, of the Paramount exchange as treasurer, and Sam Hochstum, of Associated Exhibitors as secretary. A committee of two, consisting of C. R. Hallinan, and Victor Bendell, of Universal, was named to arrange for semi-monthly luncheons. Another committee will suggest a suitable emblem. The new organization will affiliate with similar clubs in New York, Cleveland and Philadelphia. Among those present at the meeting were Mr. Rose, and Mr. Hochstum, Nat Marcus, Amos Leonard, Barney Frank, Roy Smith, Arthur Goldsmid, Hollbrook Bissell, Dave Levy, Victor Bendell, David Lake and Mr. Silver.

Sam Berman, secretary of the M. P. T. O., of New York, was also at the State Capitol last week.

C. H. Moyer, of Herkimer, and Mr. and Mrs. A. E. Milligan of Schuyerville, were among the exhibitors.

Ira Cohen, special representative for Fox, dropped in town last Monday and Tuesday, on his way to Buffalo.

There is royal welcome waiting in Albany for Miss Marie Wheeler, former manager of the Merit exchange, who is now acting as personal representative for I. E. Chadwick. Miss Wheeler left here about three weeks ago, and has been working in Buffalo during that time. She is now due back in Albany and the film folk are planning a big reception.

Sam Suckno and Harry Heilman, well known Albany exhibitors, have recovered from their recent illness and are once more back on the job.

Jimmy Rose, premier salesman of the Pathe exchange, has the distinction, but does not say that he enjoys it particularly, of never having had a vacation.

Robert Bendell, manager for Selznick in Albany, has been laid up for a few days with an infected foot.

Members of the Albany Film Board of Trade turned out 100 per cent last Monday when Mr. Phillips, executive secretary of the New York Film Board came here and gave a twenty-minute talk.

Maurice Chase, who was in Albany, for two or three weeks at the Universal exchange, is now in town, and according to reports has left the Universal.

Jacob E. Tarches, part owner of the Leland theatre in Albany and Stephen E. Boischair, house organist, have incorporated a sheet music publishing company, which takes the name of the theatre. The company starts off with a capitalization of $25,000.

About $3,000 is being spent in retouching the Universal exchange in Albany to the end that it will be a new office. A force of carpenters is busily engaged in remodeling the place.

Mr. Stone, former owner of the Rialto, in Schenectady, and Morris Silverman, owner of two houses in the same city, have just leased a new theatre in the northern part of New Jersey and will equip the same. Mr. Stone will leave Schenectady and handle the new house.

Manager William Shirley of the Parish theatres of Schenectady, was in New York during the week and arranged its first anniversary during the past week. The house was opened a year ago on Washington's Birthday.

Maurice Osgood, of Potsdam, has bought the Star theatre in Norwood of William Gregg, paying $15,000 for the house. The theatre was only recently built and it was Mr. Gregg's original intention to run the house himself, but this was found impossible because of poor health.

Over 300 children in Watertown, N. Y., last Saturday attended the first five cent picture ever shown at the Strand theatre in that city.

The selection of Jack Bendell as president of the Albany Film Board of Trade has brought about many complimentary letters and phone calls from both exchanges and exhibitors. Mr. Bendell is one of the most popular exchange managers in this part of the state.

David Summers, who has been with the home office for the last few years, is now a student at the local Fox exchange for the usual three months' period.

R. V. Erk, of Ilion, was in Schenectady the past week, and discussed with his local manager, Frank Breymaier, a proposition to secure the Van Culer for coming shows, the capacity of the Barelly being regarded as too small for expected audiences.

Dane Moines

Des Moines

FIRE did considerable damage to the Opera House at Ayreshire, owned by C. H. Cookingham. Damage was especially done to the operating booth and probably a couple thousand dollars worth of equipment was destroyed. Mr. Cookingham, who also operates theatres at Ballard and Lorenz, said that the remodeling of the Opera House at Ayreshire would be undertaken in the near future. The fire occurred on February 18.

The first of March saw the Des Moines Educational Film Exchange moved into spacious new quarters of the former offices of the Des Moines film exchange buildings, and are much larger than the rooms occupied before. Educational, running the full length of the lower half of the building.

A. W. Kahn, manager of the Educational Film exchange, was chosen to retain his position as head of the exchange which at the same time takes over the entire material distribution of the Premier Picture exchanges. Mr. Schwartz, previously handling state right pictures in Iowa, will be the manager of the Premier Picture exchange. W. O. Galloway, who held the cashier's position, is transferred to the bookkeeping department of Educational. He previously was bookkeeper of the Oma branch. Miss Olie Reese is added to the staff of the Educational exchange in the capacity of bookkeeper.

Understanding in the way of equipment in the new exchange headquarters will be of steel, forty-eight feet long, steel shelving, etc. The Des Moines Film Exchange Building, in which is also the Universal Film exchange on the upper floor, is of fireproof construction.

The Iowa Theatre Equipment company a week ago moved into the Des Moines Film Exchange Building from 518 Third street, occupying offices parallel with those of the Educational Film exchange. Lester Phillips, manager of Iowa Theatre Equipment company, made a trip to Minneapolis where he secured the stage settings for a miniature theatre. In screening pictures in this model theatre, Phillips will cooperate with the film exchanges.

Robert C. Bruce, producer of Burlesque Outdoor Dramas and Wilderness Tales, spent a day with A. W. Kahn, manager of the Educational exchange in Des Moines.

H. V. Jarnagin has sold his interest in the Strand Theatre at Leon and purchased the Idle Hour and News theatres at Tama.

G. W. Wagman has taken over the Lyric Theatre at Boone. He was formerly manager of the Princess Theatre at Montezuma.

Nate Chapman has just returned from Florida where he went for a month or so in search of better health. He has not fully recovered from his illness but was in Des Moines to make the round of the exchanges last week.

A big snow storm and then another one on top of it tied up automobile traffic on Iowa roads and salesmen have had difficulty in making their territory. Famous Players salesmen all got in this week, however, bringing in reports of good business.

Auditor Denman of A. H. Blank Theatre Enterprises, made a weekend visit to Omaha and Council Bluffs.

Albany

Robert Bendell, President of Albany Film Board of Trade.

Miss Marie Wheeler, personal representative of J. H. Chadwick with headquarters in Buffalo.
Central Penn.

PETER MAGARO, managing director and owner of the New Regent Picture Theatre, Harrisburg, was among the exhibitors from Central Pennsylvania who attended the testimonial dinner tendered to Dr. H. J. Schad, of Reading, president of the Motion Picture Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, in the ball room of the Hotel Ritz, in Philadelphia, on the evening of February 25. The affair was given by the M. P. T. O. Architect's estimates indicate that the new half-million dollar hotel and picture theatre building being erected by the Higgins Amusement Company in Tamaqua will be completed by November 1, and it is probable that the formal opening to the public will be next Thanksgiving day.

Fifty-five members of the Kiwanis Club of York were guests of Frank E. Barry, manager of the Jackson theatre, in that city, at a recent showing. The Comerford Amusement Company, of Scranton, is reported to be considering the erection of a new picture theatre in West Scranton, a section having a population of 50,000. The park theatre, the principal picture house in that section, is reported to be crowded to capacity every night.

The annual ball of the motion picture operators and stage hands employed by the theatres in Bethle- him was held on the evening of February 21. Two new Powers projection machines have been installed in St. Joseph's auditorium, Mauch Chunk, by Nicholas Powers, manager of the Strand theatre, Doylestown, has been elected manager of the Doylestown Athletic Association for the coming year.

A picture theatre with seating capacity for 1,600, is to be erected in Emaus, Pa., at a cost of $200,000, by the Penn Counties Amusement Company. Work will be started early in the Spring.

MRS. SIDNEY DREW was the guest of honor at the opening of the new Buffalo office of Re-nowned Pictures Corporation. The event was held Thursday evening, February 21, and was a huge success. M. H. Hoffman, vice-president, and Jack Bellman, general sales manager, were both unable to attend because of important business engagements in New York. Mrs. Drew was appearing at the Lafayette Square Theatre in person and attended the opening through the courtesy of Manager Fred M. Shafer. Charlie Bowe, manager of the Frontier theatre, dropped in during the evening. There was dancing and a buffet luncheon. Several managers of exchange and salesmen attached thereto also came in to offer congratulations.

Harry Abbott, Jr., who operated the Garden and Criterion theatres in this town for a spell is now in Rochester as manager of the Corinthian and last week we note that Harry was haled into court to show cause why his license to show bur-lesque in the theatre should not be revoked. The action follows reports of police censors stationed in the theatre. Harry said he welcomed a chance to defend his shows in court.

Work on the new picture theatre being erected in Waterloo, N. Y., is being rushed by John Maize, who expects to have the house ready for the public in a few weeks. Story & Strong of Seneca Falls are finishing the installation of the heating plant this week and the booth has been completed. Decorations are under the direction of Minert Henningsson of Waterloo.

G. K. Rudolph, manager of the Fox exchange, after looking at some of those auto collisions in his products tried to stage one himself and the other day ran his auto into a truck. The truck didn't seem to mind it at all but G. K.'s car did and came out of the battle much bruised.

A large gathering of exhibitors and exchange men attended the opening of the new Unity theatre at Grant street and Military Road, Friday evening, Feb. 29, when J. D. Parmalee opened the doors of his attractive community theatre to an expectant public. The house is on the site of the old Try-It theatre. Stuart Parmalee assisted his dad in the opening ceremonies.

Manager George McKenna of the Strand theatre, Niagara Falls, N. Y., put on a local talent show as an added attraction this past week and got a barrel of free publicity exchange. Fall's iuette as a result. The show attracted S. R. O. for the week.

Mickey Ross, famous Film Row salesmen, formerly with Paramount and Universal, is now a member of the Remown Pictures Corporation sales staff. Howard Richb, formerly with United Artists, has succeeded George Schaeffer at the Vitagraph office. Mr. Schaeffer has gone with Universal.

While the world's motion picture rights are for sale, any attempt to steal or infringe upon this fully protected, copyrighted story will be vigorously prose- cuted by the Owners.

MARIAN MARCUS CLARKE
Sanger & Jordan, Agents
Times Building
New York

WARNING—

The Leading character in

MARCUS CLARKE'S
Internationally Famous Novel

"For The Term of His Natural Life"

is

RUFUS DAWES

BUFFALO

The Lafayette Square celebrated its second anniversary this week with a fine program of pictures, music and vaudeville. The big house has been a success right from the start, much of the credit for which should go to Fred M. Shafer for his able management.

The Papayanakos Brothers have purchased the Horace N. Clark property in Potsdam, N. Y., and have started work there on a new picture theatre.

Both subjects. At the last meeting of the Film Board of Trade the members voted to give Henry Kahn a present for the excellent manner in which he staged the Film Ball.

Mayor Newman, Aldermen W. C. Edwards, W. C. Frost of Niagara Falls, Ont., will represent the city at the conference of officials of municipalities to be held in Toronto when application will be made to the provincial government for some share of the amusement tax collected. This represents a vast sum in Ontario and the city council at its last meeting agreed that the cities should have some of this rev- enue.

Arthur J. Martel is leaving his position as feature artist at the Lafayette Square on March 1. Albert Hay Malle has left a similar position at Shea's Hippodrome several weeks ago. Thus Buffalo is no longer featuring its organists in the picture theatres.

"Name the Man!"

"Bijou"
A well known opening last week with many speakers and an elaborate program of special attractions.

Edward Johnson has sold his Strand theatre, Vaidosta, Ga., to R. L. Hall, and a partner, Mr. Brown. Mr. Hall was formerly at the Athens, Deland, Florida.

Paul Engler, of the Famous theatre, Birmingham, Ala. paid his respects to Atlanta's film row the past week.

Zephyr Hills, Florida has a new theatre known as the Zephyr, promoted by a group of local business men.

The Royal theatre, West Tampa, Florida has been reopened by J. E. Posten after re-decorating.

Fred Bryan is soon to open his new theatre at Coca, Florida. Jack Cunningham, formerly with First National in the Carolinas, will travel for Southern States in that territory.

MacCormick, formerly with Famous-Players-Lasky is now San Francisco representative of the Croco Motion Picture Lighting Equipment Co.

Bob Stull, formerly with the Strand theatre of San Francisco has joined the sales force of this organization and Harry Eagles, exploitation manager for Paramount in Seattle, has taken over in his place. Edward Armstrong, assistant general manager in charge of the Western division for Universal, has returned to San Francisco after an extended trip in the North and expects to leave for Southern California in a few days.

Wayland Taylor, formerly publicity director for Paramount pictures, has been added to the Universal staff and will work on the "Hunchback of Notre Dame", out of the San Francisco office, in Arizona.

F. St. John, president of the Cooperative Film Company, has announced that Pat Stevenson, formerly with Goldwyn, and George W. Spear, of the Los Angeles office in place of Harry Kreuter who resigned because of his brother's death.

G. C. Blumenthal, San Francisco manager of the Educational Film Exchange has returned from his trip to San Juan Island, for which he had been in California for about a month. The trip was a very successful one.

Educational has just purchased a new truck for its shipping department and Sol Rosenthal has been appointed engineer.

San Francisco

Kansas City

Edward Dohinsky, owner of the Regent theatre, Kansas City, was acquitted by a jury in Judge Samuel A. Dew's division of the court in Kansas City, after a charge of operating his theatre without a license.

A new feature, "The Revue of Song Hits of 1923," will be initiated at Frank L. Newman's Newman theatre, Kansas City. It will feature a complete picture film program, thirty of the most popular and successful songs of 1923 will be shown, and also will be dancing by a cast of twenty entertainers.

Motion pictures played a major part in the Kansas City Automobile Show this week. Films, dealing with all electrical apparatus in motor cars were shown. The film was issued by the Northeast Electric Company, Rochester. Liberal newspaper space, bringing out the fact that the film would be lent free to any educational institution, was extended.

The Orpheum theatre, Kansas City, will show both national pictures and vaudeville, has slashed its prices, along with the announcement that the house will remain open most of the summer this year, instead of closing the latter part of May, as formerly. Matinee prices are 25 and 30 cents and night prices $1. The new policy will not affect prices on Saturdays and Sundays.

Col. W. T. Yoder, former Southern division manager for Pathe and now branch manager of the Ward's Broadcasting Atlanta office, purchased a 160-foot vacant frontage at Fifty-first street and Bellfontaine avenue, Kansas City, as an investment this week. Col. Yoder recently purchased a 185-foot corner at Sixty-fifth street and Trist street, also as an investment.

Jack Gross, formerly of ELorado, Kas., has been named as manager of the Crane and Royal Theatres, Carthage, Mo. For the last three years Mr. Gross has been in charge of the ELorado and Palace theatres in ELorado, Kas.

A new concern, the Exhibitors Film Delivery Service, which will be a sort of a central booking bureau on the Eastern circuit, where shipments of films and posters will be made and received, is planned in Kansas City. Ralph Shorzer, formerly with the Fox office in Kansas City, and E. E. Jameson are behind the project.

"Rarin' Roscoe," or, as he was baptized R. R. Thompson, Southern representative for M制ograph, and Miss Mary Thompson, a Kansas City girl, were married last week and still retain their maiden names. After spending a short honeymoon at Excelsior Springs, Mo., Mr. and Mrs. Thompson will be at home at 3511 Garfield avenue, Kansas City.

Harry Harris has resigned from the Atlanta Universal sales force and is succeeded by Gilbert M. Godfrey, who has transferred from the Carolina territory.

W. G. Strawn has his theatre at Bradentown, Florida, about ready to open and it is planned to open one in Palmetto, Florida, before the Spring.

Monty Salmon who has been assistant manager at the Lyric, Atlanta, is now floor manager of the Howard.

The Franklin theatre, Tampa, Florida, is scheduled to open the last week in February. It will be one of the finest theatres in Tampa, with a seating capacity of 1200, with a straight picture policy.

Don Carlos DuBois, of the Atlanta Scenic Company is in Palm Beach superintending installation of scenery in Carl Kettler's new theatre soon to open.
WASHINGTON

FRED STREIF, who several years ago managed the Cincinnati Famous Players and who later transferred to Minneapolis for the same firm, has returned to Cincinnati again, still a branch manager but for a different firm. Streif is now the assistant at the Universal office having taken the place of E. Holden, who was transferred to Albany N. Y.

To make his trip to Albany where he is to assume charge of the Universal exchange Holden chose the coldest time of the year to drive his chariot over the distance of seven hundred miles. When the writer saw him in Columbus, Ohio, after Holden had covered the first lap of his journey, Holden was hugging the radiator while his horse thawed out before proceeding in the morning.

Many improvements have been installed in the Grand Theater, Columbus, Ohio, and during the week ending Thursday, the management of the theater was recently taken over by the James theater interests and the first thing the new company did was to remove all posts from the first floor of the house. This improvement cost around $30,000 but according to R. N. Neith, General Manager for the James theater interests it was more than worth the while. A new Wurlitzer Grand Organ has also been installed with William Dalton as master organist.

Arthur Streng, formerly organist at the Capital Theater, Cincinnati, has assumed his new duties as feature organist at the James Theater, Columbus, last week.

Henry Eggers, formerly with the James interest in Lexington and afterward publicity man for F. B. O., is now manager of the James Theater, Columbus, O. Joe Wilson, general manager of the Hoffman Theater, Columbus, has also been transferred to the State Theater, Columbus, the new house recently opened by the James Interests.

A Chapter of The Stage and Screen Scrivens of America, is to be organized in Columbus, Ohio, in the near future. N. Schechter, one of the directors of the organization, will address a meeting for the chapter while in the city in advance of Metro's "The White Sister." M. C. Russell, mannaner of the Wurlitzer Organ, is working with the chapter so as to get the film exchanges.

The Washington Theater is located in Maysville, Ky., and is the only theater in the city.

J. Snowden, until recently manager of the opera house at Green ville, Ohio, has departed from that metropolis and is now doing special publicity work for the Film Booking Office.

The Kaiser Film Enterprises, of which Wes. Kaiser is president, have moved to Rockville, Ind., in the Broadway Film Building. This move was made necessary by the fast growing of the business, especially in the non-theatrical film department. The new exchange is now located on the first floor of the building.

The manager of the Liberty Theater, Lawrenceburg, Ind., is quite a showman. The proof is in the fact that he goes after every act he thinks worth while and puts it over in big city style.

Jules Frankel, manager of Gift's Theatre, is the most of his time at present to his father's real estate business, while the latter is spending the winter in Florida.

CINCINNATI

Mr. Gillis has lately been visiting in Minneapolis to complete arrangements for the re-opening of the house.

George Graham, well-known ex-employee of the Western Canada, has re-opened the Classic Theater, Winnipeg, Manitoba, which had been closed for a lengthy period. Graham formerly operated the Parkview theatre but the latter was recently wiped out in a costly and destructive fire.

Regal Films, Limited, Toronto, one of the largest exchanges in Canada with its Goldwyn, Warner Bros., Pathé, Metro, Selznick, British and other exchanges, is issuing a weekly bulletin newspaper to all exhibitors in Ontario under the direction of N. L. Nathanson, managing director and Arthur Cohen, general manager.

John Green, manager of the Capitol theatre, Guelph, one of the real pioneers in the pictur e field, has just recovered from a severe attack of rheumatism. Mr. Green is popularly known as "the grand old man of the picture business in Canada.

Harry E. Feldstein, formerly with the Hodkinson office at Toronto, Ontario, has been appointed manager of the Hodkinson branch at Montreal, Quebec.

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N. K. Miller, manager of the Toronto, the largest theatre in Canada, has gone to Michigan and Indiana for an extended rest to recuperate from a recent serious illness.

Manager F. L. McNamee: re-opened the Strand from a brief visit at the F. B. O. home office in New York.

J. C. Crall, Newport News exhibitor, distributed a bi-weekly to the M. P. T. O. Virginia and of the Virginia Exhibitors Alliance of the Washington Zone Unit, in the Old Dominion was in town recently, after a long absence.

Harry M. Crandall, creator of Crandall enterprises in Washington and the region, accompanied by Joseph F. Morgan, general manager of the Crandall enterprises, spent Saturday and Sunday in Richmond, Va. Despite the bitter cold and the snow storm of mid-week, the theater was packed both nights.

Now that Sam Boyd is a broker of the D. C. Bar, his erstwhile duties were being managed by A. Gorden Fleet, formerly of the audit and accounts division of the Crandall theaters, presided over by Comptroller Fritz D. Hoffman. Fleet was there engaged from August, 1922, until December, 1922, when he was assigned to the construction of the Tivoli where he was time-keeper, assistant to Sol Rosenberg in construction and special representative of Mr. Crandall and the stock-holders on the job. Later he returned to the audit unit, and was promoted to executive private secretary on the resignation of Mr. Boyd.

Jan Garber of Athleta and Washington has brought his Garber-Davis orchestra to Washington to feature the Crandall's Metropolitan offering of the new Strongheart film the week of February 24. Entitled "The Tonal Wonder," and skillfully conducted by the Garber-Davis, Garber leads the crew with his own violin, not being content to merely conduct. This is also Jan Garber's last tour before he begins his concert work.

The Alexandria Amusement Company of Alexandria, Va., is to play a $15,000 Hope-Jones orchestral unit organ in the Richmond theater, on King street, in George Washington's old Virginia home town. The organ is now on order at the Wurlitzer factory. The impending installation is expected to neutralize any alleged approach on Mr. Reed's clientele.

The new management of the Auditorium, Wilmington, Del. Ind. in the furniture at $750. Ayes J. Stockley, member of the new directorate, thus retains in the amusement property some 384 chairs, 33 can-seated chairs, 15 "tees, 12 small fans, 1 large fan, 1 piano, 2 mirrors, 1 cleaning machine, a soda fountain and other equipment.

Elkton and Cecil county, Maryland, voters are circulating petitions for the Sunday sale of movies in the state. Many of the counties have already signed the petitions.

Ordinary Keith existing in Washington has been made foreman of one district count's jury, and so is functioning in one more capacity than usual.

THE Strand Theatre at Winnipeg, Manitoba, is being re-opened for the 10 by Al Gillis who was manager of the Capitol theatre, Winnipeg, for a number of months until this house was taken over by H. M. Thomas as Western District manager of the Famous Players Canadian Corp. Mr. Gillis was the manager of the "Gillies Strand." There will be a police of three shows daily at popular prices.

Canada

Mr. Gillis has lately been visiting in Minneapolis to complete arrange ments for the re-opening of the house.

George Graham, well-known ex-employee of the Western Canada, has re-opened the Classic Theatre, Winnipeg, Manitoba, which had been closed for a lengthy period. Graham formerly operated the Parkview theatre but the latter was recently wiped out in a costly and destructive fire.

Regal Films, Limited, Toronto, one of the largest exchanges in Canada with its Goldwyn, Warner Bros., Pathé, Metro, Selznick, British and other exchanges, is issuing a weekly bulletin newspaper to all exhibitors in Ontario under the direction of N. L. Nathanson, managing director and Arthur Cohen, general manager.

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Cytherea

Cytherea

means what you mean,
only more so
Salt Lake City

THE outstanding event in film circles last week was the "armament Empress theatre anniversary dinner and dance at Shaw's Lafayette last Wednesday evening. The event was in commemoration of the eight successful season since the opening of the theatre, and was under the auspices of George E. Carpenter, manager of the house. A fine dinner was served, followed by a dance, with the orchestra from the Paramount Empress and Victory theatres alternating in furnishing the music. Manager Al Lang, of the two theatres, and the managers of the various local exchanges were present with their partners, and a dandy time was enjoyed.

A. A. Schmidt, Western Division manager for the Film Booking Offices was in the city on several conferences, conferring with W. C. Corby, manager of the local F.B.O. exchange, in the policies of the company in presenting the pictures on its new spring program.

W. C. Gehring, manager of the "Little Fox" film exchange, returned from Los Angeles last week, where he attended the conference of the exchange in the Western Coast Department. He reports the convention as entirely successful.

The managers of most of the local theatres taken with Tom Mix, Fox star, in front of his training quarters, and one of the shots adorns Gehring's picture walls.

Last Saturday evening the employees of the Metro exchange enjoyed one of its most popular affairs with a dinner at the Newhouse Hotel. A timely novelty surprise for the guests was a live portrait, symbolizing the Metro emblem, in the center of the table, and which enjoyed the liberty of the top of its cage during the affair. At a given signal, each diner pulled a red ribbon and theatre tickets came from under the cage, to the Wilkes theatre, where they went in a body.

After this a special screening of the latest Metro special "The Uninvited Guest," was enjoyed at the Pantages theatre, after the regular evening performance at that house. This weekly one to a fund, which supplies the where-with-all for these social occasions, and George L. Coward, Metro manager, says that the plan besides affording an enjoyable evening does much to cement the cooperation and good will of the employees.

Joseph S. Samuels, and Joe Kochel, salesmen for Metro have returned with these territories following the event. Samuels, who regularly has the local country to work went into the Arizona territory, over the territory, upon the completion of which he will return to his regular run. Kochel went into Idaho.

On Monday the nuptials of Roland S. Stockhouse, local manager for Vitagraph, and Miss Marcelle Smith, of Salt Lake City were celebrated.

George Jones, auditor from the New York Vitaphone office, is inspecting the records of the local exchange. Upon the completion of his work here, he will go to the coast.

Paul C. Mooney, vice president of the W. W. Hodkinson Corporation was in Salt Lake City conferring with Charles Knickerbocker, resident manager, in the interest of the new features which are now selling under the Hodkinson banner for the new spring season.

E. A. Eschmann, Manager of Distribution for Associated First National is visiting L. L. Hall, manager of the Pittsburgh exchange on his tour of inspection of all exchanges, on his way to the coast. He came in from New York City headquarters.

Exhibitors swooped down on the Salt Lake exchanges in a body and kept local managers busy lining up business with them. Those who were seen on the Rialto last week were: T. M. Chestler, who runs the Princess theatre at Bingham Cany-

yon; A. J. Ryan, operating the Liberty at Brigham City; J. F. Goss, Orpheum, Ogden; A. L. Stallings, Kings Theatre at Pocatello; Strand, Garland; S. B. Steck, Lyceum, Ogden; J. J. Gillette, Strand, Gillette, Idaho; and Don Carruthers of the C. A. Amusement Co., of Pocatello, Idaho.

Fred Gage, Universal Division Manager left for Butte, Montana following preparatory work for the showing of "The Hunchback of Notre Dame," in Salt Lake. King Fisher, exploitation man, also left, his next destination being Laramie, Wyoming, where "The Hunchback" will be shown next week.

A special screening of the "White Sister," and "Scaramouche," will be held at the Strand Theatre at Richfield, Utah, next Sunday, with the "White Sister," at two thirty in the afternoon, and "Scaramouche" at 8 o'clock at evening. This will be an invitational affair, with special disposition having been arranged for to play the scores which accompany each picture. George L. Coward, local manager for Metro will have charge of the details of the screening.

W. C. Gehring, manager of the local Fox exchange, is on a trip to Ang-
egles, where he went to attend the convention of the Western Division branch managers. During his absence, the affairs of the former office are in the hands of C. L. Walker, booker and city salesman.

Frank White, owner of the Real-

art Theatre at American Fork, Utah, was in Salt Lake City, visiting the exchanges and signing up for projections on the spring programs.

H. W. Braly, manager of the Famous Players-Lasky exchange will be in the Idaho territory the next two weeks lining up contracts on the features released on the spring program, at the key centers.

W. H. Shurtleff, of Bountiful, Utah, and owner of amusement houses in the northern part of the state, was here visiting the Universal exchange.

Norman Parry, exhibitor of Ogden, Utah, operating the Ogden Theatre, stopped off in this city enroute to Los Angeles where he will spend the next two weeks. He will seek new ideas with a view of incorporating them into the final completion and policy of his new theatre, the Egyptian, which will open some time in April.

Florida

OENINGS held the center of the stage last week. In Tampa the beautiful Franklin theatre was opened Friday with great ceremony, Mayor Perry G. Hall, and others delivering greetings. The house is a real beauty and a credit to Tampa. The Franklin is under the management of John S. Carroll, who also manages the Victory, with J. H. McLaughlin as house manager.

In Bartow the "Emuads" was opened to an audience that filled the auditorium to capacity. Musical numbers were given by a special orchestra and the program was concluded with prominent people as a preliminary to the showing of "Merry Go Round," which was the opening feature. The house is under the management of V. L. Marquis.

In Palmetto, W. L. Strawin opened a new theatre for colored folks, the Strawin. The house was opened quite a success, with the S. R. O. sign being up all evening. Mr. Strawin also operates the African Union which is just across the Manatee River from Palmetto.

The Rivoli, in Ybor City, is now running daily matinees and the returns are most satisfactory. Ybor has always been considered a "night show town," and though a few attempts have been to give matinees, they have never before proven very successful, except on Sundays and holidays, but Manager E. J. Walton decided to give the daily matinees a good try-out, and the receipts are climbing daily.

B. H. Trumpbuhl, who operates the Liberty, in St. Petersburg, was a visitor in Tampa this week. While here he looked over a tab company and booked it as an added attraction for a run in his house.

Sulphur Springs, a fast growing suburb of Tampa, wants a theatre. They are advertising in the Tampa papers calling attention to the needs out there, and a theatre is given as one of them.

MILWAUKEE

MILWAUKEE exchanges have been the scenes of many changes in the sales staff lately. Walter L. Taylor, formerly with Universal at Chicago, is now traveling northern Wisconsin for Famous Players Lasky, and E. G. Louthain, who has recently been with Warner Brothers, is now assigned to this same territory. J. H. McFarlane, formerly a United Artists' man in Chicago, and a veteran in film circles, has been added to Mr. Woodren's staff also, and is in charge of the Marshfield and Wisconsin Rapids section of the west. F. G. Felzman, the former city man for F. P. L., and D. J. Rowe, formerly in the Chicago office is now advertising manager for the Milwaukee branch. F. P. L. was also visited by Geo. W. Weeks, general sales manager, who is making a tour of the Middle West.

Sam Shurman, Goldwyn's manager, has returned from a sales congress held by Goldwyn Cosmopolitan in Chicago under the direction of Vice-President W. E. Rogers.

W. F. Hemings, formerly with B. O., has been added to Celebrated's staff.

Almost Every Woman Has Read

Rudolph Kopp, former director of the Chicago theater orchestra, spent several weeks in Milwaukee last week. Mr. Kopp has been appointed director of the orchestra of the New Wisconsin theatre, Milwaukee, and is 3,500 seat house which is open March 28.

A valentine dance and entertainment was given under the auspices of the Milwaukee Theatrical federation at the Milwaukee Auditorium. In addition to three other unions employed in the various theatres making up this federation, Local No. 164 Territory, the Victoria Operators played a prominent part.

Ellis Bostick, former manager of the Merrill theatre, and also a member of the staff of the Amuse-ment enterprises was a recent visitor in the city. Bostick, who is a veteran in the motion picture game, is now engaged in similar activities on the west coast.
ATTENTION:
Mr. Producer,
You Are Creating Better Productions

We are Creating Better Musical Scores

MISCHA GUTERSON
SCORES TO PHOTOPLAYS
State Theatre Building
CLEVELAND, OHIO
FRED U. HOLZWORTH
Manager

Cecil B. DeMille said "One very important reason, in my opinion, for the sensational success that has been won by The Affairs of Anatol at the Rialto, aside from its story and its all-star cast, is that the Music to which the production has been wedded, by the Genius of Mischa Guterson reinforces, supports, promotes and develops the drama of the plot with the sympathy of the bow-arm of Kreisler following the curves of a superb melody."

THE biggest yellow sheet exploitation supplement yet issued by Goldwyn Cosmopolitan for its releases of the season is that prepared for Goldwyn's first Victor Seastrom production, "Name the Man!" from Sir Halle Caine's novel, "The Master of Man."

An introductory page is devoted to the press value of exploitation, followed by editorial comment on the picture.

"Name the Man!" received simultaneous first run showings in fifteen or more of the key cities of the country and the Goldwyn Cosmopolitan Exploitation Department had access to the exploitation ideas and materials used in several of these campaigns.

EVER since the Movie Carnival at the Plaza Hotel several weeks ago, the beauty of Jean Tolley, who appeared there in connection with the showing of part of Metro's "The Uninvited Guest" in which she plays a leading role, has been much discussed.

"The Uninvited Guest" marks Miss Tolley's first screen appearance although she already bears the title of the "most photographed girl in the world." This is because Miss Tolley's beauty was long ago recognized by leading advertisers in the country who used her delicate features to draw attention to their merchandise.

AN unusually complete and helpful exhibitors' service book has been prepared for Cosmopolitan's picture, "The Great White Way," based on H. C. Witwer's story "Cain and Mabel." On the front cover which is printed in black and red, is a scene from the prize fight, from the rehearsal of the "Follies" chorus and caricatures by the various cartoonists who appear, incidentally, in the film.

The inside cover page is devoted to a detailed account of the story, the second page contains the cast and pictures of the stars and many notable writers, artists, fight promoters and others who figure in the incidental action. Another page contains a night photograph of the great crowds that thronged the Cosmopolitan Theatre for the first midnight showing of "The Great White Way."

Two pages are devoted to reviews of "The Great White Way" and four pages to stories for motion picture editors of newspapers. The advertising cuts are most attractive and are unique in conception and execution.

PLANS for the drive on all theatres in his territory, to be designated as "Cubberly Month," were being elaborated and whipped into shape by Fred Cubberly, manager of the F. & R. Film Co., of Minneapolis. The drive begins April 20 and closes May 17, during which period he hopes to have combed the territory thoroughly in Warner Brothers Eighteen features in general, and Ernest Lubitsch's "The Marriage Circle" in particular.

"During the playing of The Marriage Circle," said Mr. Cubberly, "we have arranged to have some theatres celebrate their Anniversary Week, which will include specially arranged programs."

A portion of the letter states: "Every man, woman and child in the United States must see The Mailman" because of its tremendous human lesson, its stirring argument

Natalie Joyce, the new leading lady signed to play opposite Neal Burns in Christie Comedies, for more understanding and human sympathy in our daily lives. As drama, as comedy and as sheer entertainment it is in a class by itself.

THE press book on C. C. Burr's latest production for the independent market, "The Average Woman," is just off the press and is being shipped this week to the exchanges controlling distribution franchises on the current Burr productions, which include "Three O'clock in the Morning," "The New School Teacher," "Restless Wives," "Lend Me Your Husband" and "Youth To Sell."

Mr. Burr has found in the past that exhibitors find so-called teaser ads of real value in arousing interest in a production. In this press book in addition to a well conceived series of "teasers" picturing "The Average Woman" from the time of Eve to today's flapper frivolties, Mr. Burr provides a special teaser set of drawings depicting in cartoon style some of the humorous tendencies attributed to the aforesaid "Woman."

ONE of the most extensive advertising campaigns ever prepared for the premier of an American feature in South American countries has been outlined by the foreign publicity department of Fox Film Corporation for "If Winter Comes," the screen version of A. S. M. Hutchinson's novel.
Modern Theatre Approaching Perfection

Suburban House, Incorporating Many Features, Held Up as Example

MODERN theaters in the suburbs of large cities or prosperous small cities and towns have become a predominating factor in the advancement of theater design and the popularity of motion pictures themselves. It has been left to these houses, with their detailed attention to complete appointments for the patron's comforts, to interest that part of our potential clientele that have hitherto ignored motion pictures.

To be sure, regardless of the beauty and comfort incorporated in theaters, their drawing power would be practically nil without proper pictures. But the combination of good pictures and fine theaters results in greater patronage and—of paramount importance—higher admissions.

The Claridge theater, Montclair, N. J., offers an excellent illustration, through its many noteworthy features, of the advance in theater construction technique. On this and succeeding pages are shown views of this house.

As has become an accepted practice for the purpose of neutralizing the degree of risk of an investment in theater property alone, the Claridge is the main feature of a very attractive business building. This building comprises high class retail stores and offices.

Mention of the importance of electric signs and marquees as a medium for advertising a theater and its picture attractions has often been made in these columns. The owner and manager of the Claridge, Ernest Hinck, apparently fully appreciated the value of these features. At night the exterior of this theater can be clearly seen from a great distance, dominating all other store fronts for several blocks.

Advantage of location of the theater block built at the V intersection of the two busiest thourghfares of the town gives the Claridge an entrance on both of these streets. The lobby, 60 feet in width and 350 feet long, extends from entrance to entrance, opening into the theater auditorium at its center.

This wide and spacious lobby, extending through the center of the business block is utilized after the fashion of an arcade, adding greater value to the store space.

While this feature of display space is excellent in this particular instance, it is well to bear in mind that a small lobby cannot be employed in a similar way. Crowding will result from the audience lingering after each show. Also the space used for store display can be of unlimited value to the theater itself for advertising of coming attractions.

The auditorium has a seating capacity of 1,400, there being no balcony.

A mezzanine floor affords an attractive place for lounging and resting, the picture being conveniently viewed from this floor. This unusual design of the mezzanine is shown in a reproduction of the interior on a succeeding page. The direct view permitted of the picture is worthy of consideration for other houses of this type.

The interior of the Claridge is treated in Adam style architecture, the ornamental work being beautifully decorated in ivory and gold and the dome on the ceiling is treated in polychrome combination of colors. The side walls of the theater are of genuine taten stone imported from France.

The combination as described, and the views shown of this theater, convey an idea of its beauty in design and decoration.

Yet all these features would likely pass with casual observation by the clientele of the house if it were not for the lighting system and its effective control. In bringing forth the beauty of the theater and in securing a pleasing atmosphere, through modified lighting, the Claridge has taken full advantage of this modern art. The lighting control equipment is of the latest design and adequate of complete flexibility of performance of duty required of it by a theater of this type and size.

The stage is of the concert type, ample size to permit the presentation of the more elaborate prologues along with full sets.

Realizing the importance of excellent music as a necessary adjunct to the successful presentation of pictures, special consideration was given this feature. An orchestra pit of sufficient size to accommodate several pieces is available along with a high class theater organ. The organ installation was studied and carried through before the theater was constructed in order that the sound chambers could be positioned to greatest advantage.

The organ has proven an excellent investment as music, particularly organ solos, are exceedingly popular with the theater clientele. It is of interest to note that good music finds almost universal popularity among motion picture theatre goers, regardless of class.

The projection department of the Claridge gives conclusive proof of its modernization. In this feature, no expense has been spared, the best of equipment being installed throughout. As a safeguard against emergency and as a relief unit, an auxiliary motor generator is available for use at all times.

It is such theaters as the Claridge, along with the finer pictures, that is grad-
Seville Theatre, Inglewood, Cal. Follows Spanish Design

The new Seville Theater, Inglewood, Cal., opened its doors to the public recently with "Judgment of the Storm" as the initial attraction. Oscar A. Kantner and C. Robison, share in the managing of the new house.

Nothing has been spared in the creation of the Seville theater, and the thoroughness with which it has been erected and the detail which as been carried out in its design, decorations and modernized conveniences are worthy of the highest possible commendation upon the part of the designers and builders.

The heating and ventilating of the theater is of the very latest type, and its efficiency and accuracy might well be comprehended when it is learned that the air in the entire structure is completely changed every ten minutes.

Heated air for cool and chilly weather and pure fresh air for exceedingly warm weather is insurance against stagnant and stuffy air at any time. The system is mechanically controlled, thereby delivering a non-fluctuating temperature and atmospheric condition at all times.

The impression the passerby gains from the front appearance of the entire structure is forcible and lasting. The theater being in Spanish design lends an unusual appearance. The large Mission style bronze bell that swings in the illuminated opening at the top of the theater front is impressive. Through every opening in the Mission style front wall is seen vines and foliage protruding, and the illuminated effect, colorful yet in keeping with its theme is strikingly impressive and evidences the detail effected in the treatment of the theater's exterior.

Mr. Kantner has been identified with the motion picture industry for the past eight years, the greater part of that time being associated with the Famous Players-Lasky Corporation in various parts of the country. Mr. Robinson, is well known in theatrical circles.
Individualizing Your Theatre

Here is a new way of individualizing your theatre. All that is needed is an attractive theatre exterior and a few flood lighting units properly placed. The effect produced is striking.

The view shown above is that of a theatre in England with its exterior brightly illuminated by ten flood lighting units. Thus all the beauty of design is brought into the greatest of prominence at night.

If you own a theatre that has an attractive front, lighting it at night offers an unequalled opportunity for securing distinctive individuality by enhancing its beauty. This flood of light also gives pre-eminence by its brightness alone.

An efficient flood lighting installation is inexpensive.

We invite any exhibitor who desires to investigate the advisability of illuminating the exterior of his theatre to write our Lighting Department, Edison Lamp Works, Harrison, N. J. Inquiries are also welcomed pertaining to all other phases of theatre illumination.

Special MAZDA lamps are needed for flood lighting, as are required for sign, marquee, lobby, auditorium, stage, projection, etc. There is a proper Edison MAZDA lamp for every requirement of the theatre. Specify Edison and insure satisfaction in your theatre illumination.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT
Looking toward the rear of the auditorium of the Claridge Theatre, Montclair, N. J., showing to good advantage the lighting installation and also the opening in the rear which gives an unrestricted view of the screen from the small mezzanine floor which is used for resting and lounging. This house offers an excellent example of the modern suburban theatre.

"Varsity" Ranks With Buffalos Attractive Community Houses

The Kensington section of Buffalo may well be proud of its new Varsity theatre, a thoroughly modern, completely equipped community motion picture house which has just been opened to the public by James Cardina, one of the most progressive exhibitors in the Queen City of the Lakes.

The Varsity is located at 3161 Bailey avenue. It was built by James O. Cristina, contractor, from plans by Lewis & Hill, architects of Buffalo. The house has a frontage on Bailey avenue of 85 feet and a depth of 130 feet. The Varsity is constructed entirely of fireproof materials such as concrete, brick, steel, marble and seaglia, and represents an outlay of $150,000.

Five oak and glass doors lead into the spacious lobby, which is 19 by 35 feet. At the right going in is the box office which contains an automatic ticket machine. Stanley frames are used in the lobby. Three double oak doors lead into the auditorium which is of ideal design for a neighborhood house, cozy, roomy and homelike. The stage is attractively framed, with Corinthian pillars at each side. Large silk curtains, containing the letter V in the center hide the screen from view when it is not in use. Ivory and old rose is the color scheme of the auditorium interior.

The Varsity has a beautifully toned organ manufactured by Marr & Colton of Warsaw, N. Y. C. L. Tofford, formerly at the Strand and Bellevue, Niagara Falls, N. Y. presides at the console, which is placed in the center of the orchestra pit.

The projection booth is placed directly above the entrance to the auditorium and is one of the finest in the city. There are two Simplex machines, spotlight and a Westinghouse generator. The length of throw is 96.4 and A. L. Bothan, one of the veteran operators of western New York, is in charge. Federal house phones keep the office in direct touch with each department of the theatre. Westinghouse electric equipment is used throughout the Varsity.

Perhaps one of the most interesting features is the heating plant, which is Duplex Automatic, which makes it possible to automatically control the warmth in every section of the building. This gas burning system overcomes low pressure. It does away with a furnace in the basement, is clean, convenient, efficient and above all, healthful. The heaters are exact duplicates of steam heat radiators, except that a gas burner is placed in the center of each radiator. In the lobby several radiators are placed behind a latticed frame and controlled by a thermostat in the wall near the box office. Radiators are also placed along the walls of the auditorium and one is used beneath the organ which keeps the instrument in splendid working order at all times.

There are 863 seats in the house of American Seating manufacture. The seats are all on one floor. The lighting is indirect, eaves running along the top of each wall in the auditorium. There is a large dome in the center of the house in basket work, personally designed by Mr. Cardina. There are several smaller basket work domes in the lobby, all of which are lined with artistic silks. Two spans of frosted bulbs run across the ceiling of lobby. In front of the Varsity just over the entrance is an attractive electric sign, designed and built by the Broadway Electric Sign System. There is a flasher used in connection with the sign in which illuminated letters are also used.
The Largest Auditorium in the United States
[Selected for the National Republican Convention]

is equipped with Vitrohm Dimmers

One of the most striking monuments to public enterprise in Cleveland, Ohio, is the huge City Auditorium, seating 12,000 persons—largest convention and exposition hall in the United States. Large in proportion—in fact, the largest dimmer installation in the world—is the 900 kw. capacity WARD LEONARD VITROHM DIMMER used for controlling the auditorium and stage lighting of this tremendous building. WARD LEONARD Vitrohm Dimmers are compact, light, dependable, easy to operate and absolutely safe. For more than twenty years, their service has been proving the superiority which has won them the preference they today enjoy among hundreds of prominent theatre owners, theatrical producers and stage architects and engineers.

Movable Contact
(Skate Shoe)

Unless properly designed, the movable contact of an adjustable resistance may be a source of continual trouble. Such troubles never occur with WARD LEONARD Theatre Dimmers. The movable contact is both a self-aligning and a self-adjusting shoe which is held firmly in contact, yet freely rides over ordinary projections. Simple, positive; can't get out of order. Requires minimum effort to operate; needs no attention.
HE accurate control of light is affected by means of mirrors and lenses. It should be understood that by "control" of light is meant control as regards direction only. Of course for extreme accuracy in the control of light, it is necessary to build special forms of mirrors and lenses in order to correct for the faults ordinarily found in commercial types of these devices.

The laws which govern the action of mirrors are in many respects similar to those of lenses. This being so, the action of mirrors will be described in detail first while those of lenses will be reserved for later treatment.

**Types of Mirrors**

Mirrors can be classified according to their shape, as for instance:

- **Plane**
- **Concave** (spherical)
- **Convex**
- **Elliptical**
- **Parabolic**

They are also commonly classified according to the material from which they are made, such as:

- **Glass**
- **Metal**—Silvered Metal
- Nickel-plated metal
- Polished aluminum

It is also ordinary practice to combine both of these classifications when describing a particular reflector as, for instance, a polished aluminum parabolic reflector.

Strictly speaking, there are no glass reflectors in the ordinary sense of the word. A glass reflector, such as a common "looking glass" really consists of a highly polished piece of metal with its reflecting surface protected by glass. A section of such a mirror is shown in Fig. 9. A represents the highly polished metal reflecting surface which may consist of either silver or, in the case of high grade mirrors or quick-silver (mercury) in the case of the cheaper kind. The front protecting surface of glass—from whence this type takes its name—is shown by B. Where the back of the mirror is unprotected and liable to be injured, a heavy protective coating of pure copper, C, is electrolytically deposited on the top of the mirror backing and thus both front and rear surfaces are fully protected from accidental injury.

In some cases, as a means of further protection, it is customary to apply a heavy coat of special paint, D, to the copper backing which also serves to improve the appearance of the mirror. Sometimes, the copper backing is omitted and the heavy coat of paint applied directly to the mirror backing.

**Action of Mirror**

A surface in order to regularly reflect light, as in the case of a mirror, must have a polished surface. Why should such a surface, though, reflect light differently than any other, as for instance, a plaster wall which gives diffuse reflection?

Briefly the size of the surface irregularities, in comparison with the wave length of light determines what kind of reflection the surface give. Now the wave length of ordinary light ranges from $1/35,000$ inch for red light to $1/70,000$ inch for violet light. In order for a surface to reflect light regularly, as in the case of a mirror, the small ridges, depressions, or irregularities in the surface must not be farther apart than one-quarter wave length. Thus, in the case of red light, these ridges would have to be no farther apart than $1/140,000$ of one inch! If this distance is exceeded, the surface will diffuse the light. It is for this reason that all good reflectors must be highly polished and the higher the polish the better the reflector.

In this connection it might be well to state that the surface of glass, when ground to a very smooth surface, acts as a reflector depending upon the angle at which the light strikes it. At high angles of incidence (80°–85°) between 50 and 60 per cent. of the light striking its surface is reflected.

**The Law of Reflection**

When light strikes the polished surface of a plane mirror, it is reflected in a certain direction depending upon the angle at which it strikes it.

Herein really lies the difference between polished reflectors and other kinds such as diffuse and spread reflectors. Thus in the case of Fig. 11a, if the light traveling toward the mirror, marked "incident ray" strikes it, the mirror at an angle of say 30°, with the perpendicular line erected at the point where the ray and mirror meet, then the reflecting ray (so marked) will also make an angle of 30° with the perpendicular. Further, the angle made between the incident ray and the mirror (60°) and that between the reflected ray and mirror, will be equal (also 60°) as shown. The angle which incident ray makes with the perpendicular is known as the angle of incidence and the one made by the reflected ray and the perpendicular is referred to as the angle of reflection.

Fig. 10b shows that a pencil of rays which were parallel before striking the plane mirror will remain parallel after reflection from the mirror.

**Co-operation**

We are dependent for knowledge, to a great extent, upon what we learn from other people. The average person finds out very few new things for himself and his fund of general information consists of the experiences of many other people which have come to his attention through either seeing them, hearing of them or reading of them.

Civilization can be defined as a state of enlightenment. The more we learn, the more civilized and cultured presumably, we become. Barbarism, then, according to this definition, would consist of a state of ignorance.

There are, at the present time, four great civilizing influences in the world: Social Inter-coarse, Printing, Motion Pictures and Radio Telephony. The last two are comparatively new but possess unlimited possibilities for bringing into close contact the various peoples of the world.

The average human being is a social creature. When two persons get together it is naturally that they begin "swapping yarns" and thus add to each other's stock of information. We use this means of increasing our knowledge every day. Naturally, since most of us must work for a living, the greatest exchange of ideas occurs with our fellow-workers. Now the process of exchanging ideas by means of social intercourse can be summed up in one word—"co-operation." If we co-operate "blindly" with a fellow worker, it is only natural for him to reciprocate and thus there results harmonious working conditions which are mutually beneficial.

Not all persons, however, are willing co-operators. The writer, a short time ago had occasion to pay a visit to a metropolitan theatre and, while enroute to the projection room, stopped to chat with the house manager. He was informed that the regular projectionist was off duty and that the regular relief man was working in his place. The information was also advanced that the projection was not all that it should be and that a considerable number of lamps were being burned out prematurely. It so happened that this house was using a 30 amper D. C. arc in competition with a Mazda outfit to determine the advisability of changing over...
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EASTMAN KODAK COMPANY
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Motion Picture News

Allender & Neal Add the New Ritz Theatre to Spokane String

SPOKANE'S new motion picture house, the Ritz, will be open to the public March 15, according to J. W. Allender of Allender & Neal, operating a string of motion picture theaters there. The Ritz, to cost in the neighborhood of $15,000, stands completed today, so far as the exterior is concerned, a strikingly beautiful edifice in the Italian Renaissance style of architecture, and work on the interior is being rushed to completion.

The picture firm has taken a long lease on the building, located at 520 Main avenue, and will make it a "first run" house exclusively, popular prices prevailing. The property is leased from G. F. Heiber, Westcott and Gifford are the architects. The house will seat 550, with the balcony taking care of 200.

The new theater, which is fireproof construction throughout, will have a projection of 80 feet. The newest ideas in lighting have been employed and an electric organ has already been ordered for the house. It will be heated from the Central Heating plant there. A system of indirect lighting will be used throughout, and outside, to illuminate the front of the theater. Flood lights will be used.

It is long and narrow and the soft glow from the exit lamps will throw a subdued light over the audience without affecting the screen. The stage will have a proscenium arch, elaborately decorated. An excellent ventilating system will be installed. The rest room is back of the balcony and the offices are to be on the mezzanine floor.

The theater is of stucco construction, with brick and tile trimmings to give it color, in reds, greens and blues. The building is of three stories, with a frontage of 31 feet and runs back 100 feet to the alley. An ornamental iron balcony gives it a touch of elegance to the front, and a huge electric sign, 12 by 30 feet will carry the house showing. There is a big 12-foot arch for the entrance, and the box office is in the center of the archway.

Woodland Invents Singing and Talking Pictures

Woodland's Talking and Singing Pictures, a new process of synchronizing motion pictures and the human voice, will have its first public demonstration at the Civic Theatre, Liberty Avenue and 11th Street, Richmond Hill, Queens, N. Y. on Monday and Tuesday, February 25 and 26. This system of synchronization has been invented and perfected by John Woodland, for years one of the most expert projection men in the industry. The claim is made for these talking motion pictures that they are not as complicated in method as the other systems that have been hitherto shown publicly and that the synchronization is perfect.

The first demonstration will include two songs which were sung by Scott Welsh, well known musical comedy star, who has made many phonograph records.

Old Everett Theatre Being Replaced

Contracts for the complete equipping, furnishing, decorating and lighting of the new Everett at Everett, Wash., were let recently to the B. F. Shearer Theatre Equipment Company of Seattle. The house will cost approximately $125,000, and will represent the finest motion picture theatre in that territory. It is being built by the Star Amusement Company, under the direction of C. A. Swanson, and will replace the former Everett Theatre, which was totally destroyed by fire a few months ago. It is located in practically the exact center of the downtown business district, and will be devoted to a high class first run policy. Present plans call for a seating capacity of practically 1,100.

Sanik Brothers Will Build Theatre in Astoria

Joseph and Alexander Sanik purchased the plot, 175x100, adjoining the northeast corner of Ditmars and Second avenues, Astoria, Long Island City, for development with a theater and stores. The transaction was negotiated by Jacob and Emil Lettner, Inc.

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Optics in Simple Form for the Projectionist

(Continued from page 1120)

pletely to the latter. A test of this kind, by the way, would not be worth much due principally to the difference in color quality of the two illuminants and furthermore — however that's another story.

Being naturally curious to get a line on the new man, he was sought out while the show was in progress and engaged in conversation. The first thing which caught the writer's ear as he entered the projector room was a noise which so closely resembled the rumble of a subway train that he instinctively reached overhead for a strap and fixed around in his pockets for a paper with which to occupy himself until the next station was reached. The floor of that room actually shook. The trouble lay in the worn out drives of both machines which were old models.

Here, evidently, was the cause of the lamp trouble and after introductions were over, attention was called to this possibility. The conversation from then on was as follows:

"Yes, I know, but that's none of my business."

"Does the regular man suspect this is the the cause of his lamp trouble?"

"No,—he's a dumb-bell."

"Why not tell the manager and advise the purchase of new drives?"

"Why should I? I'm only the relief operator."

Further observation disclosed the fact that one reason for the poor screen illumination was due to the fact that a piece of tin, stuck in the port hole opening to cut off the stray light was cutting off fully one half of the beam, in addition thereby reducing the screen intensity to half its effective value. Conversation as follows:

"Wouldn't it be better to remove that hole plate and use all of the beam?"

"Yeh, I know, but why should I do it?"

"Does the other chap know about it?"

"No he don't, but why should I tell him. That's his business."

And so it went with the line-up of the both systems and other points. If the Mazda line-up was out he couldn't be bothered learning how to adjust it. He was paid for running the show. "Let the other fellow do it," he grinned.

Yet this same man came regularly to that theatre once a week! Co-operation simply wasn't in his vocabulary.

Guild Fellowship Scholarship for Organists

To encourage the study of advanced organ playing under notable French instructors the Council of the American Guild of Organists have announced the establishment of a scholarship in organ playing at the School of Music in Fontainebleau, France. The scholarship will cover transportation, expenses and tuition for an American organist at the 1921 summer course at the school. This year it will be awarded to the candidate receiving the highest mark in the next American Guild Fellowship examination which will be conducted in 15 or more cities from Boston to San Francisco on May 15 and 16, 1924.

It will be known as the Estey Organ Company Scholarship as the necessary funds are contributed to the guild by the Estey Organ Company of Brattleboro, Vermont. The competition will be national in scope as the American Guild has 37 chapters and members in 44 states.

Theatre Seating Two Thousand Planned for Topeka

A $200,000 theater which will seat 2,000 persons will be built in Topeka, Kansas. According to reports, George Moore, Robert Stone and Albert P. Simpson of Topeka, have closed a real estate deal for a site on Tenth Avenue between Kansas Avenue and Quay Street. The theater would cover a space 75 by 150 feet. It would handle both legitimate and motion picture productions and is predicted will be the finest theater in Kansas outside of the Miller in Wichita.

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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.)

Refer to the MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

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<tr>
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<tr>
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<td>Cyclone Jones</td>
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<td>Dayton's Wife</td>
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<td>Lucky Mary</td>
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<td>Modern Marriage</td>
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<td>Harold Lloyd</td>
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<td>Big Dan</td>
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<td>Breaking Into Society</td>
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<td>Camo Kay</td>
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<td>John Gilbert</td>
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<td>MST. Rights of Tom</td>
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<td>Pompom Paragon</td>
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<td>Universal</td>
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<td>Rambling Kid, The</td>
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<td>Richard the Lion-Hearted, Wallace Beery</td>
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<td>Ruggles of Red Gap</td>
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<td>Universal</td>
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<td>Six-Fifty, The</td>
<td>Walter Milos</td>
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## NOVEMBER

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Short Subjects

Coming Attractions
"Yolanda"—Cosmopolitan, Cosmopolitan, N. Y.

Times—Miss Davies never looked more beautiful. Her setting is effective throughout. A beautiful and colossal production. Scenes and settings of this film are a range of graces and also the faultless and expensive costumes. It fills one with admiration for the sheer beauty of the cinematic effect.

Don Allen, in the Evening Telegram—"Marion Davies in 'Yolanda' is one of the best pictures we have ever seen on the screen. This is a picture worth any one's while to see. If you don't take our advice and see it, it will be your own fault.

Harriette Underhill, in the Tribune—"Yolanda" is charming. One of the most amusing pictures. A gorgeous production. It is costly, beautifully directed, marvelously shot and well acted.

Robert E. Sherwood, in The Herald—"Marion Davies looks lovely. Undoubtedly the loveliest and most convincing scene that has ever been in American studio. "Yolanda" is gorgeous to behold."

Quinn Martin, in The World—"One of Hollywood's best pictures. "Yolanda" Deserves the highest praise which can be bestowed upon it for the loveliness of scenic mounting and costume. Fully as pleasing as the studio's "Cabin in the Snow.""

Robert Gilbert Welsh, in The Evening Telegram—"Marion Davies' new role equals her best work. She is charming in the richest moments, tucking in the pathetic moments, and is always a delight to the eye. The distinguished actress applies her performance with real enthusiasm."


Star—"Put 'Way Down East' and Over the Hill' together, it can't be got anymore than the combination legend of the leading lady who is 'New' in every sense of the word and you have 'Judgment of the Storm.'"

"Judgment of the Storm" is itself, thrillingly and tumbly, like the snowflakes do in the blizzard scenes of which the way, are some of the greatest of the kind ever made."

"Maytime"—Preferred—Metropolitan, Baltimore.

Post—Another flapper picture, but different, is being offered at the Metropolitan this week. And it's good."

"Maytime"—Preferred—Madison, Wisconsin.

Times—"Maytime" is without a doubt one of the most delightful and pleasing pictures that has been shown here for quite a while. Even admirers of blood and thunder films like to sympathize with the performance now and then, and 'Maytime' furnishes just that kind of restful entertainment.

"The Virginian"—Preferred—Monroe, Chicago.

Virginia Dale, in the Chicago Journal—"The old favorite, 'The Virginian' has come to light again, this time to flicker proudly on the screen. To Kenneth Harlan is entrusted the title role of the cowboy and this would seem a wise choice. The old melodrama lends itself well to the gesturing celluloid. The punchers, quick draws and the celebrated line, 'When you call me that--smile is all pictured.'"
Here is the testimony of the world's greatest exhibitors of high-class motion pictures—Balaban & Katz—outlining their reasons for selecting the Wurlitzer Unit Organ for the correct musical interpretation of their feature photoplay presentations at the Tivoli. They realized that better music brings bigger attendance—and makes first-comers regular patrons. The Wurlitzer Unit Organ provides music in closest harmony with film pictures—soft and sweet in tone, or inspiring in fullness. A good organ is an investment which pays for itself in increased box office receipts in a short time. Before buying an Organ do yourself the justice to investigate the merits of the Wurlitzer. It is so far superior to any other instrument of its kind, there can be no real basis for comparison. Mail the coupon today for full details of new selling plan designed to make Wurlitzer Music possible in every motion picture theatre from coast to coast, no matter how large or small. There is no obligation to you.

Serve Your Pictures the Wurlitzer Way!

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Gentlemen:
I want to increase my patronage with Wurlitzer Music. Please send full details of your new Selling Plan. No obligation.

Name of Theatre
Seating Capacity
Name
City
State

Other Famous Chicago Theatres in which Wurlitzer Unit Organs have been installed

McVickers
Riviera
Covent Garden
Chicago Theatre
Halfied
Tiffin

The Randolph Wurlitzer Co.,
Chicago, Illinois.

Gentlemen:
We feel that a note of appreciation is due you for the wonderful Hope-Jones Unit Organ that you installed for us.

The matter of selecting the proper instrument for this theatre was one of great decision. We were greatly impressed in making our decision. That our judgment was correct is evidenced by the prolonged applause accorded our organists at every performance. We honestly believe something would be lacking in our theatre without this wonderful instrument.

Very truly yours,
Samuel Katz

 Cincinnati
Exclusive HOPE-JONES Patents
New York
Chicago
San Francisco

Tivoli Theatre
Chicago
One of the World's Finest Picture Palaces
M. C. Levee presents the Maurice Tourneur Production, "Torment". The scenario by Fred Kennedy Myton from the Story by Wm. Dudley Pelley. Photographed by Arthur L. Todd. Settings by Jack Okey. Titles by Marion Fairfax. The editing by Frank Lawrence. Everything Under the personal direction of Maurice Tourneur assisted by Scott R. Beal. The cast includes Bessie Love, Joseph Kilgour, Owen Moore, Jean Hersholt, Morgan Wallace, Maude George, George Cooper—all very good.

A First National Attraction
Rothacker Prints and Service.

Bessie Love in "Torment"
THREE WEEKS

Elinor Glyn's renowned romance

with CONRAD NAGEL and AILEEN PRINGLE. Directed by ALAN CROSSAND. Scenario by ELINOR GLYN. Conducted by CASS WILSON. JUNE KAY WATTS. Photographed by W. A. HOLMES.

A Goldwyn Picture

Goldwyn-Cosmopolitan
There has Never been any Question but that True Friendship in Business Lasts Only When Service and Quality are Given

There has Never been any Question as to Preference after One Trial of the Service and Quality as Given by

The Standard Way in Hollywood

Standard Film Laboratories
John M. Nickolaus S. M. Tompkins
Seward and Romaine Streets Holly 4366
Hollywood, California
**Taken at Random**

**SAN FRANCISCO**

"Heritage of Desert" Sends Gross to Front—

"Again the Granada took the lead with "The Heritage of the Desert," seeming to bear out the evidence of the past few weeks that the picture going public is turning to high class Western features.

- Variety

**NEW YORK**

Barrie wrote "Peter Pan" for the theatre and made then a contribution which has perhaps the best chance of survival of any play written by a living author.

- Heywood Broun in "The World"

**ST. LOUIS**

ST. LOUIS' RECORDS

St. Louis, Feb. 27.

"The Shadows of Paris" and Paul Whiteman's "Collegians," at the Missouri last week, broke the house record. The gross was $21,519, playing to 41,805 persons.

Sunday another record went by the board when "The Stranger" opened and drew $7,700, the largest amount for a single day.

- Variety

**CHICAGO**

Chicago, Feb. 27.

Business in the picture houses was exceptionally big with "The Ten Commandments" breaking all records at the Woods by grossing $12,449 on its second week there. It is said at the theater that half of the sale is advance from points outside of Chicago. The top at this house is $1.50, which makes it the highest price film in the loop, but the public does not seem to be affected.

- Chicago Tribune

**NEW ORLEANS**

Liberty (1,865; 55)—His Children's Children. Surprised 8,000 persons and brought Liberty its best business of winter. $11,496.

- Variety

**PHILADELPHIA**

Gloria Swanson in "The Humming Bird" which has been at the Capitol Theatre the last two weeks, enters upon the third week tomorrow. At every showing the supper she has cooked, with assistance of Clara Bow, has been crowded.

- Record

**LOS ANGELES**

Wilson Dollar—"The Humming Bird" (Paramount). (2,300; 75-55). Picture highly praised, with returns accumulating.

Grauman's Egyptian—"Ten Commandments" (Paramount). (1,900; 50-50). Special exploitation among organizations and lodges holding up record box office figures (15th week).

- Variety

**NEW YORK**

"Spring Cleaning." Closing last week. One of Selwyn's most notable pictures of several weeks of English writing successes on Broadway. Last week in nine weeks' run, grossing $15,000. Next week goes to $18,400.

"Spring Cleaning" Rights Sold

Famous Players-Lasky have bought the screen rights to "Spring Cleaning" from the Selwyns.

- Variety

**DETROIT**

"The Stranger." Adams

A beautiful story beautifully told is "The Stranger," the moving picture in which Betty Compson, Richard Dix and Tully Marshall are starring at the Adams Theatre this week.

- Free Press

**PHILADELPHIA**

"Covered Wagon." Opening, 5th week. Final week for this big picture, which has been running here Way off first of last week, but came back, grossing about $12,000.


Stanley—"The Humming Bird" (Paramount). 3d week. Also passed by critics, but developed strength and held top third week; 15,000 (2,700; 69-75).

Fox—"West of the Water Tower" (Paramount). First non-Palook for house and hit; $15,000 (3,000; 50).

- Variety

**BUFFALO**

"Ruggles of Red Gap." Big Success

James Cagney's production of "Ruggles of Red Gap." Featuring Edward Herron, Ernest Torrence, Lois Wilson and Fritz Ridgeway, is a great ballyhoo hit at the North Park Theatre.

- Times

**WASHINGTON D.C.**

PICTURE WORTH YOUR NOTICE AT THE PALACE

It is the mutual demand of both screen and public that there are not more Louise Melfords roaming about in California's sunniest hills, for her name has come to be a guarantee that he keeps the faith and gives us something wholesome—and refreshing—straight from the shoulder, an admirable example of which is to be seen in his "Flaming Barriers" at the Palace Theatre this week.

- Times

**PARKWAY (1,300; 21-11)." Little Miss Bluebeard" (Fox). 3d week. The splash made by the opening of "The Ten Commandments" at the Alhambra theatre was the feature of last week. Indications are for an extended and successful engagement.

- Variety

**NEW YORK**

Estimates for Last Week

"Little Miss Bluebeard" (Fox). 3d week. Developed great strength and with aid of extra matinee, went to $12,496. As high a figure as the record had had this month.

- Variety
The sensational records made by "The Humming Bird" will be surpassed by

Adolph Zukor,
Jesse L. Lasky
present

Gloria Swanson
in
"A Society Scandal"

An Allan Dwan Production

A Paramount Picture

From "The Laughing Lady" by Alfred Sutro.
Screen play by Forrest Halsey.

Produced by

Above is 3-column Press Sheet Ad. Mats and Electros at Exchanges.
Now Booking

JACK PICKFORD

in "THE HILL BILLY"

Suggested by a John Fox Jr. Story — Adaptation by Marion Jackson
Direction by George Hill

A Picture for the Audience

MELODRAMA — That fascinates and enthralls. A genuine love story of really human folk certain to appeal to every class.

ACTION — So amazingly swift it will keep any audience a-thrill, with a river fight scene that has no equal in any picture.

COMEDY — Situations so comical they bring uproars of laughter, with an acting bear that keeps everybody a-chuckle between roars.

THRILLS — A plot so full of mystery, treachery, intrigue, that it puzzles to the very last, but runs straight and clear all the way.

A Picture for the Box Office

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange
All the romance and the

Nationally advertised in The Sat. Eve Post

The STORM

Here's a Thrill that'll raise 'em right out of their seats!
thrills of deep sea life!

PRÍSCÍLLA DEAN

in an absorbing story of stormy love and surging seas

supported by a great cast including:

TOM SANTSCHI and Wm. B. DAVIDSON

UNIVERSAL JEWEL

DAUGHTER

This is the smashing 24 sheet for a smashing picture
MARY PHILBIN IN
"FOOL'S HIGHWAY"

Star Is Charming in Universal's
Production of Kildare Novel,
"My Mamie Rose."

AT MOSS'S BROADWAY THEATRE

By SAM COMLY.

"Fools Highway" is one of those rare
pictorial treats that once in a long while
jut into town and reveal an almost per-
fected coordination of acting, continuity,
directorial and title-writing talents. There
is nothing very pretentious about it, just
a simple love story of a Bowery tough
and a little seamstress, that has the
valuable audience assets, of the sugges-
tion of a tear mingled with the smiles.
Unless we are very much mistaken, Carl
Laemmle will roll up a larger score on
the net profit side of the ledger with this
picture than some of his past million-
dollar spectacles.

As a colorful record of bygone days on
the old Bowery, "Fools Highway" is a
faithful document, but what to most peo-
ple is more important, it is very good
entertainment, and as such will be recog-
nized by the motion picture fans through-
out the country. We cannot recall seeing
Mary Philbin act with more charm in
any of her past features as she does in
this version of Owen Kildare's story. The
audience which witnessed the first public
performance of the picture yesterday at
B. S. Moss's Broadway Theatre, was gen-
erous in its applause, especially for the
work of the leading players. Mary Phil-
bin and Pat O'Malley.
The Beautiful "Merry Go Round" Girl

MARY PHILBIN

scores again!

ROBT. G. WELCH
in
The N.Y. Evening Mail
and Telegram

The picture teems with vigor and animation, and has succeeded in bringing back the Bowery in all its old activities, some of them a bit sinister, in the days and nights when the horsecars angled under the elevated road, and when the first automobile was a thing to be marvelled at.

There are other marvels in this Bowery film, and one of the greatest is the beauty and charm of Miss Mary Philbin as Mamie Rose, one of the sweetest and most ingenious characters ever presented on the screen. She is wistful and sweet, and at the same time is delightfully humorous in many of her best scenes.

HARRIETTE UNDERHILL
in
The N.Y. Tribune

Yesterday afternoon at the Broadway we stood for an hour in a terribly hot theater, jostled by men who were having an extended lunch hour, to see "Fool's Highway." And we were not sorry, nor even disagreeable, for we saw Mary Philbin, than whom there is no more alluring person on the screen. For some time we have suspected Miss Philbin was in a class with Lillian Gish and Mary Pickford. Now we know it. We doubt if either of these actresses could have given a greater performance than Mary Philbin gives in "Fool's Highway." She is a delight, as well as a thing of Beauty. We shall never tire of Mary Philbin.

ROBT. E. SHERWOOD
in
The N.Y. Herald

'FOOLS HIGHWAY' AT BROADWAY THEATER
Picture Accurately Portrays New York of Past.

"My Mamie Rose" is generally acknowledged as being one of the most powerful stories ever written. Certainly it has all the elements needed for a great motion picture. And in the opinion of this writer, "Fool's Highway" is nothing less than great.

The picture is well and carefully produced; the direction is good and the acting excellent. In this latter respect Mary Philbin as Mamie Rose is to be particularly commended. Others may wear clothes better, display pretter hats, shed more evident tears and heave heavier sighs, but when it comes to playing on the sympathies of the spectators Mary exceeds them all. She is better than Lillian Gish at her best and what praise for a picture star could be greater than that?

There is no hesitation in recommending "Fool's Highway" as first rate entertainment, but why Carl Laemmle allowed his heavymen to fram this photo-play anything else but "My Mamie Rose" is beyond understanding.

UNIVERSAL
JEWEL

Directed by
IRVING CUMMINGS
from the amazing story
of "MY MAMIE ROSE"
by OWEN KILDARE

Presented by
Carl Laemmle
In “Flapper Wives” Laurence Trimble and Jane Murfin have created a distinctly different type of screen-play.

Flawless direction coupled with discriminating casting has made possible a production which, while tensely dramatic, is consistently convincing at all times.

Adapted from the play of the same name by Jane Murfin, the action carries just enough true comedy to act as an admirable foil to the dramatic situations.
Portrayed by the following notable cast

May Allison
Rockcliffe Fellowes
Vera Reynolds
Edward Horton
Harry Mestayer
William V. Mong

and

The Greatest Dog Actor on the Screen

Selznick Distributing Corporation
on its way!

Elinor Glyn's

Production of her famous novel:

THREE

Gold
WEEKS

with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND, Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director

A Goldwyn Picture

vynCosmopolitan
A RICHARD THOMAS PRODUCTION
Presented by
WM. LA PLANTE
WITH
ROD La ROCQUE
and Estelle Taylor
STARS OF
The Ten Commandments
Adapted by
BURNELL MANLEY
Photographed by
JACK W. FUQUA

Cash in right now on the tremendous popularity of ROD La ROCQUE and ESTELLE TAYLOR, the two big stars of "THE TEN COMMANDMENTS."

Altho' "THE TEN COMMANDMENTS" has not been shown except in several important cities, yet the fame of ROD La ROCQUE and ESTELLE TAYLOR has been broadcasted to every nook and corner of the land because of the tremendous publicity of "THE TEN COMMANDMENTS."

Take advantage of this break. Advertise these two big stars in "PHANTOM JUSTICE," one of the greatest mystery crook melodramas of the season.

Here's a real money making opportunity for you. If you miss the money of this, don't blame us.

FILM BOOKING OFFICES
OF AMERICA, Inc.
723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdom: R.C. Pictures Corporation, 2027 D'Arblay Street, Wardour St., London, W. 1, England
New York and the Critics went crazy over "The Great White Way"

This is the Cosmopolitan picture that played to capacity for eight weeks at the Cosmopolitan Theatre, New York, grossing nearly $90,000, in a house with only 1,100 seats at $1.50 top.

This is the only picture that ever had to give midnight performances to take care of the crowds.

"It's the life!"
The Wonder Picture of

Throwing the Spotlights on

The Greatest Kind of Newspaper Tie-up

Your local paper runs one or more famous cartoon and writing features. Many world-famous writers, cartoonists as well as world-famous celebrities appear in person for the first time on the screen in "The Great White Way." They are part of the play.

People Will Want to See

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<thead>
<tr>
<th>BILLY DE BECK</th>
<th>WINSOR McCAY</th>
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<tr>
<td>(Creator of &quot;Spark Plug&quot;)</td>
<td>(World renowned artist)</td>
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<td>HARRY HIRSHFIELD</td>
<td>&quot;BUGS&quot; BAER</td>
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<td>(Creator of &quot;Abie the Agent&quot;)</td>
<td>(Celebrated Humorist)</td>
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<tr>
<td>GEORGE McMANUS</td>
<td>DAMON RUNYON</td>
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<td>(Creator of &quot;Bringing up Father&quot;)</td>
<td>(Celebrated Sport Writer)</td>
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<td>Also these celebrated figures</td>
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<td>ARTHUR BRISBANE</td>
<td>TEN RICKARD</td>
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<td>IRVIN S. COBB</td>
<td>NED WAYBURN</td>
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<td>H. C. WITWER</td>
<td>EARLE SANDE</td>
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<td>JOSEPH URBAN</td>
<td>FLO ZIEGFELD</td>
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THE GREAT
"A Sure Clean Up For Exhibitors"

WN San Francisco, Feb. 28, '24
Goldwyn Cosmopolitan Distributing Corp.
469 Fifth Avenue, New York City.

The Great White Way opened Saturday to tremendous business. Audience praised picture as exceptionally fine entertainment. Playing to standing room daily. Please accept my hearty congratulations. You have a picture worth making noise about. A sure clean up for exhibitors.

M. L. Markowitz
President and General Manager Strand Theatre
"No one ever dreamed of such a Cast"

Arthur Brisbane  
Damon Runyon  
Anita Stewart  
Harry Watson  
George McManus  
Winsor McCay  
Earle Sande  
Johnny Gallagher  
T. Roy Barnes  
Dore Davidson  
Irvin S. Cobb  
"Bugs" Baer  
Billy De Beck  
J. W. McGurk  
Pete Hartley  
John Hennessey  
Oscar Shaw  
Hal Forde  
H. C. Witwer  
Neil Brinkley  
Harry Hirschfield  
Stanley Forde  
"Kid" Broad  
Joe Humphreys  
Tom Lewis  
Olin Howland  
Ned Wayburn  
Fay King  
Hal Coffman  
Frank Wonderley  
Billy Gould  
Tammany Young

and the entire "Ziegfeld Follies" chorus
LOUIS B. MAYER presents
The
Fred Niblo Production
with
Ramon Novarro
and
Barbara La Marr

Thy Name Is Woman
RAMON NOVARRO and BARBARA LA MARR
And the Best Cast of the Season

Sensational Hit at Lyric, New York

They say lightning never strikes twice in the same place! But FRED NIBLO'S “THY NAME IS WOMAN” has hit New York harder than his “Three Musketeers,” packing them in now at the Lyric Theatre at advanced prices!

There’s no better card in the business today than Ramon Novarro. Barbara La Marr brings her immense following to the picture. And look at the cast!

Robert Edeson
Edith Roberts
Wallace MacDonald
William V. Mong
Claire MacDowell

A story of man and woman’s primitive passion, old and eternal as the hills—of Pedro the Fox, his seductive wife, and her soldier lover—but with NIBLO'S treatment, and the flaming background of the Spanish Pyrenees, it gets under the skin. Broadway audiences are sitting up and gasping at its daring. The title will bring them running to any theatre anywhere!

Based on BENJAMIN GLAZER'S American Version of KARL SCHÖNHERR'S Play
Adaptation & Continuity by BESS MEREDYTH

THY NAME
LOUIS B. MAYER presents
The
FRED NIBLO PRODUCTION

IS WOMAN
Dorit look for Sympathy—
if you let this get by you! The exhibitor who misses out on "THY NAME IS WOMAN" misses out on a gold mine! We could go on raving over it, but we'll leave that to you and the critics. Just remember the man who gave you "Strangers of the Night" and "The Famous Mrs. Fair" has surpassed himself in "THY NAME IS WOMAN"—the biggest thing NIBLO or Mayer ever gave the industry! Metro is behind it with smashing exploitation to help you put it over.
OF F.B.O.'S WONDERFUL NEW SERIES OF BIG SIX WESTERNs

presenting
THE INDUSTRY'S LATEST AND GREATEST WESTERN SCREEN STAR

FRED THOMSON IN THE MASK OF LOPEZ

Presented by MONOGRAM PICTURES CORP.
ANDREW J. CALLAGHAN PRES.

No Western Star in the history of Western pictures looms up as big as FRED THOMSON does in F. B. O.'s BIG SIX SERIES of Western specials, presented by Monogram pictures and produced by Harry J. Brown.

BOOK THE ENTIRE SERIES OF SIX WHILE YOU HAVE THE CHANCE

No Western pictures now on the market surpass these new offerings from F. B. O. Grab 'em while they're hot. See them at your nearest F. B. O. Exchange.

FILM BOOKING OFFICES
OF AMERICA, INC. 723 Seventh Ave., N. Y. City
A "ROARING FARCE" OF THE GOLF LINKS

that offers more opportunities for exploitation than nine out of ten features.

If you have learned the value of advertising your whole program, you will see the many box-office angles in this fast action two-reel

JACK WHITE PRODUCTION

MERMAID COMEDIES

Will throw the laughter throttles wide open at your theatre

"WIDE OPEN"

With LIGE CONLEY

"Enough strokes to swim the English channel," as depicted by one of the titles, describes this roaring farce of the twenty-four-hour stay of a pair of novices on a golf course. This Jack White production and Mermaid Comedy is an excellent short subject for any program. It will go especially well where a few in the audience have a knowledge of golf. *** A runaway trolley car which dashes through the business section of a city terminates this two-reeler with quick-heart action. — Moving Picture World.
March 15, 1924

**AT LAST!**
THE THIRD-DIMENSION MOVIE

AVAILABLE NATIONALLY FOR THE FIRST TIME

Marking one of the greatest feats of motion picture production ever achieved, this great novelty will bring shrieks of laughter and excitement, and set your patrons to talking.

**PLASTIGRAMS**

Presented by
E. W. HAMMONS

If you want to give your patrons a treat, and incidentally show a novelty that will create a lot of talk, get hold of the short reel of third-dimensional pictures called Plastigrams that are shown at the Rivoli last week. Some amazing effects are obtained in the shouts of amazement and surprised laughter from the unsuspecting audience. Plastigrams are a great novelty.

—The Billboard.

For Foreign Rights address
FAR EAST FILM CORPORATION, 729 Seventh Ave., NEW YORK CITY
Any one of these new Christie Comedies properly advertised will be the making of a BALANCED PROGRAM:

"Navy Blues"
"Kidding Katie"
"Stay Single"
"Getting Gertie's Goat"

All released thru "EDUCATIONAL"
Grace Kingsley, reviewing a new Christie picture for the Los Angeles Times, calls her:

“That sprite-like, vivaciously illusive and wholly clever little comedienne—soothing the eye, and delighting the senses.”

Inez Klumph, writing for the Wheeler Syndicate, says:

“The whole picture is a riot, one of the best things that has ever been turned out with the Christie trademark, which is saying a good deal.”
Soup at Seven Sharp—LADIES TOO!

DANGER

take no chance of missing

T N T

The Naked Truth

4th Annual A.M.P.A.
Press Agents' Revel
and
Dinner Dance
Hotel Astor
SATURDAY NIGHT
MARCH 29

Everybody who's anybody will be there

THE SENSATIONAL SPECTACULAR
SPILL THE BEANS SHOW!

FILMDOM'S BIGGEST JOY NIGHT
HARRY ASHER Presents

ELLIOTT DEXTER

AND ALL STAR CAST IN ONE OF THE BIG PICTURES OF THE YEAR

"BY DIVINE RIGHT"

AN

R. Wm. NEILL PRODUCTION

—AND OF WHICH THE MOTION PICTURE NEWS SAID

"Inspiring theme . . . inspiring picture . . . climax will knock most folks right out of their seats . . . train wreck never been surpassed for realism . . . admirably acted . . . will 'get' everyone who sees it."

(and to which we add)—

SEE this picture at your F. B. O. exchange. That's all you have to do . . . you'll do the rest yourself instantly . . . You'll grab it. "BY DIVINE RIGHT" is really one of the few guaranteed big time box office winners of the present year.

FILM BOOKING OFFICES of AMERICA, Inc.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England
The most popular

Sol Lesser presents Baby in CAPTAIN

4,680 Fan Letters are daily received by Baby Peggy-
1,708,200 came to her during last year.

They come from the four corners of the earth.
child in all the world

Peggy

JANUARY

By
Laura E. Richards

Published by L. C. Page & Co. of Boston - now in its 54th edition.

Over 600,000 circulation.

A CLASSIC produced by PRINCIPAL PICTURES CORP'N
Sol. Lesser, President

ALL these writers are Baby Peggy admirers - "Home Folks" who are waiting to see her picture.

It keeps the Postman busy and will keep you busy counting your Box-Office receipts.

So great is BABY PEGGY'S "Fan" Correspondence that five secretaries work daily answering her letters. Photograph of them on left.

Here is a systematic, common sense method of building up the kind of patronage showmen want.
The Story of
"Captain January"

JEREMIAH JUDKINS, Keeper of the Light
BOB PETE, Pilot of "The Huntress"
GEORGE MAXWELL, from the mainland
LUCY TRIPP, from the mainland
ISABEL MORTON, the lovely lady from Boston
HERBERT MORTON, the lovely lady's husband
THE MINISTER

HOBART BOSWORTH
LINCOLN STEDMAN
HARRY T. MOREY
BARBARA TENNANT
IRENE RICH
EMMETT KING

"CAPTAIN JANUARY"  BABY PEGGY

Published by L. C. Page & Company, Boston, and for sale at all book stores.
CAPTAIN JANUARY
Directed by Edward F. Cline

Dear Friend:

You have been kind enough to write to me and now I am going to write to you and ask for your help.

I want an idea for a picture. Can you give me one? What do you think would be the best picture for me? Please let me know, because Mr. Sol Lesser says he wants to make a picture with me in it that all my friends will like.

With love
Baby Peggy

Dear Baby Peggy,

I want to thank you for your sweet letter and to let you know that everybody who sees your picture always loves you and loves to see you on the screen.

Now, I would suggest that you make your next picture "Captain January" from the story by Laurence H. Richards. Tell me how this and see what he says. I am the mother of six children and all of us think you are wonderful.

With much love,
Mrs. S. A. Fitzpatrick

These pages are reproductions of:
- Pamphlet sent to Baby Peggy admirers to arouse their interest in "Captain January."
- Baby Peggy doll cutout which Baby Peggy sent to her hosts of juvenile followers.
- Letter from Baby Peggy to Baby Peggy "fans" asking for advice as to her first big picture, and one of many replies suggesting "Captain January."
- This Child Star MAKES and KEEPS Millions of Friends, Who Are Motion Picture Patrons.

Produced by
PRINCIPAL PICTURES CORPORATION
SOL LESSER, President
The Measure of Your Message

The measure of your message is the number of actual readers reached by the publications carrying your advertising.

You may buy "10,000 circulation," but is it delivered or is it merely a "claim" of the publisher?

The A. B. C. offers a service that will enable the advertiser and advertising agent to measure every message placed in the leading publications of the United States and Canada.

Every day in all parts of the Continent A. B. C. auditors are checking the records of publishers, and their findings are tabulated in the form of A. B. C. reports.

These reports, by the authentic, reliable, verified data they contain, enable the advertiser to measure exactly how widely his message has been distributed.

A. B. C. audits of the Motion Picture Trade Journals will be ready shortly — Study them carefully and buy your space according to the story they tell.
The most widely booked feature in first run theatres in the history of independent distribution

Some First-run Theatres that will play "Love's Whirlpool" within the next few weeks

NEW YORK Cameo Theatre
(First run full week—followed by Keith, Proctor and Moss Circuits and Meyer & Schneider Theatre Circuit

CHICAGO Randolph Theatre
ST. LOUIS, MO. Wm. Goldman's King's Theatre
BOSTON, MASS. Fenway Theatre
INDIANAPOLIS, IND. Palace Theatre
CINCINNATI, OHIO Capitol Theatre
LOUISVILLE, KY. Rialto Theatre
PROVIDENCE, R. I. Victory Theatre
TAMPA, FLA. Strand Theatre
HOUSTON, TEXAS Capitol Theatre
OAKLAND, CALIF. State Theatre
JACKSONVILLE, FLA. Imperial Theatre
SANDUSKY, OHIO Schae Theatre
CHATTANOOGA, TENN. Rialto Theatre
WINSTON-SALEM, N. C. Amuza Theatre
SAVANNAH, GA. Odeon Theatre
MAYA, FLA. Hippodrome
JACKSON, TENN. Lyric Theatre
WACO, TEXAS Hippodrome
COLUMBIA, S. C. Imperial Theatre
MUSKOGEE, OKLA. Palace Theatre
KNOXVILLE, TENN. Strand Theatre
MACON, GA. Rialto Theatre
ST. PETERSBURGH, FLA. Phiel Theatre
SALT LAKE CITY, UTAH Pantages Theatre
FORT WORTH, TEXAS Phillips Egypt Theatre
SACRAMENTO, CALIF. Liberty Theatre
DAYTON, OHIO Keith's State Theatre
HUNTINGTON, W. VA. Strand Theatre

"LOVE'S WHIRLPOOL"

with
James Kirkwood, Lila Lee
and Madge Bellamy

Presented by
REGAL PICTURES, INC.
Story by Martha Lord
Adapted by Elliott Clawson
and Bruce Mitchell
Directed by
Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures
Making real profits in Oil!

WHAT condition could be more ideal than that which exists right now for the keen exhibitor.

The country is hearing and talking of nothing but oil. It's the greatest front page story of years.

Here we have a picture, a great picture of the oil country about which the Moving Picture World says:

"THIS FIRST NATIONAL SHOULD PROVE ONE OF THE BEST MELODRAMATIC BETS OF THE SEASON."

Is this the opportunity of an exhibitor's lifetime? You can bet your last dollar it is—with the biggest kind of an O.

Watch New York pack the MARK STRAND, as it packed them in other cities, when it opens there week of March 9th.

RICHARD WALTON TULLY presents

REX BEACH'S "FLOWING GOLD."

Directed by
JOSEPH DE GRASSE
with
MILTON SILLS and
ANNA Q. NILSSON

A First National Picture
"The Enchanted Cottage" promises to be one of the most talked about pictures of the year!

RICHARD BARTHELMES
THE ENCHANTED COTTAGE
From the play by Sir Arthur Wing Pinero
with May McAvoy
Scenario by Josephine Lovett
A John S. Robertson Production
A First National Attraction
Photographed by George Folsey
We predicted –

"at the end of 1924
CORINNE GRIFFITH
would be one of the big-
gest stars in pictures"

we apologize
and change that prediction
to read:

'After the release of
'LILIES OF THE FIELD'
a Corinne Griffith Production Inc. presentation featuring
CORINNE GRIFFITH & CONWAY TEARLE
Directed by ~ ~ ~ JOHN FRANCIS DILLON

MISS GRIFFITH will be one of the greatest stars on the screen to day"

FIRST NATIONAL PICTURES
build stars ~prestige and patronage~
1924 like every other year belongs to First National
The Church and The Picture

THE attitude of the church toward the picture was recently placed before me by one of the leading executives of the Church Federation—a man, by the way, of broad vision and practical affairs.

Said he: "The church sees in the motion picture a force so great that the picture could, if it would, tear down faster than the church could build up. Consequently, the church faces these alternatives: to cooperate with the picture industry or to fight the pictures of the picture industry with the pictures of the church.

"We greatly prefer the former course, but if it is necessary, the church is ready to go into pictures with adequate finance and organization just as the church has gone into other educative fields."

This statement is logical enough. We have reason also to believe that it is a statement of fact—that, in other words, the united churches of this country have the funds, the personnel, the organization, the exhibition outlet to go right ahead, if they will; and do just as they say.

So we pass along for the consideration of this industry what seems to us to be a matter of very large importance.

* * * * *

For whatever gap of sympathy and understanding there exists today between the picture people and the leaders of the church, each side is probably about equally to blame.

On the one hand the makers, distributors and exhibitors of pictures must realize that theirs is by no means merely a theatrical enterprise. The theatre, until the advent of the film, was a large city problem, a matter mostly of the transient attendance of city visitors. The film has reversed the situation and brought the theatre to the home—to the American home in some 14,000 towns; so that the picture is a home problem of the nation. It is today the most powerful agent of expression—more powerful than the pulpit, the school, the printed page; and as such it must do its part, upward, in the construction and maintenance of social, political and economic order. The church feels that this is also its function, as it is—and so the church feels that the agency of the motion picture should work along with the church or separately, in, through and for the church.

* * * * *

Again pictures improve—approach nearer we will say church standards—as the public taste improves. Fanatics would change the public mind and habit overnight—by legislation for instance; but every sensible person knows that reform can't be done by force—that education is a slow process. The voice of the public is a factor to which both church and picture must listen.

* * * * *

So there's the situation.

It greatly behooves each side to understand the other. Knowledge is the key to the problem.

Let the picture makers and the executives of the united Churches talk together; and let the exhibitor everywhere, as he can and sometimes does, effect an intelligent working cooperation with his local church, civic and women's organizations.

That is the one true way to an inevitable end.
WHEN the week of March 9th is brought to a close, "The Covered Wagon" will have rounded out a year of continuous performances on Broadway. It broke the record for a continuous showing some weeks ago—a record held by "The Birth of a Nation." A year on Broadway—there is an achievement for you!

No one ever dreamed in the days of the nickelodeon—when the feature picture was in the first stages of development that the silent drama would become such an important factor in the amusement world that it could possibly bid for patronage along with the older art—the spoken drama. Extended runs for pictures on Broadway have become an old story—but the presentation at one theatre—without interruption for fifty-two weeks is something to enthuse over.

"The Covered Wagon" shows no signs of abated interest among screengoers. It seems destined to make a mark which will stand for years.

* * *

LOUIS B. MAYER'S production, "Thy Name Is Woman," sponsored by Metro, had its New York premiere Monday night at the Lyric Theatre. Everyone who knew what Fred Niblo, the director, had accomplished with "Blood and Sand," and "Strangers of the Night," came to see what he would make out of this graphic story of the triangle—a story of Latin love and vengeance. Every seat was occupied—and standing room was at a premium.

Among the audience were Paul Scardon, Betty Blythe, John Robertson, Josephine Lovett, Edward Dillon, Finis Fox, Allan Dwan, Irving Lesser, Josephine Crowell, Victor Shapiro, Paul Guick, Charles Bryant, Marcus Loew, Charles McGregor, Harry Hershfield, Dagmar Godowsky, Mrs. Walter McGrail—and several others associated with the screen. The picture carried a prologue created by S. L. Rothafel.

* * *

THE many friends of Andrew Cobb, the exhibitor-manager, will be pleased to learn that he has recovered from his recent illness which confined him for several weeks in the hospital.

* * *

MARY and Doug will broadcast over the radio the evening of March 12th, at 8:15 their personal messages to their respective publics and movie fans in general through Station WJZ, New York. Which marks the first formal use of the radio by these stars for communicating first-hand with the theatre-going and newspaper-reading population of the world within the radius of this powerful nation.

There was lively competition among the large broadcasting organizations to obtain their services—with WJZ the winner.

The dual "vocal appearance" of these two stars is expected to arouse exceptional interest for not before has any such simultaneous undertaking been arranged by picture celebrities.

It also presents an unusual opportunity for exhibitors who will be able to notify their patrons of the broadcasting event and the date and hour, thus enabling movie fans within the wave length of WJZ to hook up their receivers and listen in to the messages of Doug and Mary.

* * *

SEVERAL of our American travelers abroad—who have struck out with caravans across the hot sands or grouped themselves for pictorial effects in the capitol and way places of the Old World—have returned to their native soil, while others are due back in a week or so. Among those who have passed the New York customs officials are Peter Milhe (not so glad to be back because of the appeal of Paris) who served as Edwin Carewe’s doctor of publicity during the filming of "A Son of the Sahara" in Algeria, Walter McGrail and wife—and Rosemary Thelby—also members of the Carewe company.

Due this Saturday on the S.S. Paris is Carewe himself, Montagu Love, Bert Lytell, Claire Windsor and the director’s technical staff. In about a week Rex Ingram will set foot on American soil. He went to Africa—Tunis and environs, to be exact—six months ago to make "The Arab." Accompanying him are Ramon Navarro and Alice Terry.

A traveler in another direction is Renee Adoree who, trailed by an impressive array of trunks, departed from New York for Havana last week to linger a while before she returns.

* * *

FRANCIS X. BUSHMAN sails this Saturday for Rome, where he will join Director Brabin, June Mathis and George Walsh for active work on "Ben Hur." He will be followed abroad in the course of a few weeks by Gertrude Olmstead, Carmel Myers and Kathleen Key.

* * *

PEARL WHITE, who has been a resident of Paris for several years, and who returned to the United States to defend an action for damages instituted by Jack Beatty against her and the Fox Film Corporation, embarked for France the other day, the winner of the suit. Beatty claimed $50,000 from the actress and Fox because a horse he was riding during the filming of a picture refused to register depression.

Pearl White, who was one of the greatest box-office attractions a few years ago, announces that she is through with the screen so far as appearing before the camera is concerned. She will confine her efforts hereafter to the megaphone, directing for the French Co-Operative Motion Picture Company.

America who brought her fame and fortune is renounced in favor of France.

"It ees not zat I dislike America, but zat I love Paris more."

* * *

VICTOR SCHERTZINGER, the director, is an accomplished composer and musician. Long before he became identified with the camera he achieved recognition in musical circles. Everywhere you go tonight you will hear his latest melody, "Marcheta," which is the year’s musical sensation. It is one of the biggest sellers among talking machine records and one of the favorites with the leading dance orchestras. Spanish of theme and rhythm—it carries grace and color.

Mr. Schertzinger has composed another song—which will be used as the theme for Mary Pickford’s "Dorothy Vernon of Haddon Hall." It lacked nothing but a title—so Miss Pickford came to the rescue with the suggestion that the song he named "Love Has a Way."

* * *

REPORTS from the Coast tell us that Jackie Coogan is using more than a hundred children in his second picture for Metro. Since the Los Angeles school board provides that one teacher must be engaged for every six children employed by a film company, there are seventeen teachers in daily attendance at the studio.
T is not recorded whether a film salesman got through to Atlin, British Columbia, but if he did he has qualified to travel with North Pole explorers.

The word reached Vitagraph's Winnipeg office that the Pillar Theatre at Atlin wanted a book "Pioneer Trails."

In order to fill the order the office rushed a print to make an once-a-year boat to Atlin. His remote spot is situated 25 miles northeast of Juneau, Alaska, and about 60 miles directly west from Skagway. Open water permits vessels to take Atlin once a year.

* * *

T took a long time for Tom Allenby, fifty-nine years of age, and an ex-cowpuncher and old miner of Australia, to bask in the public spotlight. The Klondyke was unkind to him—and working as an extra in Hollywood armed him a precarious living. His experience as an erstwhile member of the Northwest Mounted interest Cecil B. De Mille who gave him the opportunity to drive one of the ritors in "The Ten Commandments."

He is Allenby who furnishes the thrill in the scene showing a chariot plunging over a steep embankment. The older miraculously escaped injury—and out in Hollywood they are making hero of him.

Old Man Opportunity waited a long time to give Allenby a chance. It took a film mishap to bring him success.

* * *

"If you would be advised as to the present capacity of J. W. O'Mahoney, who formerly occupied the publicity chair for educational, let us inform you that he left the amusement world to take up commerce. He is president of the Tap Tea Co., Inc., one of the largest tea distributors in the United States—and according to a few statistics, we have before us, he is putting over is product with a bang."

NATHAN BURKAN, a lawyer well known in film circles, always has something to say when he starts his summation. He can sum up the problems of the screen in very few words—but these words carry weight. He recently declared himself on the radio. It is his contention that if legitimate motion picture theatres are not careful they will find themselves entirely without audiences.

Mr. Burkam cited the fact that one of his clients found his theatre (a neighborhood house) almost bare on the night President Coolidge delivered his Lincoln Day address. This exhibitor complained that the speeches of big men or accounts of prizefights have had a marked effect on attendance.

There is a sting in Mr. Burkam's prophecy that when the adio has developed until the entire world is hooked up with its receivers of private homes there will be 365 days programs for the fans.

"Then," he asks, "what will become of the box-office?"

Meanwhile the debate is waxing warm in several quarters concerning the effect of the Beebee. S. L. Rothafel of the Capitol, New York, is a champion of the radio. He believes that the radio installation at the theatre has been of great benefit to his establishment. There are others who are inclined to try their own cases to the contrary.

* * *

DAVID HIGGINS long identified with the stage as a star of his most famous play, "His Last Dollar,"—one of the first five reel motion pictures ever made, will appear in one of the important roles in the new Thomas Meighan feature, "The Confidence Man."

Mr. Higgins is a real old-timer in theatrical circles. He toured for many years in "His Last Dollar"—and every opy house of old traditions has presented the melodrama. He also wrote "Piney Ridge," another memorable melo—which was produced by him at the American Theatre, New York in 1897—at a time when it was the only theatre on 42nd street.

CECIL B. DE MILLE will present "The Ten Commandments" at the Presidio, San Francisco, in the near future. The showing will be for soldiers only. In order to project a proper atmosphere, Mr. De Mille has called upon Rudolph Berliner, former musical director for the Ritz-Carlton Hotels in New York and Montreal and now member of the De Mille production staff, to pick from two army bands seventy-five musicians to render the musical accompaniment.

* * *

COAST rumors have it that "The Great Divide"—which has been called the great American play—will be filmed again, the first filming having been made by Vitagraph back in 1915. It is said that Reginald Barker will direct the picture for Metro from a continuity prepared by Waldemar Young.

* * *

THE sailors of the United States battle fleet anchored in the Hudson River—and who are on a ten days' furlough, are wasting no time looking over what New York affords in the amusement line. Last Wednesday more than 200 gobs from the fleet attended the Cameo Theatre to view "When a Man's a Man." The jackies came direct from their ships and proceeded in a body to the theatre.

* * *

A FINE glow of sentiment was generated during the premiere of "Fool's Highway" at that famous old landmark of the Bowery, Atlantic Gardens, last Friday night. It was fitting and proper that Universal should reproduce as much as possible the atmosphere of the mellow yesterday when the celebrated street and the picturesque German Beer garden which still continues its original name—Atlantic Gardens, though it has been made over into a picture house—were in their glory.

The premiere, to the old-timers in the audience who knew the character of the Bowery and the time-honored shrine, carried them along on a wave of sentiment. The younger generation was transported.

Then on the stage stepped a few favorites of yesteryear among them Maude Raymond singing the melodies she originated for the Atlantic Gardens, and Maude Nugent, who sang her own song, "Sweet Rosie O'Grady," and Harry Von Tilzer, who sung over the refrains of hits which were popular twenty-five years ago. The biggest ovation was offered Charles Lawlor, the blind composer. A few bars of a great song were played and his face lighted up with enthusiasm. It is his own song—the one that helped elect Al Smith—and which endures as a classic along with "Swanee River." It is "The Sidewalks of New York." Senator James J. Walker followed with eulogistic remarks paid to the Bowery, the Governor and the sponsors of the picture.

The prologue was over; we were placed in the proper atmosphere to see the picture.
T. O. C. C. Wins Arbitration Ruling

Playdate Declared Integral Part of Film Contract In Test Case Before N. Y. Board

A n important interpretation of the uniform contract, by which a playdate is declared to be an integral part of a film contract and not subject to change without mutual consent of distributor and exhibitor, was reported to the Theatre Owners Chamber of Commerce at its regular weekly meeting, March 4.

A test case was made in behalf of a member theatre, which alleged that a certain New York exchange claimed to have arbitarily, the T. O. C. C. appointed Bernard Edelhertz as special counsel and he argued the case before the New York Joint Arbitration Board. President Charles L. O'Reilly told the trade press the Board had ruled unanimously that a playdate was an integral part of the contract.

Mr. O'Reilly has been nominated to succeed himself as President of the T. O. C. C. Nomination without opposition is equivalent to election.

The following slate was also nominated at the March 4 meeting, to be voted on, two weeks hence:

For first vice-president — Charles Steiner.
For second vice-president — Joseph Jaime and Rudolph Sanders. For secretary — Samuel A. Moross. For treasurer — Sam Schwartz.
For sergeant-at-arms — Al Friedlander.

Finance Committee (three to be elected): — Harry Brandt, E. R. Behrend, Bernard Grob, Morris Needles, and Herman Pollak.

At the Chamber meeting this week, it was decided to co-operate actively in aiding the Jefferson Memorial Fund by giving morning matinee performances for children in thirty key theatres of the city. Raising of the fund was begun at the Jefferson Theatre, Monticello, near Charlottesville, Va., as a national shrine has been furthered by the purchase of "mileage tickets" by those of the public who wished to take a pilgrimage in spirit to Monticello. These "spirit mileage tickets" will be redeemed by member theatres of the T. O. C. C. the week of March 12 in observance of Jefferson's birthday, March 13.

The annual installation dinner will be held in April. The exact date will be announced later.

Ontario Gathering Urges Tax Remission

Representatives of many municipalities of Ontario gathered at Toronto on February 29 for a special conference, when it was decided to wait upon the Provincial Government with a request that a share of the Provincial Amusement Tax be returned to the cities and towns each year by the Government. It is not expected that the civie representatives will gain their point, however, as the Provincial Treasury showed quite a deficit for 1923.

First National Club Holds Leap Year Dance

Five hundred attended the Leap Year Dance of the First National Club held February 29, at the Hotel Astor, New York. The affair brought out practically every official of the company and almost the entire office personnel.

George Bilson is president of the club.

Informal Conference Considers Taxation of Eastman Theatre at Rochester

T he COMPREHENSIVE program for the enrichment of community culture and education by the fostering of musical interests through the Eastman Theatre of Rochester was introduced in detail on Friday, February 29, by George Eastman at an informal conference of the State Tax Commission convened to consider whether the theater should be taxed.

The conference was held in the office of Charles L. Pierce, corporation counsel, and for nearly two hours Mr. Eastman discussed the ideas he entertains in the promotion of musical interests in Rochester, which have led him to make a gift of the magnificent theater and school to the people of the city, representing an expenditure of more than $60,000,000, annually in taxes or otherwise, above its present expenses. Mr. Eastman said.

At the conclusion of the hearing Attorney James L. Brewer, representing labor interests, who want the theater put on the tax rolls, filed a brief and series of legal decisions bearing on the matter.

Rental of the theater to commercial interests would be a possibility if the University of Rochester, owner of theater, was required to pay from $40,000 to $60,000 Mark Gravcs, head of the State Tax Commission, promised an early decision.

He declared the Commission has no arbitrary power to compel taxation of the theater and can act only in an advisory capacity. Nothing in the attitude of the commission indicated that it believed special privilege has been afforded Mr. Eastman by the exemption of the costly gifts he has made to the people of Rochester, as is raised in the argument of Mr. Brewer.

Present at the conference were Coporation Counsel Pierce, George S. Taylor chairman of the board of assessors; James M. Anderson, Rochester office of State Tax Commission; Eugene Chrsyntal, assistant to the president of the Eastman Kodak Company; Hiram L. Davis, city assessor, and several others said that the theater to date has just been able to come out even and pay the orchestra," said Mr. Eastman. "It is earning more this year than during its first year of operation, but the cost of the orchestra has gone up about $1,000 a week. The university has no funds to meet a debt incurred by taxation," Mr. Eastman declared.

Texas To Get Lower Rates Of Insurance

A T A MEETING of the M. P. T. O. of Texas, held at Dallas last week, business was transacted that will result in lowering rates on fire insurance; will provide for coverage of liability—employer and pubic—and other forms in connection with the exhibit.

About $3,000 of annual revenue is assured from slide contracts, on the basis of slide reports being by the slide contractors. Reports were read from the committee of ten reporting developments in the admission tax repeal and a move to amend the court tax law so as to remove the music tax fee.

Kansas Protests Against Cyclone Picture

Protests against continued showing of the film, "Flying Finance," are being filed with Will Hays, director of motion picture industry, by members of Kansas commercial clubs because the picture shows a storm in an imaginary town called, "Cyclone Center, Kansas." W. E. Holmes, secretary of the Wichita, Kan., Chamber of Commerce, in a letter to Mr. Hays, quoted government statistics to show that tornadoes occur less frequently in Kansas than in many other states of the Union. He said that he had information that while "Flying Finance" was being filmed that the wind blew seventy miles an hour a short distance from Hollywood, Calif., blowing the home of a fireman down flat.

Suit Reveals $1,426,000 As "Knighthood" Cost

An award of $2,000 to Jose Rubens against the International Film Corp. by Court City, Justice Walsh during the week revealed the fact that "When Knighthood Was In Flower" cost $1,426,000.

Rubens sued on a contract by which he was engaged for four weeks at $500 a week.

Director George E. Baker is also suing International for $14,000, which he alleges is due him under a contract signed by William R. Hearst. He claims $7,000 for twenty-three days extra work due him for each of the films, "Heliotrope" and "Buried Treasure," $1,333 for work on script not included in the contract, and $4,000 due on proxies.

Buffalo Board Starts Crusade Against Bicyclers

Sydney Samson, president of the Film Board of Trade of Buffalo, announces that the switchers and bicyclers are becoming very active again all over the territory and that the board is about to take decisive action to suppress this evil. It is reported that a detective agency's service has been engaged. Mr. Samson says that the Board will have the cooperation of the members of the M. P. T. O. of N. Y., Inc.

Mr. Samson has been appointed a delegate from the local board to the meeting of the Cleveland organization to exchange ideas.
Exhibitors Discuss Print Situation

R E S P O N S E S to
MOTION PICTURE NEWS

The print situation are pouring in from exhibitors throughout the country. They give first-hand information, from the theatre viewpoint, as to the real status of the Print Problem in the small house, which is, of course, the place to find out whether prints are good, bad or indifferent.

In order to make the information sought, easily accessible, detailed questions were asked. They follow:

1. Would you be willing to pay more for your pictures if you could get better prints?
2. Suppose you were offered two grades of prints, one new and the other commercial, the former at, say, five dollars more than the latter, which would you select?
3. Has the condition of prints on the average improved within the last year or so?
4. Do you find that the conditions of the prints on good pictures is apt to be worse than on a poor feature?
5. How long after release date do you figure a print on a popular picture will remain in good condition?
6. Do you sometimes pass up purchasing a production because you fear that you will not be able to get a print in good enough condition to put on a satisfactory show?
7. Do you find your exchange holding back playdates for some unexplained reason and do you think it is because they do not have prints enough to serve all their customers at the time each theatre desires to play the picture?
8. (A) Do you think poor prints are detrimental to the attendance at your theatre? (B) Do your patrons complain about "rain," unsteady projection and pull-aparts?
9. Do you try to improve the condition of the film before running it, by careful inspection?

Replies Are Varied

In response to the first question, about fifty per cent of the exhibitors replying declare they would be willing to pay more for better prints. Of the other fifty per cent, the answer is generally a flat "No," but it is sometimes qualified by "small town exhibitors cannot pay more, but good prints would help business."

On the second question, the higher-priced better print vs. the commercial, the averages are, of course, about the same. That so large a percentage of exhibitors would be willing to pay more is the surprise brought out by the questionnaire and stresses the importance they attach to the physical condition of the picture as related to box-office receipts.

S. Carolina Considering Tax Revision Bill

The SOUTH CAROLINA Legislature now has a bill before it to amend the statewide ten per cent admission tax to exempt those houses located in any unincorporated industrial or manufacturing community from the tax.

As to possible improvements in prints within the last year, about seventy per cent of the replies give an affirmative answer. The remainder thirty per cent say "No," or report "very little," "doubtful," "improving slowly.

Question Four results in an evenly division of opinion between exhibitors who find that the print condition of a good picture is worse than a poor feature. One exhibitor, in replying, declares that he has "ent out those distributors who do not give me good prints as a rule," while others point out that the inferior condition of the good picture is due to its popularity.

Life of Print Puzzles

A variety of answers is given to Question Five which concerns the life of a print on a popular picture, which is certainly one of the most important problems raised by the Questionnaire. The replies range all the way from two months, which is the average, to six. Some exhibitors say: "Ask the exchange." By a two to one majority, exhibitors, in replies thus far received, declare they often refuse to book a picture if they have doubts about being able to secure a print that will be satisfactory. They believe the fact that the condition of prints not only has a direct bearing on bookings but also is deemed of first importance by the theatre in relation to box-office success.

So that, while exhibitors, in the larger percentage appears to believe that print conditions have improved within the last few years, they indicate clearly enough in response to Question Six that they consider the situation far from ideal.

On the subjects of playdates as controlled by the number of prints available, an overwhelming majority of exhibitors declare they have experienced the holding back of dates by the exchange, and the reason they assign is the lack of prints. Evidently, this is a familiar fact to the small-town house and it gives great impetus to the argument now heard in many quarters that a larger number of prints should be issued, on good pictures, so that theatres may be enabled to play them when their patrons most desire to see them, and particularly before the effect of key city exploitation has worn off.

That poor prints are detrimental to theatre attendance and lead to complaints from patrons there is unanimous testimony in exhibitor answers to the questionnaire.

Finally, Question Nine reveals that by far the largest percentage of theatre men inspect the condition of film before they put on their shows. This indicates that exchange inspection is not yet all it should be.

Further replies to the Print Questionnaire will appear next week. Exhibitors who have not yet responded are urged to do so, thus aiding a valuable project, Motion Picture News believes is of vital importance to the whole industry.

The questionnaires will be tabulated in a convenient form that will make comparisons possible at a glance.

Harry Davis Enters Suit Against T. O. D. C.

Harry Davis, of Pittsburgh, a vice-president of the M.P.T.O.A., and one of the organizers of the Theatre Owners Distributing Corporation, announced last week that his attorney had filed an application for a receiver against the T.O.D.C. with a claim of $6,400.

Mr. Davis declared he had entered suit because he had made demands on officials of the T.O.D.C. for return of his money without satisfaction. At a reorganization meeting held recently, Glenn Harper of Los Angeles was elected to the T.O.D.C. Board to replace Mr. Davis, who was dropped from the personnel of the corporation.

Sydney S. Cohen was elected President in place of W. A. True, the latter becoming chairman of the board of directors and treasurer, replacing Mr. Cohen. Carl Anderson was elected vice-president in place of Mr. Davis and R. F. Woodhall was named secretary.

In commenting on Mr. Davis' action, Mr. Cohen said: "This action is a surprise to all concerned in view of the fact that the corporation is in splendid shape and in a formative period where it is moving along the lines that brought about its formation. The company has no outstanding indebtedness except advances made by the directors."

Mr. Anderson declared the corporation owned no money except "a loan made by Harry Davis and some of the other directors. He was dropped from the board because of his arbitrary manner and we look upon this action merely as a reprisal."

Brandt Off To Organize Coast Independents

JOE BRANDT is bound for the coast at the interest of C. B. C. Film Sales Corp., of which he is president, and the Independent Picture Producers and Distributors, of which he is vice-president.

In co-operation with Ben Wilson, William Steiner, Morris B. Schalk and Harry Brunn, Mr. Brandt will call a meeting of the independents on the coast to line them up in the new organization. It is the intention to establish an office of the organization in Los Angeles to work directly with the main office in New York.

March 15, 1924

Loew Directors Declare Quarterly Dividend

A QUARTERLY dividend of fifty cents per share on Loew's Incorporated stock, to be paid March 31, to stockholders of record March 15, was declared following a meeting of the board of directors Monday, March 3.
Censor Repeal Bill Fight Due Soon

Will Pass Senate Within Week and Real Fight Will Be Staged in Assembly

WITH the final session of the New York State Legislature definitely set for either April 4 or April 11, the bill calling for the repeal of the motion picture censorship law will be reported out of committees on the Senate side within the next week or ten days, and after passage in the upper house, will go at once to the Assembly, where the battle will be staged. This much has been practically settled upon. The Walker bill, known as the “administration bill,” will be given so-called preference over the Hackenbush bill, introduced in the lower house, and identified in it-wounding.

The bill which was introduced some time ago making provision for the admittance of unaccompanied children and which has undergone certain changes, is to be further amended to the end that the measure will become almost totally independent of the city. It will be reintroduced in its amended form during the next few days. Samuel Berman, secretary of the New York State M. P. T. O., was in Albany the past week, and conferred with a number of the legislators in reference to the changes. It is now proposed to leave the question of age with each city. For instance, Buffalo, through its common council, might pass an ordinance making the age from 8 to 16 years, when unaccompanied children would be admitted to the motion picture theatres of that city under conditions described in the bill. Again, on the other hand, Rochester, through its governing body, might fix the age range in that city as being from 10 to 16 years. No opposition is expected to the bill once it is introduced in its final form, and reported out of committee.

Indianapolis Indorsers Plan Big Meeting

The Indiana Indorsers of Photoplays are arranging for a speaker of national note and a pre-release showing of one of the bigger pictures at their annual convention at the Clavpool Hotel, Indianapolis, April 3 and 4. A luncheon will be given at the Clavpool April 4.

Mrs. Bloomfield Moore, 289 Burgess Ave., Indianapolis, is corresponding secretary of the indorsers. The indorsers are opposed to censorship, believing its enforcement of good pictures and its value to newspapers and women’s clubs and ignoring of bad will accomplish more for better films.

Would Ban Scene Scuffing At Prohibition

The Indiana League of Women Voters board of directors has adopted a resolution favoring the elimination of scenes from movies and plays from vaudeville and legitimate theatrical productions tending to scoff at prohibition.

Storage Licenses Revoked in 1600 Broadway

The New York City Fire Department has notified the film concerns in the Mecca Building, 1600 Broadway, that they have one day to remove more than the customary five reels of film in an office building have been revoked. The letter of the law will in future be strictly followed, the companies were told.

Effort to have the restriction lifted will be made by the film concerns, which include Universal, Pathé, Warner Brothers, C. B. C. and Apollo.

Suits Are Filed Against Detroit M. P. Corp.

Denials are being made of insolvency by the Detroit M. P. Corp., despite two suits filed and rumors against the concern. Kenneth Harlan has filed a suit in the amount of $1,641.29 alleged to be due as wages and traveling expenses in the production of “Mary.”

The Englander Company has also filed a suit for $270 for an auto top alleged to have been furnished the company during the filming of “Mary.”

The company was organized in Detroit in 1922. Thomas G. Bailie, a former associate of Governor Alex J. Groesbeck is said to have represented the company before the Michigan Securities Commission, which authorized the sale of stock.

Bridgeport Manager Dies After Operation

Warde Johnstone, formerly manager of the Palace Theatre, Bridgeport, Conn., died at the Streus Hospital, New York, February 28, following an operation for stomach trouble.

Mr. Johnstone had been an executive associate to S. Z. Poli theatrical magnate, in connection with his chain of moving picture houses throughout New England. He became manager of Poli’s Palace Theatre at the time of its opening and was director of the orchestra, an organization of Mr. Johnstone’s own selection.

Mr. Johnstone was 50 years of age and is survived by his widow.

Goerz Meets Price Quote By Eastman on Stock

Goerz is prepared to meet the price on raw film stock offered by the Eastman Company, according to announcement made by Ferdinand Schurman, vice-president of the Fish-Schurman Corp., American distributors for Goerz.

The company is ready to sell perforated raw stock at 1.50 cents a foot and negative perforated at 3.50 cents a foot. The figures on the positive meet that quoted by the Eastman Company. Contents have been made that importers of foreign raw stock would be unable to compete with Eastman in the sale of perforated stock.

Sunday License Revoked at Baltimore Theatre

A license for motion pictures and religious services on Sunday nights at the New Theatre, Baltimore, has been revoked by the Baltimore Police Commissioner. A police inspector reported to the commissioner that the services had no religious quality and, presumably, were a means of making money.

Exchange Manager Lays Blame for Bad Prints on Exhibitors

"AN EXCHANGE manager who has some faults, but ruining prints is not one of them," has sent a communication to Motion Picture News. Discussing the Print situation from the viewpoint of the exchange man, and addressing his remarks to exhibitors, he writes:

"How much do you think you have given this any serious thought? We are all human, and prone to pass the buck. How much of the trouble rests with you? None, you say? Good. You are one in one thousand.

"How much do you know about your own projector? You say you pay an operator to look after that. All right, we pay inspectors to examine the prints after you have used them, but just as long as the human element enters into the thing there will be mistakes, and sometimes a tendency to lay down on the job. We have always with the exchange, because I have never known of an exhibitor or an exhibitor who would admit they ruined a print. Get This: The exchange does not run the pictures. The theaters run them. The exchange supplies them; so if the films are damaged, some machine did it. We realize that films can’t last forever, but I have known prints to be returned to the exchange after only three bookings, absolutely ruined.

"We know the fault lies in one of the three theaters, but unless the print is returned after each booking, we can’t place the blame, because each of the three will pass the buck to the other.

"We do not dare circuit a print. How much trouble did you have in the old days of the lock system. Very little. Why? Because you thought some of the fellow who followed you, and he thought of you. In those days prints were out on circuit as long as four weeks.

"The 2.000-foot reel is the worst factor that the exchange has ever had to deal with. In nine cases out of ten, the sprocket holes are sprung by the teeth pulling through the slit of the extra reel. You may not notice it, but the inspection shows it. The tension on your take-up must of necessity be tightened to take up the extra pull, and the strain on the first 400 feet is bound to strain the sprocket holes. Result: The next fellow runners ‘Rotten Print!’ and according to you the exchange is at fault.

"If you had a new suit of clothes and your brother wore them until they were no longer of any use, you would know he did it, not you. That is our case, exactly. We take the blame for the sprocket holes; but the brothers say they wear them out. Out the hell of it is, the brothers say we wear them out ourselves, and being a brother, we don’t dare call him a liar.

"The exchanges do not run pictures, therefore if any damage is done it must be done by exhibitors. Learn some about your projectors, and stop passing the buck to the exchanges. They try to repair the damage you do.

"Sounds like a lot of children: ‘No, mother, Johnny did it.’ and Johnny, who is mz, gets the spanking.”
Why Not a Short Subject Theatre?

By Earl W. Hammons

E DITOR'S n ote—The all-short subject pro-
ogram in various high
class theatres that have been presented
time to time with unfailing success
suggests that a theatre, especially in the
major cities, devoted exclusively to short
subject programs, might make quite as
much of a hit.

At the request of Motion Picture News,
C. W. Hammons, president of the Educa-
tional Film Exchange, Inc., in the fol-
lowing article, discusses the merits of the idea.

THERE is a vast amount of potential
box-office business in every large city in
the country — business which cannot be suc-
cessfully laced for by the usual type of motion
picture theatre — waiting for the wise
maker showman who will establish under the
right conditions a theatre to run Short Sub-
jects programs exclusively.

The Short Subjects program so far has been
too or less of a hit-or-miss experiment, with
occasiona1ly such theatres as the Capitol in
New York running such a program as a
ludicrous novelty. Where the program has been
noised and exploited with any degree of real
showmanship, this program has almost in-
variably proved successful. But it has seldom
even treated as anything except an exper-
iment.

Why not have a Short Subjects theatre —
sort of informal “drop-in” kind of theatre
in the heart of every big city, where those
who like variety can always count on find-
ishing it?

The News in last week’s issue printed in
its very interesting survey of the public attitude
away different types of picture programs a
report from the postmaster of Philadelphia.

“T wouldn’t go four blocks to see the
so-called super-special,” he said, “but I would
ak a mile to see a good comedy and a
ovel.”

To Increase Patronage

Now, every thinking exhibitor knows that
here are still millions of people in this coun-
try who can and should be made regular
view picture patrons. The Philadelphia
postmaster represents a large part of this
potential patronage. And he represents a
group of the public that could be won in no
toher way than through the exhibition of
Short Subjects programs, handled properly
as a true showman.

There can be no hit-or-miss tactics in the
establishment of the Short Subjects theatre. 
Every step in its planning and in its progress
must be taken deliberately and carefully.

The size and physical arrange-
ments of the house are vital. And, of course,
the program and the method of advertising
and exploitation must be such as to make a
definite appeal to a big patronage.

In the shopping district of the average
large city, there are probably every day, thousands of people who would be glad of an opportunity
step into a motion picture theatre for half
an hour or an hour if they were sure of being
able to see one or two complete pictures in
a short time.

When the important vaudeville
treet also happens to be the street of greatest
activity, this would be the ideal
location. In Chicago the logical place to
establish such a theatre would seem, therefore,
to be State Street. But in New York there
cannot be no doubt that Broadway in the neigh-
bordhood of Times Square offers advantages
far greater than any other location in the
city.

The house should preferably be a little
theatre, more nearly like the Cameo Theatre
than any other well known theatre in New
York. And the seating and general physical
arrangements should be such as to permit
entrance and exit with the least possible con-
fusion. For the Short Subjects theatre would
make a big appeal through the fact that a
patron could “drop in” at any time, stay as
long or as short a period as desired, and de-
part with his money’s worth of entertain-
ment, and the result undoubtedly would be a
steady flow of patrons coming and going
throughout the hours of this continuous per-
formance. Quick turnover, a maximum num-
er of patrons with a minimum number of
seats.

Suggests Program

As to the program, it should be at least
be jazzy — not cheap or containing anything
which might give offense to the higher type of
patron, but snappy, fast moving and ever-
changing in type of entertainment. The music
should be as good as could be afforded, for a
good orchestra could add a great deal to the
rest and snap of the entertainment, especially
with the comedies which would form a large
part of the program. With the orchestra as
with everything else in connection with this
theatre the first consideration should be
quality rather than quantity. As the audi-
torium would be small, the orchestra could be
limited in number, but the musicians should
be the best obtainable and the selection of
pictures should be made carefully, with
plenty of thought given to sound effects for
the comedy and novelty pictures.

An occasional unusual selection might be
offered in the nature of an overture, but it
should be popular music rather than the ex-
treme “classical” type, unless this could be
treated as Dr. Rosenfield offers his famous
“classical jazz.”

As we have intimated, comedy would form
a large part of the program, but the program
should always be carefully “balanced,” so that
two broad comedies would never be shown
in succession. The Short Subjects theatre would
be the Vaudeville Theatre of the Screen, and
many of the principles of vaudeville presen-
tation could be followed to good advantage.

Another important item of the bill would be
the newsreel, which might be divided into two
or three sections and interpersed through the
program. News of one character, as for ex-
ample all pictures of sporting events, might
be shown at one time, while at another point
in the program the interesting personalities
in the current events might be shown.

It would be well for each program to in-
clude a dramatic subject or some other sub-
ject of serious nature, as well as some scenic
beauty. There are many such pictures to se-
lect from, such as our own Wilder’s Tales (the
outdoor dramas by Robert C. Bruce),
and several other series of one and two-reel
pictures now being released.

For Distinctive Advertising

The advertising done by this theatre would
be radically different from the usual type of
picture theatre advertising. There should be
a steady campaign of advertising on the theatre
itself, pointing out its many special appeals,
for which copy and layouts could be prepared
that would make a strong impression. The ad-
vertising of the program could be handled
separately. Here again the lesson of vaude-
ville comes to mind. Every unit on the pro-
gram should be advertised. The strongest item
on the bill would naturally be given first
place — made a headliner — but every other
picture and every musical selection should
be described sufficiently to carry its own spe-
cial appeal.

The price of admission could and should be
as much below the average downtown theatre
price. The Short Subjects Theatre would
not have to be a first run house, and the fact that
any unit on the program had previously been
run at an ordinary first run theatre would
make little difference, certainly not enough to
make up for the lower film rental. The cost
of the show would be far below the first
run ordinary program rental; yet it would be
lower because of the smaller size of the
theatre; the staff would be small, and in
general the overhead would be at a minimum.

Except in advertising, upon which the success
of the theatre would depend, the considerable
extent and which, therefore, should not be
slighted. The admission price need not be
more than the ordinary neighborhood admis-
sion, and might even be lower. An admission
varying from fifteen to thirty cents, or even
higher, would be given first run
theatre, location and other circum-
stances probably would show a hand-some
profit.

All the attractive features which have
made vaudeville the most popular stage enter-
(Continued on page 1181)
Kunsky Plans New Detroit Theatre

Investment of $2,000,000 Said to be Involved in Deal for Fourth House

JOHN H. Kunsky of Detroit, is to have another large theatre.

Negotiations have been completed and leases signed, February 25th, covering one of the largest plots of downtown property in the Motor City, which will give Kunsky a fourth large house in which to accommodate his extensive picture bookings.

Already operating the Capitol, capacity 4,250, Madison, capacity 2,530 and Adams, 1,950, besides several large residential houses, as well as other theatres in Detroit, the new theatre completes a string of downtown holdings which more firmly than ever place Kunsky in the foremost ranks of Detroit theatre operators.

The new house, as yet unnamed, will occupy a site within a stone's throw of the other Kunsky houses about Grand Circus Park, the nearest a block from Detroit, and will cost more than $3,500,000. The investment amounts to better than $2,000,000.

Negotiations were successfully completed for the huge realty deal by Mr. Kunsky's associate, George W. Trendle, acting for Kunsky.

With a frontage of 110 feet on Woodward, the town's main thoroughfare, and 400 feet on Elizabeth St., there will be built, in addition to the theatre itself, a modern office building with stores and shops occupying the first two floors. The building will be eight stories high. Work will begin during the coming summer, notice having been given already to all tenants occupying the present buildings on the site.

The theatre will be built under the supervision of C. Howard Crane, constructor and architect of the Music Box, New York, and who has been recently selected to draw the plans for the new Theatre Guild, New York. Crane, a Detroit man, has drawn the plans for all the Kunsky houses in Detroit.

With the construction of the new house, Messrs. Kunsky and Trendle will be able to absorb for Detroit showing, the output of virtually every large producer, as well as having housing for first runs for the cream of the product of the independent producers.

Paramount Employees Start Club in Atlanta

All members of both the Paramount theatre and exchange departments in Atlanta are members of the new Paramount Club, permanent organization of which was perfected last week at their first Wednesday night meeting.

The following officers were elected: A. C. Cowles, president; O. L. Freeman, vice president; Mrs. J. N. Thomas, secretary; Mrs. A. K. Dunn, treasurer; Mrs. C. E. Lawrence, chairman committee; M. J. Mulinis, chairman athletic committee; Mrs. V. J. Ray, chairman publicity committee; Ford Anderson, DeSalles Harrison, F. L. Metzler and F. F. Creswell, honorary members.

Business meetings will be held the first Wednesday in each month and social gatherings the fourth Wednesday night of each month. A dance was given last Wednesday night as the first social event.

Will Train Engineers by Motion Pictures

"Commerce," a commercial journal of Calcutta, in its issue of December 22, refers to the plan to train young Indian engineers by motion pictures. "The Bengal Association has found," it says, "the exhibition of motion pictures concerned with the cultivation of cotton, and other basic products, so successful, that it is planning a complete program for exhibiting motion pictures, giving details of manufacturing processes. This decision was the result of a persistent demand for rendering as much assistance as possible to young engineers in India, who have not had opportunities to observe foreign manufacturing methods."

Admission Tax Collections Show Increase of $5,000,000 For 7 Months' Period

TAXES on admissions to amusements took a big jump during the seven months' period ended January 31, according to figures made public last week by the Bureau of Internal Revenue. During the period July 1, 1923, to the January date mentioned, collections increased more than $5,000,000 over the corresponding period in 1922-23.

The month of August alone reached a total of $7,576,991, an increase of more than $500,000 over the month of December, 1923, when the total reached $7,047,876. For the seven months' period the figures were $44,107,730, as compared with $38,593,465.

Analysis of these increases show that business at the box-office everywhere in the country was better in January than any time since June, 1921. The Government figures include, of course, all forms of amusements, but the bulk of the collections represent motion picture theaters, according to the generally accepted view.

Collections for the seating tax in January were 7,277 as compared with $370,050 for January, 1922. These comparative figures on admission tax collections for the last few months, compared with corresponding months in 1922:

<table>
<thead>
<tr>
<th>Month</th>
<th>1923</th>
<th>1922</th>
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<tbody>
<tr>
<td>October</td>
<td>$6,999,867</td>
<td>$5,396,461</td>
</tr>
<tr>
<td>November</td>
<td>6,849,212</td>
<td>5,484,790</td>
</tr>
<tr>
<td>December</td>
<td>7,047,876</td>
<td>6,825,249</td>
</tr>
<tr>
<td>January</td>
<td>$7,576,991</td>
<td>$6,766,208</td>
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Famous Abandons Plan To Build in Indianapolis

FAMOUS PLAYERS-LASKY CORPORA

tion has abandoned the project to build a million dollar movie theater in Monument place, Indianapolis, plans for which have been purchased by a syndicate of local businessmen, of whom E. O. Hunter, architect, is the only one whose names were announced.

Hunter said a theater would not be built upon the ground, it being the syndicate's intention to remodel the hotel property for modern storeroom and office quarters.

23 Concerns Formed in N. Y. State in February

There were 23 motion picture companies incorporated in the state during the month of February, these companies aggregating $485,500 in capitalization, as compared to 23 companies with a total capitalization of $1,017,000 formed and incorporated during the same period last year.

The last week brought the incorporation of the following motion picture companies in New York state: K. R. H. Amusement Corporation, capitalized at $50,000, and having as directors: George Goldberg, Jamaica; E. M. Garfunkel, Matilda Singer, Brooklyn; 10th Street and Broadway Theatre Corporation, $1,000, Daniel G. Griffin, Eman Brooks, J. A. Gazpary, New York City; Spectrum Ductions, Inc., $1,500, L. H. Allen, M. F. Beier, J. L. Hochman, New York City; B. P. Schulberg-Preferred, Inc., capitalization not stated, Freda Freeman, Brooklyn; Samuel Zierler, Woodmere; Benjamin P. Schulberg, Los Angeles, Cal.; Echo Motion Picture House, $12,000, S. Marrow, Y. Marrow, New York; Benjamin Eisenberg, Brooklyn; Los Angeles Playhouse, Inc., $1,000, Daniel G. Griffin, Eman Brooks, J. C. Johnson, and company; Red-Cors, Inc., $500, George A. Canizola, Freeport; S. B. Godoy, A. L. Godoy, New York City; Dewhurst Films, Inc., capitalization not stated; O. L. Johnston, P. E. Cowan, C. W. McConaughy, New York City.

N. J. Exhibitor Loses "Little Old New York" Suit

Herman Wellenbrink, owner of the Wellenbrink Theatre, in Montclair, N. J., brought an action in the Superior Court of New Jersey, for an injunction against the Famous Players-Lasky Corporation, Cosmopolitan Corporation and Goldwyn Pictures Corporation, to restrain them from licensing the Clairaide Theatre, in Montclair, to show the picture "Little Old New York," on the ground that away back in 1922, Wellenbrink had made a contract for that picture with the Famous.

Vice-Chancellor Lewis vacated the preliminary restraining order and denied the plaintiff's motion for an injunction, on the ground that Wellenbrink had been guilty of inexcusable laches; that he had waited over a year after he had received a notice of cancellation, and that it was too late at this time to apply for a temporary injunction.
Theatres Aid Radio Men in Music War

Kansas City M. P. T. O. Acts

To Organize Coast Branch Of I. M. P. D. A.

The immediate organization of the independent producers and distributors on the West Coast will be undertaken early in March, following the arrival in Los Angeles of Joe Brandt, Vice President of the Independent Motion Picture Producers and Distributors Association, who left New York on Thursday on his semi-annual trip of inspection of the C. B. C. exchanges.

Plans for the meeting of the units on the coast were discussed at the monthly meeting of the Independent Association held at its headquarters, 1650 Broadway, New York City, on February 28th, when President I. E. Chadwick assured Vice President Brandt of the fullest cooperation of the association's members on the coast for his mission, including Ben Wilson, Morris Schlank, William Steiner and Harry Cohn.

The membership of the association has been increased to twenty-five by the election of the following companies: Burr Pictures, Inc., New York; George M. Fecke, Boston; William Steiner Productions, New York. A new contract with the Hoy Reporting Service was approved as recommended by the Executive Committee.

Chicago Exhibitors Invited

The Exhibitors Association of Chicago, at a general meeting scheduled for this week, was to consider the invitation which the National Association of the exhibitors had issued to motion picture theatre men, hotel men and ballroom proprietors to join with the Broadcasters in their fight on the music tax.

The association of broadcasters' plan of battle has developed two points of attack on the Society of Composers, Authors and Publishers' position. First: the refusal to pay for and play the copyrighted music of the Society, thereby depriving this music of the great popularizing publicity broadcasting would bring it; and, second, to secure a change in the copyright law which would end the practice of the Society from collecting, first, a royalty on sheet music, and then a royalty on broadcasting or playing for public entertainment of this music.

In order to furnish broadcasting stations, which do not use the Society of Composers, Authors and Publishers' music, with suitable instrumental and vocal numbers the Broadcasters' Association has developed a working plan which is said to have provided radio stations with a plentiful supply of litigation proof, tax free, popular copyrighted music and the Broadcasters' Association now plans to extend the services of this bureau to picture theatres and other purveyors of entertainment, upon whom the Society is levying tribute.

Many Scores Received

E. F. McDonald, Jr., president of the National Association of Broadcasters and president of the Zenith Edgewater Beach Hotel Broadcasting Station and Zenith Radio Laboratories, Chicago, stated that in the last year three thousand musical scores have been received by the association and approximately two hundred and fifty of these numbers accepted and released, tax free and litigation proof to its members.

All numbers offered the bureau are passed upon by a competent musical committee and only those accepted, which is in their opinion would please the public taste. An additional safeguard to users of this music is the contract which owners of the copyright make whereby irrevocable public performing rights are conveyed to members of the Broadcasters Owners' Association. After these contracts are filed in the copyright office at Washington, the music is released to members, and even if a song thus released is sold to any member of the American Society of Composers, Authors and Publishers, the contract is still binding and members of the Association are still at liberty to play the music tax free.

In order to give motion picture theatres the advantage of the music privileges of the Broadcasters Association, a Class B associate membership has been formed and motion picture men are invited to become members, "writing their own ticket," as Mr. McDonald expressed it, their own organization fixing the membership fee they should pay. He also states that funds collected under this Class B membership will be used only by the Association of Broadcasters for the expense of maintaining and operating the music release bureau and for the purpose of conducting a nation-wide campaign for the amendment of the present copyright laws.

Mr. McDonald made it plain that the Broadcasters propose to go ahead with the fight on the music tax, regardless whether others affected join in the battle or not, but pointed out the tremendous influence that the combined interests could make felt. He presented figures showing that one broadcasting station received over one hundred and seventy thousand letters in a period of fifteen days, indicating an audience of eight million, according to conservative advertising men's estimate.

Bridgeport Plaza Turns To Pictures

The Plaza Theatre in Bridgeport, Conn., will in future be devoted to pictures, a stock company having closed there last week. S. Z. Poli, owner of the house has appointed Louis Cohen manager. Popular priced pictures, with changes three times weekly have been announced.

Cleveland Fears Sunday Closing Enforcement

How people in Cleveland are concerned over Governor Vic Donahue's statement here Thursday, that he proposes to lend his influence to the enforcement of the law, according to the Commercial Times of Friday, February 29. The Times further went on to say that the Governor, while in Cleveland, indicated that he was not pleased with the failure of officials to enforce Sunday closing laws.

The enforcing of the Sunday closing laws finds no sympathy in Cleveland. Local motion picture exhibitors are not taking the Governor's statement as serious enough to openly combat. Theatrical interest received from the State helped to elect Donahue. Nevertheless, the situation is being closely watched by those interested in the continuance of Sunday amusements in Cleveland.
Women Vote For Diversified Program

Favor It Over the Super-Special

Annual Convention Is Held by Ohio M.P.T.O.

(TH) important exhibitor figures from other states present the phenomenon of the Motion Picture Theatre Owners of Ohio was held at the Hotel Chittenden, Columbus, Thursday and Friday of this week. President Martin G. Smith, of Toledo, presided.

After an address of welcome by Mayor Thomas of Columbus, business sessions engaged the attention of the delegates. The Music Tax situation was discussed by George P. Aarons, of Philadelphia, counsel for the Eastern Pennsylvania M. P. T. O., and Lawrence G. Collister, of Cleveland, State Senator and counsel for the Ohio organization. President Sydney S. Cohen, of the M. P. T. O. A., spoke on the repeal of the admission and seat taxes and the proposed amendment to the Copyright Law which would eliminate the Music Tax.

Other scheduled speakers were: C. C. Pettijohn, general counsel for the Hays organization; C. Perris, of the Theatre Inter-Insurance Exchange, Philadelphia; Mrs. Elmer G. Derr, of the Cleveland Cinema Club; M. J. O’Toole, chairman of the M. P. T. O. A., Public Service Committee and Gov. Donahely, of Ohio.

At the banquet on Thursday evening the speakers’ list included Vernon M. Riegel, censor chief in Ohio; Lieut. Gov. Earl D. Bloom; H. Griswold, Speaker of the Ohio House of Representatives; Attorney General Crabbe and Robert E. Welsh, editor of Moving Picture World. The complete program of the convention will appear in next week’s issue.

Reeland Wins Suit Over Robertson Cole

The Reeland Publishing Company, Inc., of New York City, in the New York State Supreme Court, at Part XIII before Judge Hatting, obtained a verdict of $14,853.96 with interest from the date of action, March 1921, against Rufus S. Cole, John Robertson and Robertson Cole Company, 723 Seventh Ave., New York. Several orders were sold and delivered and breach of contract.

The Reeland Publishing Company was represented by the law firm of Leo Oppenheimer, and the Robertson Cole Company by Benjamin P. De Witt.

Col. Varner Opens New Theatre in Carolina

Colonel Henry B. Varner announces the auspicious opening of the new Palace Theatre, Thomasville, North Carolina, owned by the Varner Theatre Company, a company which took place on February 22nd. There were appropriate dedication exercises.

H. B. Varner is president, C. F. Finch vice-president and J. W. Prevo, secretary and treasurer. Mr. Prevo will manage the house.

John Selig Dies at Home in Chicago

John Selig passed away last week at his home in Chicago. He was a brother of Colonel William Selig, and for a number of years was connected with the Colone’s motion picture company. Many Chicago film men attended the funeral to pay him final tribute.
Why Not a Short Subject Theatre?
(Continued from page 1177)

tainment would work in favor of the Short Subjects Theatre. There would be, first of all, unusual variety, so that anyone could always be sure of finding here some picture or pictures to his liking. Patrons could come and go at any time, and the low admission would send them away feeling that they had received their money’s worth even if they saw but one picture.

The supply of quality Short Subjects for such a theatre is assured. The Short Subjects produced during the last two or three years would have been adequate to its needs, and during the coming year, Short Subjects not only are certain to show a big improvement in entertainment and box-office value, but are sure also to increase in number, inspired by the sincere efforts now being made by leading feature producers to curtail the length of their productions to normal footage.

When Educational Film Exchanges, Inc., was organized several years ago to specialize in the distribution of Short Subjects, there were many who told me, "It can’t be done." Of course, there will be many who will say to the Short Subjects Theatre plan, "It can’t be done." There will always be those to say this to any proposal that is new and different. But it can be done. How long will it be before some wise-awake showman comes forward in each large city to do it?

Weekly Fire Inspection For Charlotte

Following the destruction of the Charlotte Famous Players exchange by fire, heads of all Charlotte exchanges called upon the mayor of Charlotte last week to discuss in a frank manner the subject of fire prevention. The Paramount fire was the first in an exchange in Charlotte in eleven years, and it is felt that this in no manner should reflect upon the condition with regard to fire prevention prevailing around Charlotte exchange buildings. There will, however, be a weekly inspection by the fire department, just as an extra precaution and a moral effect upon visitors and hangerson.

Kokomo Ministers Advocate Six-Day Permits

A new scheme to force Sunday closing of photoplay theatres is being attempted by the Ministerial Association at Kokomo. The association presented to the city council an ordinance which would require theatres to take out licenses which would permit them to operate six days a week only.

Mayor James Brown indorsed the movement. Theatrical interests are vigorously opposing it.

Kentucky Exhibitors Will Fight New Bills

Representatives of more than one hundred Kentucky theatres have organized to fight general assembly bills which provide for the creation of a State board of censors and a ten per cent admissions tax.

Tom Russell of Maysville, J. B. Stout of Danville, E. J. Wiseman of Harrodsburg and W. R. Patti of Frankfort were named members of a legislative committee to represent the theatre owners at Frankfort.

In and Out Of Town

J. B. CLINTON, prominent exhibitor of Duluth, Minn. was a Broadway visitor this week.

B. P. SCHULBERG, President of Preferred Pictures, left for the Coast on March 1. F. C. Munroe, President of Hodkinson Corporation, accompanied by Harry Richards, arrived from Los Angeles this week.

RALPH WALSH will leave Los Angeles shortly to attend the premiere of the new Fairbanks picture, "The Thief of Bagdad," which Walsh directed. It will open at the Liberty Theatre, New York, March 17.

RALPH INCE, accompanied by Camera man J. O. Taylor, has gone to Hollywood to direct a series of pictures.

JOHN D. TIPPETT arrived last week from London. Among recent departures for the Coast was J. D. Williams, of Ritz-Carlton.

M. ASHER, personal representative of Mark Sennett, has left for a conference with Mr. Sennett at the Coast.

L. E. MARCUS, of F. B. O., has gone to the Bahamas for a vacation.

AND Charles S. Goetz, manager of the Dependable Exchange of New York and Buffalo, is leaving shortly for a vacation in Cuba.

SUDNEY GARRETT, of Inter-Globe Export Company, London, is in the city on a three weeks’ visit.

CHARLES CHRISTIE left for the Coast March 1, after a visit of several weeks in New York. Jesse L. Lasky is due to return to Hollywood on March 20.

ARTHUR S. FRIEND has returned from a vacation spent at Palm Beach. George D. Baker, the director, is a recent arrival from Los Angeles.

HARRY ROWSON, of Ideal Films, London, is ill at his suite in the Astor Hotel. His condition was reported improved early this week.

JACK KEEGAN, Hodkinson exploiter, has returned from an eight weeks’ trip in the Michigan territory.

REN INGRAM was expected to sail for home this week, according to advices received by Metro. "The Arab," which Ingram went to Africa to make six months ago, is finished.

PAUL EAGLER, has gone to Italy to join the camera staff engaged on "Ben Hur."

ANDREW J. COBE, veteran Broadway theatre manager, who was stricken several weeks ago while managing the Astor Theatre has recovered.

FRANK L. NEWMAN, of Kansas City and Milton H. Feld, of the Newman Theatres, were among the prominent visitors to the city this week.

Paramount Pep Club Has Annual Ball

The annual ball of the Paramount Pep Club of the Famous Players-Lasky Corporation will be held this Friday evening, March 7, in the Grand Ballroom of the Hotel Astor.

The dancing will be continuous from 9:30 o’clock on, the dance music being furnished by Jay Cox’s Society Orchestra.

At twelve o’clock sharp a special vaudeville show will be presented. Among the performers will be Aunt Penumba and Brooke Johns, from the Ziegfeld Folies; the famous pianists, Zoz Confrey, Victor Arden, Phil Ohman and Max Kortlandt; Vincent Lopez, three big-time acts, supplied through the courtesy of the R. F. Munroe.

The general chairman of the ball is P. H. Stinson and the subcommittees are in charge of the following: Entertainment, Oscar Morgan, chairman; H. B. Franklin, honorary chairman; Roy Bernek, vice-chairman; Sidney Smith, stage manager; Reception, Lacey Johnson, chairman; Agnes Mengel and Tom Walsh, vice-chairmen; Finance, E. R. Short, chairman; Tickets, Mrs. Munroe, chairman; Posters, Ross Witmer, chairman; J. A. Walsh, vice-chairman; Publicity, C. L. Gartner, chairman.

Mel Shauer is president of the Paramount Pep Club, which is now in the fifth year of its prosperous existence.

Topeka Negroes Boycott "Birth Of Nation"

Negroes of Topeka, Kans., who have been working against the releasing of "The Birth of a Nation" in Topeka have now decided to boycott a weekly negro newspaper published there because it carried advertising of "The Birth of a Nation" film.

The picture was barred from Kansas when it was first made and only a few months ago was admitted to the state by the board of censors. It has been showing at various places in the state, but only recently has it shown in a city with a large negro population.

Blackboard Shows Paid Up Exhibitors

Signs not only sell pictures, but they sell exhibitors. At least, that is the theory upon which C. E. Cook, business manager of the M. P. T. O. Kansas, is working. In the M. P. T. O. K. headquarters, which is in the heart of Kansas City’s film colony, is a large blackboard, bearing the names of “paid up” exhibitors in the colony. More than 70 per cent of Kansas City exhibitors visit the headquarters daily while buying film. Before them is flaunted the names of members in good standing.

Indianapolis Musicians Strike Is Off

Dispute of the number of musicians to be employed at the Lincoln Square theatre, Indianapolis, which resulted in a strike of operators, musicians and stage employees at that theatre, the Manhattan, Gen., Irving, Leopold and Gayety all of the Rembusch string, has been amicably settled and the strike called off.
Maryland Censor Body Makes Report

Only Three Films, Out of 5,473, Condemned in Toto, During Year Ending Sept. 30

Only three films out of 5,473 examined during the year ended September 30, 1923, were rejected in toto by the Maryland State Board of Censorship, according to its report recently presented to Governor Albert C. Ritchie.

Five films, the report says, were "found totally unfit for exhibition," but two of these were reconstructed and finally passed. Eliminations were ordered in 785 subjects. "Significant is the fact that the percentage of cuts shows a decrease amounting now to about one in seven, as against one in five films in former years," the report declares. A marked improvement in quality of films presented for censorship is noted in the report.

This is attributed to the work of the Hays organization, and if this "marked improvement in quality" were true of all producers there would be "no need for censorship," the Board indicates.

As to Federal regulation, the report declares: "Federal control of the films cannot affect the control exercised by the State over the subject that is within the police power of the Commonwealth." The Board holds that "the motion picture is a legitimate industry and as such should be fostered. It is a medium of education possessing boundless powers for good or ill."

The financial statement shows receipts of $46,938.91, of which $19,975.90 came from the State Treasury. Only $130.00 was collected in fines. About $25,000 was received in fees for censorship. Expenditures amounted to $19,892.93, of which $15,300.55 went for salaries and wages.

The right of appeal to Baltimore City Court from decisions of the Board has been retained in the act of 1922, but in no case have the exchanges or theatres appealed to the Court, from rulings of the Board. Many appeals from cuts ordered have been modified after being heard by the Board, sitting as an Appeal board of two or more members, in the presence of the applicant, pursuant to law. A few rejected films have been passed in amended form.

"Less friction with the exhibitors and distributors, has been encountered than heretofore. Such violation as has occurred were generally more due to negligence of employees, than to any intent to evade the law," says the report.

F. B. O. Selects Cast For "Fools In Dark"

Matt Moore and Patsy Ruth Miller have been engaged as the starring team in F. B. O.'s new production "Fools in the Dark," work on which began at F. B. O.'s Hollywood studios Monday, according to announcement by General Manager B. P. Funneman.

As Santell will direct, Roland Asher will assist him and Pan Berman will complete the technical staff. Others in the cast are Charles Belcher, Bertram Gra-hy and Tom Wilson.

The story was written by B. C. Millhauser and the continuity prepared by John Grey.

Re-Issuing Tom Mix In "Pals In Blue"

Exclusive Features, Inc., are re-issuing Tom Mix in "Pals in Blue" on the State right market March 15th. Many well known players support him, among them Bessie Eyton, Bob Anderson, Al. Merrill, Eugenie Forde (Mrs. Tom Mix) and others, including a whole tribe of Indians from the Oklahoma reservation.

"Damaged Hearts" is a Pilgrim Pictures production which will be distributed by F. B. O.

Pickford-Fairbanks Studio Now Being Rented

With Mary Pickford and Douglas Fairbanks in New York preparing for premiere showings of "Dorothy Vernon of Haddon Hall" and "The Thief of Bagdad," there has been no let-down in activities at their Hollywood studios.

Plans are now being made to allow several independent producing companies to operate the Pickford-Fairbanks studios on a rental basis, using all the equipment and facilities the studios afford. Already Frank Woods, formerly chief supervisor for Famous Players-Lasky, has begun work on a W. W. Hodkinson release. As yet the Woods' production is un-named. John G. Adolff is directing and Dorothy Mackail is the star, with John Harron as her support. The story is an original by Mr. Woods who is a veteran playphotograph.
Eschmann Returning from Successful Tour

AFTER a tour of the country during which he visited the majority of First National exchange centers, E. A. Eschmann, general manager of distribution is en route to New York. Mr. Eschmann, having launched the successful First National month campaign left New York eight weeks ago on his first extended tour since joining First National last July.

"Approximately five hundred new accounts were added to the First National list of exhibitors during First National month," writes Mr. Eschmann from the Coast, "and after an inspection of some of the First National 1924-20' here at the studio, I am confident that our newly made friends will be equally enthusiastic over our new group of pictures."

Gasnier Starts Casting On "Breath Of Scandal"

Gasnier begins this week the selection of players for the cast of his next Preferred Picture, "The Breath of Scandal," which will be put into production immediately at the Hollywood Studios. This story by Edwin Balmer received its first publication last year as a serial in Cosmopolitan Magazine and subsequently gained wide popularity in book form.

Samuel Goldwyn Talks on Publicity

Tells Wampas Members of Dangers in Inflating Salaries and Other Stories

Big salary stories, salacious advertising and talk about million dollar productions must stop. This was the message given to the Western Motion Picture Advertisers at its meeting Monday evening by Samuel Goldwyn, the guest of honor.

Instead of devoting his entire address to telling the publicity purveyors that they were the brains of the industry, Mr. Goldwyn spoke of the pitfalls of thoughtless publicity and his sincerity won him one of the most enthusiastic ovations ever accorded a speaker before this body.

"We have heard much about the fallacy of advertising and exaggerating the salaries of persons employed in pictures, but we still find the papers full of million dollar this and million dollar that," said Mr. Goldwyn.

"Never in the history of motion pictures have the advertising men of this business held such an important position as they do today. Never before have they found themselves in a more strategic position to render the industry a great service or a great harm.

"Stories about tremendous salaries must cease. A motion picture person receives a salary of $50,000.00 a year and it is heralded throughout the country and shouted from every house-top. It is nothing unusual for a bank executive to receive $75,000.00 or $100,000.00 a year—but we never hear anything about that. They would regard it silly as well as harmful to advertise their large salaries. We of the motion picture business must look at the situation in the same light. Nothing but resentment on the part of the public and unfavorable political and federal action can result from the untruths that are printed about salaries, in the motion picture business.

"Salacious advertising is another evil of motion picture advertising men. Things that never appear in a picture are made the basis of advertising campaigns. This is absolutely wrong and instances where the advertising is salacious, it embodies one of the most powerful practices the industry has ever been subjected to. There is absolutely no excuse for any man to put out salacious advertising. If I were a publicity man and my employer asked me to do this sort of thing I would absolutely refuse to do it.

"Publicity men have sold the motion picture industry to the public. They have paved the way to success. Let's appreciate this and let's do nothing that will harm the publicity man in this particularly vocation, or give ammunition to those who launch tirades against this industry.

"After Six Days" Sold In New Territories

Harry Grelle purchased Western Pennsylvania and West Virginia, on Weiss Brothers ten-reel spectacular, "After Six Days" and the B. & W. Booking Office at Shelby, North Carolina, purchased North and South Carolina. Both of these territories are planning big openings and road-shows to follow.

The Epic Film Attractions of Chicago, who control the Northern Illinois and Indiana territory expect to open downtown at the Loop, sometime in March. Mr. Lalumiere in Canada, who controls the picture for the entire Dominion of Canada, has three copies working in Montreal alone, it is said.
World's Premiere Is Held on Bowery

Enthusiastic Audience Sees "Fools Highway" In Famous Atlantic Gardens

A unique picture premiere took place last week in the Atlantic Garden Theatre, 54 Bowery, New York City, when Universal presented its newest Jewel production, "Fools Highway," starring Mary Pickford in a screen adaptation of Owen Kildare's Bowery romance, "My Mamie Rose."

In selecting the Atlantic Garden Theatre, Universal picked a spot hallowed in the memory of the Bowery's old-timers. Standing today as an up-to-date moving picture theatre, it is built on the spot which thirty years ago—the time of Kildare's story—marked the Atlantic Gardens, the most famous music and beer garden in New York. It was an invitation affair. Seated in the motion picture theatre were judges, State and City officials, politicians, newspapermen and horde of others who remembered the Atlantic Gardens when the place was famous.

Included in this gathering were such persons as Senator James J. Walker, Judge Otto Roseinsky, Assemblyman Peter J. Hamill, Alderman Martin Tanenhy, Judge Nolan, Judge Hoyer, Judge McCaffrey and Judge Raine. Jesse Lasky, who used to sing in the Atlantic Gardens, was there, as was Sam Harris, theatrical producer.

The picture was preceded by songs and talk by persons who had appeared in the music hall years ago. Harry von Tilzer sang his world famous songs, "Take Me Back to New York Town," "Down Where the Wurtzburger Flows," "Wait Till the Sun Shines, Nellie," etc. Maude Raymond sang several of the songs she made popular a generation ago. Maude Nogent, who wrote "Sweet Rosy O'Grady," led the audience in singing this heartily of Irish-America. Then Charles Lawlor, the blind composer, swept the crowd with tears and memories with his famous ballad "The Sidewalks of New York."

Al Smith, New York's popular Governor, who was born and raised on the East Side, was expected, but his official duties kept him away. In his place, Senator Walker gave a0 reading talk.

The spirit of the old Atlantic Gardens was brought by a real Ladies' Orchestera, just as melodious, and garbed in the same quaint garments of 1890, and by girl ushers, also costumed in the leg-of-mutton and similarly out-of-date clothes of the '90ties.

One of the most striking features of the premiere was the lobby decoration. The large lobby had been transformed into a veritable bar-room. A regular bar with all the trimmings and fixings, fluming all the cheap drink signs of 1890, occupied one side of the lobby. A real old-time bar-tender drew Volstead beer from cool kegs, and dispensed brozed and other free lunch to all comers.

Paul Gulick, director of publicity for Universal, staged the premiere. He was assisted by Donald Cobb and Paul Perez of the publicity staff. Joe Weil of the Universal exploitation department, arranged the unique lobby display, under Gulick's direction.

The picture was received with great applause, and heralded as a faithful reproduction of the famous New York thoroughfare and its denizens, as they existed thirty years ago.

Warners Purchase Rights To "Lost Lady"

Warner Brothers have purchased the motion picture rights to "A Lost Lady," from the pen of Willa Cather which has lately gone into its seventh edition. Final arrangements were consummated this week at the Warner home offices.

With this announce comes another to the effect that the novel has been syndicated by the Bell Syndicate Company, installations starting March 1st, and to extend over a period of some nine months.

Goldwyn Buys Rights To "Mary The Third"

Goldwyn has purchased as a new vehicle for the directorial genius of King Vidor the motion picture rights to Rachel Crothers' play, "Mary the Third," which scored a big success in New York last season.

Cary Wilson, assistant editorial director, is writing the continuity in close association with Mr. Vidor. The script is being rushed and production will start soon. No announcement has yet been made as to the identity of any of the players.

Hamilton Is Completing "Killing Time."

Lloyd Hamilton is rapidly nearing completion on his next Educational-Hamilton comedy, "Killing Time," for release through Educational Film Exchanges, Inc.

Hamilton has surrounded himself with Dick Sutherland, "heavy" in comedy, Ruth Hiatt, leading lady in this and last year's series, and June Marlowe.

Buddy Messinger In Cast Of "Relativity."

Buddy Messinger has been added to the cast of Sophie Kerr's Saturday Evening Post story, "Relative Value," which is being filmed at Universal City, under the studio title of "Relativity."
March 15, 1924

Mae Murray Will Make "Circe" In Europe

Mae Murray is planning a trip to Europe, where important scenes for "Circe," her next picture for Metro, will be taken. With Miss Murray will go her husband, Robert Z. Leonard, who will direct the picture.

Because "Circe" is a story of Europe, written by Vincente Blasco Ibañez, most of the casting will probably be done over there in order to get more accurate types.

Miss Murray is planning a brief visit to New York in the near future, before departing for Europe. It is said she will buy all of her clothes for "Circe" in Paris.

New Washington Exchange Buys Arrow Product

W. E. Shallenberger, President of Arrow Film Corporation, has sold to the newly organized independent exchange in Washington, D. C, twelve Arrow Specials and twenty-six Arrow Westerns. The new firm is Trio Productions, Inc., and will be open for business on March 15th.

This new Exchange is made up of Messrs. Luchese and Neufeld of the DeLuxe Film Co., Amsterdam and Korson of the Masterpiece Film Corp. and the Marcus Brothers of the Twentieth Century Film Co., all prominent Philadelphia Exchange men.

Grand-Asher to Film Tarzan Story

Twenty Feature Productions and Many Two-reeler's on Season's schedule

'TARZAN AND THE GOLDEN LION', one of the latest of Edgar Rice Burroughs' series of Tarzan stories, will be filmed at the Grand Studio for Grand-Asher, it is announced by General Manager Samuel Bischoff, following a conference with Samuel V. Grand, President.

"William S. Campbell, director of many animal pictures will direct this Tarzan story, and Elmo Lincoln, will play the title role. It will be a full-length feature. Further details of cast, starting date, and other plans have not yet been concluded."

Mr. Grand stated that his complete schedule for the coming season included twenty feature productions and fifty-two two-reel subjects.

R. William Neil, who has just completed shooting "Rose of the Ghetto" will, as previously announced, make four more Grand-Asher features, including "The First Violin," "The Furnace of Life," "Back of the Beyond" and "The Way of All Flesh."

Charles Swickard will direct four features for Swickard productions and all will bear the Grand-Asher trademark. The first, "San Francisco" is now in the making, and others will be announced shortly.

Ethel Clayton will star in four features directed by Travers Vale. These will be high grade society dramas.

With the Tarzan picture, this makes fourteen of the twenty features. Others will be announced from time to time.

Forty other short subjects are also to be made and there will be the Grand-Asher Laugh-o-Graphs directed by Geo. H. Kna, as well.

To clarify an erroneous impression, Mr. Grand states that there is no thought of moving the Grand-Asher studio to Boston or elsewhere away from Hollywood.

Grand-Asher have large interests in New England and naturally lean toward pictures involving the characteristic scenery and customs of their home. Thus the people of New England may reasonably expect to see considerable production activity in and around the Hub in the next few months and it is even possible that an auxiliary studio or at least a well-equipped lot will be established there.

Cast Selected For Ruth Roland Feature

The cast has been selected by director Tod Browning to support Ruth Roland in her initial feature production, "Dollar Down," which is to be made at the F. G. O. Studios. This is the first of the Co-Artists Productions, an organization recently launched by Miss Roland and Mr. Browning.

The supporting cast includes Henry B. Walthall, Mayme Kelso, Roseke Korns, Earl Schenek, Jane Merier and Lloyd Whitlock.

"Dollar Down" was adapted for the screen by Fred Stowers. Errol Taggart will assist Browning in the direction.

Paramount Signs Marmont For "Enemy Sex"

Pever Marmont has been engaged by Paramount to play the leading male role opposite Betty Compson in James Cruze's production, "The Enemy Sex," which is an adaptation of a novel by Owen Johnson. The picture is being started this week at the West Coast studio.

Marmont's last work with Paramount was in George Melford's production, "The Light That Failed," in which he played the leading character, Dick Heldar.
Paramount Managers Talk Problems
Four Day Conference of Theatre Heads May Result In Many New Policies

MATTERS of importance that will have a bearing on future policies in theatres controlled by Paramount were discussed at a four day conference during the week of district managers and managers of the more important of the Paramount houses. The conference was called by Harold B. Franklin, manager of the theatre department, at the Paramount offices in New York City.

The sessions which were held each afternoon starting Tuesday and continuing through Friday, were devoted largely to an informal discussion of problems confronting the managers. Evenings were devoted to the entertainment of the visitors, with a luncheon at the Astor on Wednesday, a dinner at the Commodore on Thursday and the Paramount ball at the Astor on Friday.

Among those who addressed the convention on different subjects were, Adolph Zukor, Harold B. Franklin, Claude Saunders, A. M. Botsford, Hugo Reisenfeld, F. B. Warren, M. Blumenstock, Lem Stewart and C. E. McCarthy.

All phases of theatre management were under discussion. The Tuesday afternoon session was devoted to the discussion of the buying of product, which included a review of the pictures bought during the past season, a discussion of future buying policy, the type of pictures not wanted, the handling of state right features, serials, short subjects, road show contracts and percentage vs. flat prices.

Under the head of booking the subjects under discussion were, present booking system, balancing of programs, protection, class of product for individual theatres, specific days for certain types of pictures, local rents charged for use of theatres, children’s matinees, screen advertising, definite policies and change days and misses.

Interesting and instructive talks were given at the Wednesday session on advertising in all of its different angles. A. M. Botsford discussed newspaper advertising, F. B. Warren, institutional advertising; Claude Saunders, exploitation; M. Blumenstock, miscellaneous house organs; Lem Stewart, screen and lobby; C. E. McCarthy, general advertising.

Under the head of general, the following subjects were considered: pass problem, summer policies, standardized uniforms, admissions increase for specials, effect of tax reduction on admission, leases and renewals, legislation, which included censorship, Sunday and taxation; policy during Lent, civic cooperation and radio.

Under the head of “presentation” the following subjects were discussed at the Friday session: music, lighting, presentation, music tax, projection and service.

Many of the problems will be decided by the individual theatre managers while others will be settled as definite policies for all houses. The sessions were voted the most helpful ever held at the Paramount home offices.

Tourneur Completes Cast for “White Moth”

With the addition of Ben Lyon and Edna Murphy the cast of Maurice Tourneur’s “The White Moth,” production on which started recently, is practically complete. “The White Moth” is to be a First National feature picture.

Universal Releases For March Announced

UNIVERSAL announces the release of one Jewel production and four one reel features during the month of March. This schedule is the equal of any month’s output made available to exhibitors by Universal in many months.

The Jewel production for March is “Fools High,” the new Mary Philbin picture. The features, in the order of their release, are “The Phantom Horseman,” a Jack Hoxie picture; “Stolen Secrets,” with Herbert Rawlinson; “The Night Message, a special written and directed by Perley Poore Sheehan, and “The Galloping Ace” another Hoxie picture.

Prints of all these pictures are now in the various Universal exchanges and can be previewed by Universal’s exhibitor patrons.

Schertzinger Does Score For “Dorothy Vernon”

Mary Pickford, who is in New York arranging for the premiere showing of her new photoplay, “Dorothy Vernon of Haddon Hall,” a screen version of Charles Major’s romantic novel of the same title under the direction of Marshall Neilan, makes the announcement that the musical score for this picture has been written by Victor L. Schertzinger.

Mr. Schertzinger is one of the most versatile men in motion pictures, having directed many productions, and in addition having made an enviable reputation as musician and composer. Among his notable picture scores was that for “Dough Fairbanks in Robin Hood.”

Brush Visits New York On Way to Miami

Wm. B. Brush, studio owner of Miami, Fla. and producer the past year at the Hollywood Studios, arrived in New York City March 3rd. He will be here about a week and then with Elinor Fair, one of the ’24 Wampus Baby Stars, go to Miami to film the under-water sequences of “The Water Babies,” a screen adaptation of Charles Kingsley’s story.

Vitagraph Will Syndicate “Captain Blood”

Vitagraph announces the purchase of newspaper serial rights to “Captain Blood,” by Rafael Sabatini, which will be furnished without charge to newspapers throughout the United States and Canada. The novel will be cut to newspaper serial length before its release which will probably be about the middle of the summer.

The contract by which Vitagraph acquired the serial rights from Houghton, Mifflin & Company, of Boston, was consummated through Max Elzer of New York City. President Albert E. Smith of Vitagraph personally will supervise the making of this super-feature which will be directed by David Smith. The continuity is now in course of preparation by C. Graham Baker, editor-in-chief of Vitagraph. The production will be made at the Hollywood studios.
Clarence Badger To Direct Laurette Taylor

Clarence Badger has been engaged to direct Laurette Taylor in her third Metro picture, "One Night in Rome," taken from Miss Taylor's stage success, written for her by her husband J. Hartley Manners. "One Night in Rome" falls into the "Happiness" the Metro picturization of another of her stage plays also from Mr. Manners' pen.

Mr. Badger is now busy with the direction of "The Shooting of Dan McGrew," the Sawyer-Lubin production which Metro will release late this month. Miss Taylor is in New York, having returned for a rest from Hollywood several weeks after "Happiness" was completed. She will head back again within the next several days.

J. R. Bray Leaves For Trip To Europe

John R. Bray, President of Bray Production, Inc., sails for England on the SS. "Ivernia," March 8th.

While the duration of his stay abroad is uncertain Mr. Bray expects to remain on the other side at least six weeks, during which time he will purchase new material for the Bray Magazine and the Bray Nature Pictures. He will also arrange for the introduction of his latest invention, a novel and compact projector that is smaller than a desk telephone, which is designed to project motion picture film.

Hepworth Productions To Keep Book Title

Hepworth Productions has decided to stick to the book title of the Thomas Cobb story, "Mrs. Errieker's Reputation." It was originally intended to produce the picture under the title of "Speak No Evil."

Oscar M. Hepworth directed and produced the picture with a cast headed by Alma Taylor, among the most popular of the English stars. Others who have important roles are, Gerald Ames, Gwynne Herbert, James Carew and Eileen Dennes.

Hap Hadley Engaged For "Floodgates"

Alvin G. (Hap) Hadley has been engaged by Lowell Production Inc., to supervise and prepare art work for the exploitation and advertising of their production, "Floodgates" for release on the independent market. All art work and advertising work in the press book will be personally created by Mr. Hadley, it is said.

Metro Will Release Four This Month

This month will witness the release of four Metro pictures in this order: "Women Who Give," "Sherlock Jr." "Don't Doubt Your Husband" and "The Shooting of Dan McGrew."

"Women Who Give" is released this week. This is the latest of the series of productions that Reginald Barker has been making under Metro-Louis B. Mayer auspices. It is taken from Sarah P. McLean Greene's novel, "Cape Cod Folks."

"Sherlock Jr." will be released next week. This is Buster Keaton's third Metro feature length comedy. It was directed by Keaton himself from the story by Jansen Haver, Joe Mitchell and Clyde Bruckman.

"Don't Doubt Your Husband" is Viola Dana's fifth Metro starring picture this season. It was written for her by Sada Cowan and Howard Higgins, and directed by Harry Beaumont.

"The Shooting of Dan McGrew" is a Sawyer-Lubin Production for Metro, a picturization of Robert W. Service's poem of the Yukon.

Tom Moore Signs For Lead In "Manhandled"

Tom Moore has been signed to play opposite Gloria Swanson in her next Paramount picture, "Manhandled," which will be put into production soon at the Famous Players Long Island studio under the direction of Allan Dwan. Moore was recently featured in Allan Dwan's production, "Big Brother," and since the completion of that picture has filled a stage engagement.

Lowell Productions Make Foreign Deal

John Lowell Russell announces that David P. Howells, Inc., who are handling the foreign rights on his latest production "Floodgates," have closed a contract with Mr. Riedel of the Argentine American Film Co., whereby that organization has acquired "Floodgates" for Argentina, Peru, Uruguay, Paraguay, Bolivia, Chile, and Equador.

Lloyd Completes Cast for "The Sea Hawk"

With his First National picture "The Sea Hawk," by Rafael Sabatini, half completed Frank Lloyd has added the last of the principal characters to the cast in selecting Wallace MacDonald to play the part of Peter Godolphin.

Colleen Moore Starts on "Perfect Flapper"

Production has been started on "The Perfect Flapper" which will be Colleen Moore's next picture for Associated First National Pictures, Inc.

"The Perfect Flapper" will be directed by John Francis Dillon, who was in charge during the filming of "Flaming Youth."

Harry H. Hoyt has prepared the screen adaptation. The story originally appeared in magazine form under the title "The Mouth of the Dragon." Jessie Henderson is the author.

Frank Mayo is playing the male lead, Sidney Chaplin is prominently cast and Mary Carr and Phyllis Haver have important roles.

"The Perfect Flapper" has been given a June release date by First National.

Two Paramount Productions Started During Week

Paramount's "The Guilty One," a Joseph Henabery production featuring Agnes Ayres was started during the week. This is an adaptation of the stage play of the same name by Michael Morton and Peter Trall, in which Pauline Frederick starred a year ago at the Selwyn Theatre, New York.

Vic tor Fleming started his new Paramount production, "The Code of the Sea," Thursday in San Francisco. Rod La Rocque and Jacqueline Logan head the list of featured players in this picturization of Byron Morgan's tale of the Lighthouse Service. Among the other players recently named for the cast are Maurice Flynn and George Fawcett.

"His Forgotten Wife" New F. B. O. Title

Announcement is made from the Film Booking Offices studios in Hollywood, that the title of the third Palmer Photoplay Corporation production "Lost," has been changed to "His Forgotten Wife." It was directed by William Seiter.

Featured in the cast are Madge Bellamy, Warner Baxter, Maude Wolfe, Hazel Keefer, Tom Guise, Willis Marks and Erie Mayne. Will Lamber wrote the story and Del Andrews adapted it to the screen.

Mae Murray and Keaton Complete Features

Mae Murray has completed her third Metro picture for this season, "Mademoiselle Midnight," from the story by John Russell and Carl Harbaugh.

Buster Keaton has completed his third Metro feature length comedy, "Sherlock, Jr." and the combined forces of the titling, cutting and editing departments are now busy preparing it for release this month.
Fox Completes Program For Season

Finish of Final Series of Specials Concludes Twentieth Year of Production

COMPLETION of the final series of special pictures for 1923-24 by Fox Film Corporation brings to realization the most ambitious program in twenty years of production by that concern. A program consisting of twenty-four special productions and dozens of lesser pictures, together with features and comedies, has been completed. Without pause, the New York and West Coast studios launched into the 1924-25 program, which promises to be an even greater undertaking.

Among the notable productions most recently completed is "The Plunderer," from the story by Roy Norton. In the leading role is Frank Mayo, supported by such performers as Tom Santschi, Evelyn Brent, Pegzy Shaw, James Mason, Edward Phillips and Dan Mason. This drama was directed by George Archainbaud, who filmed many of the scenes in an actual gold mine and in typical mining towns of the gold country. One scene shows the dynamiting of a huge reservoir, which releases a torrent of water upon a sleeping village in the lowlands.

In the list of final specials is "The Arizona Express," from the story by Lincoln J. Carter. This picture was directed by Thomas Buckingham. It is reported to contain more hair-raising episodes than "The Eleventh Hour," which was Carter's masterpiece previously. The cast consists of Pauline Stark, Evelyn Brent, Harold Goodwin, David Butler, Anne Cornwall and other equally well known screen players.

"The Shadow of the East," also a George Archainbaud special, was adapted from the novel by E. M. Hull, author of "The Sheik." It is a story of oriental romance, with the mystic lure of the far east. In the east are Frank Mayo, Mildred Harris, Norman Kerry, Bertram Grassby and Evelyn Brent.

"The Blizzard," is from the story by Selma Lagerlof, winner of the Nobel prize for literature. The National Board of Review was extravagant in its praise of this drama, describing at length the remarkable spectacle showing thousands of reindeer in terrifying stampede in the northern snow wastes. The production was directed by Mauritz Stiller. Mary Johnson has the leading role.

Paramount Makes Changes In S. F. Staff

Arthur Picketti, formerly Paramount exploiter in the Pacific Coast territory, has joined the sales department of the San Francisco Paramount exchange. He has been succeeded as exploiter representative by Harry C. Eagles, who formerly was stationed at Seattle.

Douglas MacLean Starts "Never Say Die"

Douglas MacLean has begun his third production with his own independent organization. It is "Never Say Die," one time comedy stage hit and starring vehicle for Willie Collier. It is being made at the F. B. O. studios formerly Robertson-Cole in Hollywood. Jess Robbins is directing.

To Investigate Small Town Exhibitor Needs

GOLDYN-Cosmopolitan is going to find out from first hand knowledge just what are the problems and needs of the exhibitor in small towns and of the small theatres in large towns. Future exhibitor aids will be affected by the information gathered through this investigation.

New York State has been selected as the experimental field where the needs of the small exhibitor will first be looked into. Every town of 1,000 population and more will be visited and the exhibitors interviewed. The information gathered will be co-ordinated and submitted to the sales department which will work out from it an innovation in exhibitor service.

A six weeks' intensive tour of New York State was begun in Buffalo this week by Eddie Bonns, special sales representative.

"Along Came Ruth" Next For Viola Dana

When Viola Dana completes her present Metro starring picture, "Don't Doubt Your Husband," by Munro Cowan and Howard Higgins, her last for this season, she will find a new story awaiting her — also a director and a cast all ready for beginning her series of pictures for Metro's next season.

Metro has announced the purchase of "Along Came Ruth" for Miss Dana. This was Ruth Chatterton's stage success a season or so ago produced in New York by Henry Savage. Winifred Dunn has already begun on the adaptation. Eddie Cline will direct. The cast consists of Walter Hiers, Raymond McKeen, Tully Marshall, Victor Potel, Nelson McDowell, Dewitt Jennings, Adele Farrington and Brenda Lane.

"Monsieur Beaucaire" Cast Is Augmented

Ian MacLaren, now playing the Arch-bishop in the Theatre Guild production of Bernard Shaw's "Saint Joan," has been selected to play the role of the Duke of Winterset in "Monsieur Beaucaire." Rudolph Valentino's new Paramount picture, now in production at the Famous Players Long Island studio.

Other players recently selected for parts in the English sequence are Templar Powell, who will have the part of Molyneux, and H. Cooper-Cliffe, who will play Beau Nash.

Arrow Completes Deals For "Days of 49"

Arrow has completed a number of deals for its new chapter play, "Days of '49." Frank Zanehren of the Progress Company, Chicago, has secured it for his Chicago, Indianapolis and Milwaukee offices. Big Feature Rights Corporation has contracted for the serial for Kentucky and Tennesse, and Progress Pictures Corporation for Eastern Missouri and Southern Illinois.

F. B. O. Sales Supervisor On Western Trip

Art Schmidt, general supervisor of West Coast exchanges for F. B. O., left last week on his second tour of the Western circuit, going as far East as Chicago in the interests of recent F. B. O. releases.
Fox Announces Releases for March 9 Week

“The Vagabond Trail,” a William Fox star series attraction in which Charles Jones is featured and an Imperial comedy “On The Job,” will be released the week of March 9, by Fox Film Corporation.

The latest Jones vehicle is adapted from the novel, “Drunekan,” by George Owen Baxter. Doty Hobart wrote the scenario, and William Wellman directed the production.

Marian Nixon, who was selected by the “Wampus” as one of the “Baby Stars” of 1924, has the feminine lead opposite Jones. The other principals in the cast are: Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romane and Harry Lonsdale.

The Imperial comedy “On The Job” features the same as last seen in “The Cowboys” and “School Pals.”

Purchases New Properties For Universal

A. E. Rosenberg, assistant business manager at Universal City, Cal., will return to the Coast next week. He is said to have purchased more than a quarter-of-a-million dollars worth of properties and furniture for the Universal studios in the few weeks he has been in New York City.

The articles purchased include paintings, antiques, furniture and various properties, many of which have been imported from Europe especially for Universal. They will be used in forthcoming Universal Jewel and Program productions.

De Mille Ready To Start “Inside Story”

William de Mille, having completed “Icebound” at the Paramount Long Island studio, is back in Los Angeles ready to begin work on his next production, “The Inside Story,” an original by Clara Beranger. Mrs. Beranger has also gone West for the new production and is completing the final details of her script.

Hodkinson Names Canada Representative

E. F. Carruthers, formerly with the Hodkinson Corporation as their Winnipeg, Canada, representative, has been appointed Hodkinson representative in Calgary and Vancouver, Canada, replacing J. Plottel, who recently resigned from that office.

Universal Changes Title To “Galloping Ace”

The Jack Hoxie picture made under the studio title of “Drifting” has been changed by Universal to “The Galloping Ace.”

Four More Stahl Pictures for First National

ASSOCIATED First National Pictures, Inc., announced this week that it will release as many as four more John M. Stahl productions to be presented through Louis B. Mayer.

The first of the new Stahl productions will be "Why Men Leave Home," which is to be issued during the present month and is included among the 1924-25 of First National. It is a satirical comedy of married life and is an adaptation of Avery Hopwood's stage success of the same name.

In the cast of "Why Men Leave Home" are Lewis Stone, Helene Chadwick, Mary Carr, Alma Bennett and William V. Mong.

Muller Wins Promotion with Selznick

W. C. J. Doolittle, president of the Selznick Distributing Corporation, announces the promotion of H. J. Muller to the position of secretary to the president.

In making public the advancement of personnel, Mr. Doolittle stated that it was in accordance with the policy of the company to make all new appointments from within the organization.

From last May, and up to the time of his appointment to his new post, Mr. Muller was comptroller of the Selznick Distributing Corporation. He will still continue his supervision of the company's accounting department.

Hodkinson Releases for New York Cameo

Under contracts just closed the productions released by the Hodkinson Corporation will be shown at The Cameo Theatre on Broadway, New York, for a period of eight weeks, beginning March 9.

"Love's Whirlpool" will be the first attraction, starting March 9, for a week's run, to be followed possibly by "The Hoosier Schoolmaster" the Whitman Bennett production featuring Henry Hull and Jane Thomas.

Final Selections Made for "Cytheera" Cast

Norman Kerry and Betty Bouton have been selected by George Fitzmaurice to complete the cast of "Cytheera," the Goldwyn-Fitzmaurice production which he is now directing for First National at the United States. Others in the cast are: Alma Rubens, Irene Rich, Lewis Stone and Constance Bennett.

F. B. O. Will Distribute Truaut Product

The Truaut Film Corporation and the Film Booking Offices have consummated a deal whereby the latter firm has acquired for distribution the bulk of the Truaut productions in nearly all parts of the country. The contract does not take in the state of New York, Philadelphia, Chicago and New Haven territories.

The first productions to be distributed under the new deal are: "Broadway Gold," an Edward Dillon feature starring Elane Hammerstein; "The Empty Cradle," adapted from Leona Morgan's novel; "Cheating Wives;" "The Unknown Purple," a Carlos production; "Women Men Marry;" "Let's Go!" a Richard Talmadge production; "On Time!" another Richard Talmadge picture, and Elane Hammerstein's "Drums of Jeopardy."

Start New John Gilbert Feature on Coast

Production has been started at the William Fox West Coast studios on "The Mark of Cain," the latest vehicle for John Gilbert. Howard Mitchell is directing the picture from the story by Fred Jackson and the scenario by Charles Kenyon.

Evelyn Brent, who had a prominent part in the Fox special, "The Shadow of the East," will be seen as Gilbert's new leading lady. The others in the cast are: John Miljan, Edward Tilton, Frank Beal, Harry Todd and Florence Wix.

Violet Mersereau Returns For Burr Feature

Violet Mersereau, who has been vacationing from screen work for some time, returned to the films this week when C. C. Burr engaged her for a leading role in "Lend Me Your Husband," now being produced by Burr Pictures, Inc., at the studios in Glendale, Long Island, under the direction of William Christy Cabanne.

"California or Bust" for Universal

Universal has purchased from Byron Morgan his latest story, "California or Bust," It will be the one of the 36, which Universal is planning for next year.
**A Man's Mate** Scheduled on Fox Releases

"A Man's Mate," one of the William Fox star series attractions, featuring John Gilbert and "Feathered Fishermen," an educational entertainment will be released the week of March 6, by Fox Film Corporation.

In his latest picture, which was produced on the coast under the direction of Edmund Mortimer, Gilbert plays the role of a young entertainer. The story and scenario came from the pen of Charles Kenyon.

Rene Adoree is the new leading lady for the Fox star. The supporting cast includes: Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Guilding and Patterson Dial.

"Feathered Fishermen" presents some interesting scenes of bird life on the islands off the coast of California.

**Seven Hepworth Pictures To Be Franchised**

Between now and next August, seven Hepworth Productions will be released through the State rights market, according to an announcement from that office. With the Chicago territory having been turned over to Edward Grossman, of Epic Film Attractions, Grossman will see that Hepworth photoplays will receive thorough distribution through Northern Illinois and the entire state of Indiana.

As a result of the new concentrated effort on the part of the Hepworth Productions, a New York exchange will be opened which will have complete facilities to enable exhibitors taking the Hepworth releases to give the pictures proper exploitation and presentation. R. T. Cranfield and Joseph Di Lorenzo are looking after the distribution of the Hepworth products.

**Gustavus Rogers Honored At N. Y. Dinner**

The motion picture industry paid an unusual compliment to one who has been long associated with the development of the business, when many of its leaders gathered to honor Gustavus A. Rogers, attorney, at a testimonial dinner given by his friends at the Hotel Plaza, Wednesday evening, Feb. 27th.

Will H. Hays, head of the M. P. P. D. A., Adolph Zukor, Jesse L. Lasky, John C. Eisele, and members of the film industry, were among those present. Saul F. Rogers, general counsel for the Fox Film Corporation, and a brother of the guest of the evening occupied one of the tables. At the tables were Cortland Smith, J. Gordon Edwards, Julius Stern. At Mr. Zukor's table were Jesse L. Lasky, Richard W. Saunders, Ralph A. Kohn, Robert T. Kane, Dr. Hugo Riesenfeld, Charles E. McCarthy, A. M. Botsford and Henry Saltsburg.

Others who had tables were Sidney Cohen, head of the Motion Picture Theatre Owners, and Charles O'Reilly, president of the state exhibitors' league. S. L. Rothafel, director of the Capitol Theatre, was one of the speakers and outlined Mr. Rogers' early career as leading counsel for the motion picture interests.

**Expert Joins Camera Staff For "Ben Hur"**

Paul Eagle, noted cinematographer, and expert on special effects has been signed by the Goldwyn company, and has left for Italy, where he will join the camera staff which is to film "Ben Hur."

Eagle is the third expert photographer the Goldwyn company has signed for "Ben Hur." The other two John Boyle, and Silvano Balboni, had outlined Mr. Rogers' early career as leading counsel for the motion picture interests.

**Metro's "Happiness" Opens At N. Y. Rialto**

Laurette Taylor's new picture for Metro, "Happiness" begins its Broadway engagement at the Rialto theatre, Sunday. This is a screen version of the stage success of the same name with which she held the stage for several seasons.

"Happiness" was written by J. Hartley Manners who also wrote "Peg O' My Heart." It was directed by King Vidor and photographed by Chet Lyons.

**F. B. O. Appoints Salt Lake Office Manager**

Able Davis has been appointed manager of the Salt Lake branch of the Film Booking Offices, according to an announcement made from the office of Harry M. Berman, general sales manager.

Davis made an enviable record as a salesman in the Denver territory for F. B. O., and his appointment as manager of the Salt Lake exchange has been made in recognition of his exceptional sales ability.

**"Fillowgate" Story Will Be Syndicated**

Lowell Productions, Inc., who are distributing their latest production, "Fillowgate," on the independent market announce the closing of negotiations whereby the story will be novelized by the author, L. Chase Russell, and syndicated to over fifteen hundred newspapers in weekly installments covering a period of forty weeks.
Sennett Names Cast for "Kid from Hollywood"

CHALIE Murray, Ben Turpin, Marie Prevost, Billy Bevan, Phyllis Haver and Madeleine Hurlock all appear in Mack Sennett’s latest two-reel comedy, “The Kid from Hollywood.”

The hero of this Hollywood travesty is little Jackie Lucas, who becomes a movie prodigy in the picture. Mack Sennett himself plays the role of the motion picture producer who signs up the child actor.

“The Kid from Hollywood” was directed by Roy Del Ruth, and the cast also includes Louise Curver, Vernon Dent and Elsie Tarrant, Teddy, the famous Sennett dog, Billy the chimpanzee and Numa, the six hundred and-fifty-pound lion, have important parts as well.

“The Kid from Hollywood” is scheduled for early release by Pathé Exchange.

Sullivan Will Supervise Talmadge Films

C. Gardner Sullivan, has been appointed supervisor of all future Constance Talmadge productions, according to an announcement made recently by Joel W. Mott, general manager of Talmadge Productions.

The entire second floor of the Joseph M. Schenck offices at the United States Studios has been turned over to Mr. Sullivan and his staff and the work under the new arrangement will begin immediately. In addition to visiting New York twice yearly to view the latest stage plays Mr. Sullivan will employ a staff of readers to go over the latest books and magazine stories which might prove available for Constance’s use.

Olive Hasbrouck Assigned Lead with Hoxie

Olive Hasbrouck, who has done so well in small parts at Universal City, has been cast as leading woman for Jack Hoxie in “Ridge way of Montana” which is being directed at Universal City by Clifford Smith.

Others in the cast are Herbert Fortier, Pat Harmon, Lou Mehan and Pierre Gendron and Colonel W. F. Graves. Incidentally, this Colonel Fleming is the “Kit Carson” of the show business known for his characterization of the famous plainsman of the west.

“White Sin” New Title for F. B. O. Release

The Film Booking Office release “Unguarded Gates,” the second picture to be produced by the Palmer Photoplay Corporation, has been renamed “The White Sin.” Harold Shumate wrote the story which was directed by William Seiter. Madge Bellamy, John Bowers, Francesca Billington, Hal Cooley, Billy Bevan, Otis Harlan and other well-known players appear in the cast.

Horne to Direct Denny in “Missourian”

James W. Horne, who started his directorial career at Universal City, has been engaged to direct Reginald Denny in “The Missourian,” the story of Mexico’s emancipation from Maximilian, by Eugene P. Lyle, Jr.

Madge Tyrone is Writing “Wildcat” for Screen

Madge Tyrone, veteran screen writer, is now engaged in preparing the screen play of “The Wildcat,” the popular Spanish opera by Manuel Penella which George Melford will produce in the near future for Paramount.

Antonio Moreno is the only featured player definitely selected for the cast of this production. Bebe Daniels, who was announced as a featured player with Moreno, will remain in New York for another picture instead of returning to California.

Melford recently completed the filming of “The Dawn of a Tomorrow,” featuring Jacqueline Logan, Aleena Burnett, David Torrence and Raymond Griffith.

Universal Buys New Novel by Kelland

Universal reports that it has obtained the screen rights to “Miracle,” a new novel by Clarence Budington Kelland.

“Miracle” is still in manuscript form. It will be published serially in the Ladies’ Home Journal, beginning next August. Later it will be brought out in book form by Harper. It is very likely that Universal will bring out “Miracle” at the same time it is running in the Ladies’ Home Journal.

The story was recommended to Carl Laemmle, president of Universal.

Donald Crisp Will Direct Keaton’s Next

Donald Crisp has been engaged to direct Buster Keaton in his next comedy to follow “Sherlock, Jr.,” which is now in production for Metro.

Mr. Crisp is one of the veteran directors of the industry. He returned to Los Angeles some time ago from London where he produced a series of photoplays for the European market.

Big Cast is Selected for Christie Feature

Tully Marshall has been added to the cast, headed by Dorothy Devore and Walter Hiers, that Al Christie has assembled for his forthcoming feature on the Hodgkinson program. Jimmie Adams, featured Christie comedian, has been assigned a comedy role; while Jimmie Harrison, will also play a prominent part.

Others included in the cast are: Priscilla Bonner, Marjorie Cameron, Patricia Palmer, Jay Belasco, Lincoln Plumer, George Pearce, Victor Rodman and Earl Rodney.

Richard Talmadge to Start “Stepping Lively”

“Stepping Lively” will be the forth of the series of Richard Talmadge productions being produced by Carlos Productions for Taunt Film distribution. The story is by Scott Durling and is now being adapted by Garret Eison Fort and will be produced at the F. B. O. studios, work to commence immediately upon completion of “In Fast Company” which is now in its final stages. “Stepping Lively” will be directed by Arthur Rosson.
**Universal**

**Fool's Highway**—Fair picture. Receipts good, helped by other attractions. (West).

**White Tiger**—Will fit into most programs. Patrons praised. Receipts averaged up. (Middle West).

**Ride for Your Life**—Regular thriller that goes big in a house that always plays thrillers. We had to hold 'em out on opening day. (Middle West).

**Hook and Ladder**—This picture was not high class enough for this reputable house, although it contains some good comedy. Business weak, despite a strong surrounding program. (West).

**Metro**

**White Sister**—Well acclaimed by all. Still strong stream in front of box office, during fourth and last week. Critic called it a "wee movie," but stated that people liked to cry. (Middle West).

**The Name Is Woman**—Splendid audience picture. Extraordinary film. Did big business for us and ought to for every picture house. (Middle West).

Went across in big style. One of the season's best. Had popular appeal. (Middle West).

Good picture. Box office receipts very good. Considered one of Metro's best. (West).

**Eagle's Feather**—Average crowds saw this one for a week. (Middle West).

**Scaramouche**—Excellent film entertainment from every viewpoint. Broke all attendance records for week run. (East).

Business fell off a little the second week, after capacity first week. It is an excellent picture, receiving much praise, however, and is starting a third week here. (West).

**Paramount**

**West of the Water Tower**—Average feature with Main Street background. Shown to fair business. (Middle West).

**Next Corner**—Story not new, but treatment is clever and acting fine. (Middle West).

**The Stranger**—A wonderful box office attraction. Universally liked. (Middle West).

**Heritage of the Desert**—Drew good crowds for a week (Middle West).

**Call of the Canyon**—Interesting treatment of old tale and one that always pleases. Business was up to standard. (Middle West).

**Pied Piper Malone**—Innocent, pleasant picture that drew big business on the strength of Thomas Meighan's popularity, rather than on its merits. (Middle West).

Good clean picture; business fair. (Middle West).

Picture perhaps not quite up to the Meighan standard, but they liked it and it showed good receipts for the week. (Middle West).

Just say Thomas Meighan, and they come from miles around. This picture was not considered as strong as some others he has appeared in, but was pleasing, nevertheless. (West).

**Shadows of Paris**—Although Pola Negri is usually very good here, this one failed to create any excitement. Business was only fair. (West).

This feature went just fair. Pola Negri was not a strong draw against some big counter attractions. (Middle West).

**Big Brother**—This feature was well liked here and did good business. (Middle West).

**Fox**

**Stepping Fast**—The mere announcement of a Tom Mix picture always means S. O. S. for this house. This picture is up to Mix's standard. Business excellent. (East).

**Mile-a-Minute Romeo**—Good picture; business good. (Middle West).

**Just Off Broadway**—Merely another film play with nothing to label it as off the beaten track. Business only fair. (East).

**Hell's Hole**—This one held its own against strong competition for a week. (Middle West).

**Gentle Julia**—A weak sister. Didn't last the week out. (Middle West).

**The Blizzard**—A wonderful picture. Good receipts. (Middle West).

**You Can't Get Away With It**—Not especially good. Many thought it too sad. Receipts fair, drawn by advertising. (West).

**Goldwyn-Cosmo**

**Great White Way**—This picture was considered good, although some thought it a bit sophisticated. Receipts good and picture held for second week. (West).

**Through the Dark**—Colleen Moore scores another success in this excellent feature. Business much above average (Middle West).

**F. B. O.**

**Judgment of the Storm**—This is a good picture, not the shoot 'em up stuff that might be expected from the title. It was played here at the wrong house, one which runs Westerns. It did a pretty good week but should do more. (Middle West).

** Hodkinson**

**Down to the Sea in Ships**—Good picture; business poor. (Middle West).

**Vitagraph**

**Let No Man Put Asunder**—This picture has a great combination and proved the proper one for the box office. Doesn't require much exploitation to get 'em in. (Middle West).

**Selznick**

**Woman to Woman**—Betty Compson does some nice work in this Business. Good business. (Middle West).

**Pathé**

**Why Worry?**—Another good Lloyd comedy. Went over big. (Middle West).

**Way of a Man**—This picture has been cashing in on the name of Emerson Hough, and has been doing a good business here. Picture itself is satisfactory, but not overly strong. (West).

**Warner Bros.**

**Country Kid**—Weak vehicle all through, both as to plot and performance. Fair business. (Middle West).
NEW YORK CITY

Capitol Theatre—
Film Numbers—Wild Oranges (Goldwyn), Capitol Magazine (Selected), The National Rush (Pathé).
Musical Program—"Orpheus" (Overture), "Scarf Dance" (Diversissement), "What'll I Do?" (Vocal Duet). Capitol Broadcasting Artists, including "Say It With Music" (Ensemble), "Raggedy Ann" (Dance), "Linger Awhile," "I Love You," "Old Gang of Mine," "Chansonette" (Vocal), "Bonnie" (Ensemble), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Icebound (Paramount), Rivoli Pictorial (Selected), Gloria Swanson (Gallery of Living Portraits), School Pals (Fox).
Musical Program—Selections from "La Bohème" (Overture), "Look Down, Dear Eyes," "Confession," "The False Prophet" (Soprano Solo), "Chinese Dance" (Divertissement).

Rialto Theatre—
Film Numbers—The Song of Love (First National), continued from the Rivoli.
Mark Strand Theatre—
Film Numbers—Daughters of Today (Selznick), Mark Strand Typical Review (Selected), Bucaneers (Pathé).
Musical Program—Excerpts from "Il Trovatore" (Overture), "Bluebird Blues" (Ensemble), Piano Solo, "Butterfly Waltz" (Dance), "Wonderful You" (Tenor Solo), "Sway With Me" (Ensemble), Recessional (Organ).

Lyric Theatre—
Film Numbers—Thy Name is Woman (Metro), premiere.
Cosmopolitan Theatre—
Film Numbers—Yolanda (Cosmopolitan), continued.
Cameo Theatre—
Film Numbers—When a Man's a Man (First National), continued.

Gaiety Theatre—
Film Numbers—The Dramatic Life of Abraham Lincoln (Rockett).
Geo. M. Cohan Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

LOS ANGELES

Grauman's Metropolitan Theatre—

California Theatre—
Film Numbers—The Yankee Corsair (Asso. Exhib.) Pathé Comedy, News Weekly.
Musical Program—"The Yankee Corsair" (Specialty) "Man-dolinita" (Specialty) "In Old California With You" (Specialty).

Loew's State Theatre—
Film Numbers—Painted People (First National) Felix The Cat Cartoon (S.R.). Musical Program—"Katinka" (Overture) Society (Musical Production with Knickerbocker Synopters).

Miller's Theatre—
Film Numbers—The Great White Way (Cosmo).
Musical Program—"Mademoiselle Modiste" (Overture).

Tally's Theatre—
Film Numbers—Rosita (United Artists).
Musical Program—Vaudeville.

Hillstreet Theatre—
Film Numbers—Rejoice (First National) Cap'n Kidd (Serial) Acme (Pathé) Internationally News.
Musical Program—Vaudeville.

Pantages Theatre—
Film Numbers—Stormy Seas (Pathé).
Musical Program—Vaudeville.

Chase's Theatre—
Film Numbers—Cause for Divorce (Selznick).
Musical Program—Eleanor Duse in "Ashes."

Grauman's Egyptian Theatre—
Film Numbers—The Ten Commandments (Paramount) continued.

Grauman's Million Dollar Theatre—
Film Numbers—The Humming Bird (Paramount) continued.
Musical Program—Overture from "Mignon" and Film.

Grauman's Rialto Theatre—
Film Numbers—The Marriage Circle (Warner Bros.) continued.

Criterion Theatre—
Film Numbers—Scaramouche (Metro) continued.

Mission Theatre—
Film Numbers—The White Sister (Metro) continued.
Musical Program—"Kamenos Ostrow" (Orchestra).

CHICAGO

Woodlawn Theatre—
Musical Program—Excerpts from the musical comedy, "Wildflower" (Overture) "Chanticleer" (Piano Solo).

McVicker's Theatre—
Film Numbers—Shadows of Paris (Paramount) National), News Weekly (Pathé) Derby Day (Pathé).
Musical Program—"Beautiful Galatea" (Overture) "Schubert's Serenade," (Presentation) Special Prelude to Shadows of Paris.

Stratford Theatre—
Film Numbers—Heritage of the Desert (Paramount) News Weeklies combined; Lone Trapper (Serial) Stage Fright (Pathé).
Musical Program—Excerpts from "The Troubadour" (Overture) Grace Elliott and Lilian Braun, songs in harmony (Specialty) "Instrumental Minstrel," (Organ) Brisco and Austin, banjo harmonists (Specialty).

Randolph Theatre—
Film Numbers—Through the Dark (Cosmo) Intemational News
Milwaukee

Alhambra Theatre—Film Numbers—The Eternal City (First National), Fun from the Press (Hodkinson), Current Events (International News).
Musical Program—"Die Freischutz" (Overture), "Trio from Faust" (Vocal selection).

Merrill Theatre—Film Numbers—The Extra Girl (Associated Exhibitors), Picking Peaches (Pathe), Current Events (Pathe).
Musical Program—"American Patrol" (Overture) and "My Own United States" (Solo in patriotic manner).

Garden Theatre—Film Numbers—White Tiger (Universal), Oh, Captain! (Educational), "Deaf Mute Ballad" (Hodkinson), Current Events (Fox).
Musical Program—"La Gazza Ladra" (Overture), "Papamama Loves Papa" (Organ Songologue), "For You Alone" (Solo).

Rialto Theatre—Film Numbers—Cupid's Fireman (Fox), Current Events (Kodak), Princess Theatre—Film Numbers—Fighting Jim Grant (S. R.), The Love Nest (First National), Second Half—Little Old New York (Goldwyn).

San Francisco

Loew's Warfield Theatre—Film Numbers—Painted People (First National), Songs of Life (Educational), Kinograms (Educational), Pate News, Aggravatin' Papa (Educational).

Milwaukee

Alhambra Theatre—Film Numbers—The Eternal City (First National), Fun from the Press (Hodkinson), Current Events (International News).
Musical Program—"Die Freischutz" (Overture), "Trio from Faust" (Vocal selection).

Merrill Theatre—Film Numbers—The Extra Girl (Associated Exhibitors), Picking Peaches (Pathe), Current Events (Pathe).
Musical Program—"American Patrol" (Overture), "My Own United States" (Solo in patriotic manner).

Garden Theatre—Film Numbers—White Tiger (Universal), Oh, Captain! (Educational), "Deaf Mute Ballad" (Hodkinson), Current Events (Fox).
Musical Program—"La Gazza Ladra" (Overture), "Papamama Loves Papa" (Organ Songologue), "For You Alone" (Solo).

Rialto Theatre—Film Numbers—Cupid's Fireman (Fox), Current Events (Kodak), Princess Theatre—Film Numbers—Fighting Jim Grant (S. R.), The Love Nest (First National), Second Half—Little Old New York (Goldwyn).

San Francisco

Loew's Warfield Theatre—Film Numbers—Painted People (First National), Songs of Life (Educational), Kinograms (Educational), Pate News, Aggravatin' Papa (Educational).
NEWARK

Branford Theatre—
Film Numbers—Conductor 1492 (Warner Bros.). Let Not Man Put Asunder (Vitagraph), Branford Review (Universal), Peace Seeking, Top of the Dune (Pathé). Musical Program—"Bonnie" (Over- ture), Solo (Miss Jeava Blix, contralto).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Down to the Sea in Ships (Hodkinson), Aggra- vatin’ Papa (Educational), International News.
Musical Program—Selections from "Faust," (orchestra), "Linger A While" (organ).

Colonial Theatre—
Film Numbers—Pied Piper Malone (Paramount), It’s Your Revenge (Pathé), Pathe News.
Musical Program—American Harmonists and Melody Sextette playing popular selections.

Apollo Theatre—
Film Numbers—Mile-A-Minute Romeo and Juliet (Fox), Sunday Calm (S. N.), Fox News Weekly.
Musical Program—"St. Louis Blues" (Xylophone), "Twilight" (Oh Baby) (Vocal).

CLEVELAND

Stillman Theatre—
Film Numbers—Hunchback of Notre Dame (Universal), Musical Program—Special "Hunch- back" score.

Allen Theatre—
Film Numbers—Shadows of Paris (Paramount), Pathe Babies (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program—Introduction from Finale of "Fourth Sym- phony" (Overture).

State Theatre—
Film Numbers—Maytime (Pre- ferred), Picking Peaches (Pathé), International News.
Musical Program—"You Darling You," "Say It With Ukulele," "Me No Sprik English" (Band Numbers), "Waiting Around"

Park Theatre—
Film Numbers—The Fool’s Awak- ening (Metro), Back Stage (Pathé), Olympic (Educational), Fun from the Press (Hodkinson), Kinograms.

Reade’s Hippodrome—
Film Numbers—The Last Hour (S. R.), Leather Pushers, 6th Round (Universal), The Gumps (Universal), International News, Musical Program—"Mile Modiste"

BUFFALO

Shea’s Hippodrome—
Film Numbers—Pied Piper Malone (Paramount), Exit Caesar (Educa- tional), Current Events (Pathé and International News).
Musical Program—"Der Frei- schütz (Overture), Vocal selec- tions by Caesar Nesi, tenor and piano selections by Hans Hanks, pianist.

Lafayette Square Theatre—
Film Numbers—Mothers-in-Law (Preferred), Pathe Comedy, Curent Events (Fox News).
Musical Program—Selections from "Le Chauve Souris" (Orchestra), Franz Rith, jr. in organ recital.

Loew’s State Theatre—
Film Numbers—George Washington, Jr. (Warner Bros.), Look Out Below (Comedy), Current Events (Pathé News).

Shea’s North Park Theatre—
Film Numbers—First half, Big Brother (Paramount), One Cyl-inder (Universal), Current Events (Pathé and International News): Last half, The Day of Faith (Goldwyn), Second child- ren’s program.

New Olympic Theatre—
Film Numbers—Mind Over Motor (Hodkinson), New Leather Fushers (Universal), Current Events (International News).
Musical Program—Selections from "Go Rough," "Hardy Main- lson’s" leased community singing.

Ploce Theatre—
Film Numbers—The Spider and the Rattlesnake (Preferred), first half, Law Rusters (S. R.), last half.

DES MOINES

Des Moines Theatre—
Film Numbers—The Green God- dese (Distinctive), News (Interna- tional News).
Musical Program—"Two Indian Dances" (Orchestra Overture), Des Moines Theatre orchestra.

Strand Theatre—
Film Numbers—The Call of the Canyon (Paramount), Be Your- self (Fox), Kinograms (Educational).
Musical Program—"Adoration Waltz" (Organ Solo).

Bialto Theatre—
Film Numbers—The Whipping Boss (S. R.), Pitfalls of a Big City (Parthe).

Palace Theatre—
Film Numbers—North of Nevada (S. R.).

Pond Theatre—
Film Numbers—Rosita (United Artists).

Capitol Theatre—
Film Numbers—Temptation (S. R.) Musical Program—"Way Down South" (Organ Solo).

KANSAS CITY

Newman Theatre—
Film Numbers—The Song of Love (First National), Newman News and Views (Pathé and Kinograms), Hal Roach Comedy. Musical Program—"The Song of Love" (Overture), Raymond and Lyte (Vocal entertainers), Nov- elty singing orchestra, Macy and Scott (The "aces of harmony"), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Youth (Universal), Breaker (Hodkinson), Froggant (Fox), International News Pictorial.
Musical Program—Atmospheric Selections (Overture), Eid Rob- erts (Solo), a Cappella (Tenor), Recessional (Organ Solos).

Scala Theatre—
Film Numbers—Reno (Goldwyn), Royal Screen Magazine (Pathé and Kinograms).
Musical Program—Selections by Royal Symphonets (Overture), Recessional (Organ Solos).

Twelfth Street Theatre—
Film Numbers—When the Key Came To Thee (Hodkinson), Educa- tional Comedy.
Musical Program — S e l e c t i o n s (Overture), Recessional (Organ Solos), King Tut Musical Comedy (Novelty).

Mainstreet Theatre—
Film Numbers—Conductor 1492 (Warner Bros.), Pathe and Fox News.
Musical Program—Selection (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—The Name Is Woman (Metro), Pathe News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

ST. LOUIS

Missouri Theatre —
Film Numbers—The Next Corner (Paramount), Missouri Magazine. Musical Program—Overture from "Tigole'" (Orchestra), "A Smile Will Go a Long, Long Ways" (Organ), "Dream Daddy," "Going South," "The One I Love Belongs to Somebody Else" and "Old Fashion Love." "Sauterne de Moscow" (Jazz Orchestra), "Indian Moon" (Sasha Jacob- son, violin).

William Goldman’s Kings Theatre—
Film Numbers—The Man From Brandon (Vitagraph), The Yellow- low Girl (S. R.), Felix the Cat (S. R.), International News.
Musical Program—Salt and his orchestra sings "My Hero." "William Fox Liberty Theatre—
Film Numbers—Ladies to Board (Fox), Fox News and Educa- tional, Comedy.
Musical Program—Orchestrated and Organ numbers.

Delmonte Theatre—
Film Numbers—The Heart Bandit (Metro), International News, Fun from the Press (Hodkinson), Comedy (Fox).

West End Lyric and Capitol Theatre—
Film Numbers—Lucretia Lombard (Warner Brothers), Pathe News, Topics of the Day, Aesop Fable (Pathé).

Rivoli Theatre—
Film Numbers—Woman to Woman (Selznick), International News, Fun from the Press (Hodkinson), Comedy (Fox).

Grand Central Theatre—
Film Numbers—Don’t Marry for Money (S. R.), Pathe News.

SALT LAKE CITY

American Theatre—
Film Numbers—A Lady of Quality (Universal), Felix Gets Broadcasted (S. R.), Fun From the Press (Hodkinson), Fox News.

Kinsca Theatre—
Film Numbers—Soft Boiled (Fox), Col. Heeza Liar (Hodkinson), International News, Topics of the Day (Pathé).

Pantages Theatre—
Film Numbers—Richard the Lion-Hearted (Allied P. D.).

Paramount-Empress Theatre—
Film Numbers—Aranger (Par- amount), The Knight That Failed (F. B. O.), Pathe News.

Victory Theatre—
Film Numbers—Reno (Goldwyn), Busy Buddies (Educational), Pathe News.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Little Old New York (Cosmo.), Herman, the Great Mouse Fable, Fox Broadcasted (S. R.), Fun From the Press (Hodkinson), Fox News.
Musical Program—"Hone in Pas-adena" (Vocal prologue and musical interlude featuring the "Song of Lover" (Universal). Coliseum Theatre—
Film Numbers—West of the Water Tower (Paramount), Fun From The Press (Hodkinson), Busy Buddies (Educational), Kinograms and Pathe News.
Musical Program—"Parade of the Wooden Soldiers" (Overture), "Kiss in the Dark" (Specialty).

Columbia Theatre—
Film Numbers—Fool’s Highway (Universal), Fun From the Press (Hodkinson), Fox News, International News.

Heilig Theatre—
Film Numbers—The Near Lady (Universal) Topics of the Day (Pathé), Fun From the Press (Hodkinson), Fox News.
Musical Program—"Jolly Fellows Waltz" (Overture), "Forget-Me-Not Waltz" (Overture).

Liberty Theatre—
Film Numbers—The Next Corner (Paramount), Pathe News.
Musical Program—"Forward March" (Overture).

Star Theatre—
Film Numbers—Song of Love (First National), Olympic Mer- maids (Educational), Kinograms.
Musical Program—Popular Selections from "Poppie" (Overture).

Winter Garden Theatre—
Film Numbers—Three Jumps Ahead (Fox), The Midnight Sun (Fox), Disengaged (Comedy), Fox News.
“The Check-Up” is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as “Poor.” The second column gives the number who considered it “Fair”; the third, the number who considered it “Good”; and the fourth column, those who considered it “Big.”

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of “Poor,” rated at 20%; one of “Fair,” 40%; “Good,” 70%; and “Big,” 100%.

The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture.

In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

<table>
<thead>
<tr>
<th>Title of Picture</th>
<th>Number Exhibitors Reporting “Poor”</th>
<th>Number Exhibitors Reporting “Fair”</th>
<th>Number Exhibitors Reporting “Good”</th>
<th>Number Exhibitors Reporting “Big”</th>
<th>Average Percentage Value</th>
<th>Length</th>
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<td>ALLIED PROD. &amp; DIST.</td>
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<tr>
<td>Paddy the Next Best Thing</td>
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<tr>
<td>Shrek of Arabby, The</td>
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<td>Alice Adams</td>
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<td>Going Home</td>
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<tr>
<td>Is Divorce a Failure?</td>
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<td>0</td>
<td>6.993 ft.</td>
<td>65</td>
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<tr>
<td>Tea With a Kick</td>
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<td>Tents of Allah</td>
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<td>Bella Donna</td>
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<td>Big Brother</td>
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<tr>
<td>Call of the Canyon, The</td>
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<tr>
<td>Children of Jazz</td>
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<td>Exciters, The</td>
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<td>4</td>
<td>2</td>
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<tr>
<td>Fog Bound</td>
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<tr>
<td>Gentlemen of Leisure</td>
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<tr>
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<tr>
<td>Heart Raider, The</td>
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<tr>
<td>His Children’s Children</td>
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<td>10</td>
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<td>Hollywood</td>
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<td>0</td>
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<tr>
<td>Law of the Lawless</td>
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<td>5</td>
<td>6.591 ft.</td>
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<tr>
<td>Lighthearted, The</td>
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<td>Marriage Maker, The</td>
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<tr>
<td>Ne’er Do Well, The</td>
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<td>Only 38</td>
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<td>Prodigal Daughters</td>
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<td>Purple Highway, The</td>
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<tr>
<td>Ruggles of Red Gap</td>
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<td>Rustle of Silk</td>
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<td>Salomy Jane</td>
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<td>Silent Partner, The</td>
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<td>Sixty Cents an Hour</td>
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<tr>
<td>Spanish Dancer, The</td>
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<tr>
<td>Stephen Steps Out</td>
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<tr>
<td>Tiger’s Claw, The</td>
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<tr>
<td>To the Ladies</td>
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<tr>
<td>To the Last Man</td>
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<td>Trail of the Tumblin Pine The</td>
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<tr>
<td>Wild Bill Hickock</td>
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<td>Woman Proof</td>
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<tr>
<td>Woman With Four Faces, The</td>
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<td>You Can’t Fool Your Wife</td>
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**FILM BOOKING OFFICE**

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<thead>
<tr>
<th>Can a Woman Love Twice?</th>
<th>7</th>
<th>32</th>
<th>14</th>
<th>73</th>
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<td>Crashing Thru</td>
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<td>Daytime Wives</td>
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<td>Desert Driven</td>
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<td>Divorce</td>
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<td>Fourth Musketeer, The</td>
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Green Goddess, The
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Moment, The
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Love Piker, The
Mad Love
Ragged Edge, The
Red Lights
Six Days
Slave of Desire, The

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Spoilers. The

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Cordelia the Magnificent
Desire
Eagle's Feather, The
Eternal Struggle, The

An Old Sweetheart

Fashion Row
Fog, The

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Her Fatal Millions
Long Live the King
Noise in Newboro, A
Our Hospitality

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Roughed Lips
Scaramouche
Social Code

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Trailing African Wild Animals
Your Friend and Mine

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Call of the Wild,

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Safety Last

Why Worry
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French Doll, The

Counterfeit

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PREFERRED PICTURES
Are You a Failure?
Broken Wing, The
Daughters of the Rich
Girl

Who Came

Mothers
Virginian.

in

Back, The

Law

The

SELZNICK
Common Law. The
Modern Marriage
Rupert of Hentzau

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Bright Lights of

Broadway Gold

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Blinky

Burning Words
Chapter in Her Life
Crossed Wires
Darling of New York. The

Dead Game

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Don Quickshot

Rio Grande

Double Dealing

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Driven
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Fools and Riches
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Hunch Back of Notre Dame ....
Hunting Big Game in Africa .... 3
Lady of Quality
Legally Dead
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Love Brand
McGuire of the Mounted

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Merry Go Round, The
Midnight Alarm, The

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Million to Burn,

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Near Lady, The
Nobody's Bride
Out of Luck
Railroaded
Ramblin' Kid

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Made Wife

Self

Shadows

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Shock, The

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Shootin' for Love
Single Handed
Six Fifty
Thrill Chase-, The

Thundering

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Dawn

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Untameable, The

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With Honor

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Trifling

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VITAGRAPH
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Masters of Men

Midnight Alarm Tv e
Ninety and Nine. The
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Women Men Marry
UNITED ARTISTS

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Country Kid, The
Gold Diggers, The
Little Johnny Jones

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Pioneer Trails
Playing It Wild

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Printer's Devil.

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THOMAS D. SORIERO, general manager of the Combined Whitehurst Interests, of Baltimore, controlling the Century, Parkway, Garden and New theatres in that city, and one of the most prominent creators of novel presentation effects in the motion picture theatre, has arrived at the conclusion that special acts in the photoplay theatre are superior to prologues, for a number of reasons, which he sets forth as follows:

"Special acts are preferable to prologues for a picture theatre program because they are treated as such by the newspaper critics and mentioned in the reviews; because they stand on their own merits and are approved or disapproved by the audience and because they do not tend to take the interest from the feature picture just before it is flashed on the screen.

"For some time now I have been experimenting with the audiences at the Century to see which they liked best and the wind blows strongly in favor of the special acts.

"For a number of weeks I put on prologues in conjunction with the feature pictures that were to be shown. It either resulted in the newspaper critics ridiculing the act or not saying anything about it at all, which was worse.

"Realizing that something was radically wrong, I then went about to find out what was the matter and discovered that as the prologue was given immediately before the feature picture, as a sort of introduction, it did not give the audience a chance to applaud or criticise the act. This in turn, I found has a great influence on the newspaper critic.

"When the critic watches the performance in a moving picture theatre, he instinctively absorbs the attitude of the audience whether it is favorable or otherwise and this in turn influences his criticism, I have found.

"Realizing therefore that the audience did not have time to applaud the prologues loudly or 'damn them by faint praise,' I conceived the idea that if the prologues were abandoned, and changed into special acts, separate from the feature, perhaps the audience would respond.

"I found my supposition to be absolutely correct. After the first special act was put on by newspaper critic in Baltimore recognized and commented upon in connection with the show and in the advance notices, I found that I received added publicity because as most of them were musical, they were entitled to a special notice either on the music page or in the movie section about the special music act.

"The audiences enjoyed them immensely. If they approved they were loud in their applause and asked for an encore, but of course, as all audiences are prone to be, if they were dissatisfied, they showed it.

"Putting a special act on in a moving picture theatre cannot be handled in the same manner as the acts in a vaudeville and moving picture theatre combined. It must have a distinct flavor — an idealistic semblance to it that lifts it out of the vaudeville class.

"If one does not watch this very important point about putting a special act in the photoplay theatre, the tendency will be to cheapen the house rather than give it distinction.

"Musical and dancing acts, or a combination of both, I have found, give the best results. There must be variety always and the more people one can get on the stage in the act, the bigger and better it will appear to the audience.

"If one watches the fine points of staging and lighting and sees that there is nothing that can be construed as objectionable in the act, then one cannot go wrong in putting on the special acts in moving picture theatres in conjunction with the regular performances of films, and find they will be liked and applauded by the press and public alike." * * *

Perhaps it has been done before, but it sounds new to us. At any rate, it got results and should get results for other exhibitors.

When the Garrick theatre, Duluth, was due to play "Flaming Youth," W. H. Laurance, exploitation man for the house arranged a tie-up with Stone's book store, and then obtained reprints of the brightly colored trade paper insert on the picture, imprinted the local billing on them.

These made comparatively inexpensive heralds, and were much superior to a hastily assembled local set-up.

* * *

WHAT would seem to be a brand new idea in the way of creating advance interest in a new theatre is being used in Washington, D. C., in connection with Crandall's Tivoli theatre, now building. A series of two column newspaper advertisements is being run in the Washington Sunday papers, seven and eight inches in depth, setting forth the outstanding features of the new temple of the cinema art. Each bears the simple heading "Crandall's Tivoli" and a serial number. The first ad was as follows:

"Crandall's new Tivoli theatre, at Fourteenth Street and Park Road Northwest, will be such a revelation to the National Capital in its every appointment that it is deemed expedient to set forth to the theatre-going public of Washington the high points of its superiority prior to the date when it will be thrown open to the public and formally dedicated.

"Crandall's Tivoli, to begin with, will be the largest playhouse in the city with a total seating capacity of 2,500. Every seat in the orchestra, mezzanine and balcony will command an absolutely clear view of the stage and screen.

"The stage, incidentally, will be of such dimensions and so equipped as to accommodate the biggest attractions ever sent on tour — whether dramatic, concert, musical comedy, operatic or photodramatic.

"The rest rooms and lounges will be models of comfort and convenience and the promenades will be still further notable for the insight they will permit into the mysterious workings of the projection booth and other parts of the theatre from which the casual amusement-seeker customarily is barred.

"We will dwell at length from week to week, pending the completion and opening of the palatial new house at a comparatively early date, upon the various aspects of theatre conduct in which the Tivoli will far surpass what has heretofore been the Capital's fixed notion of preeminence in the purveyance of exceptional entertainment to the most discriminating audiences in America.

"By following these announcements you will be both interested and enlightened. Read every one. Harry M. Crandall." The fourth ad deals with the stage appointments. Extracts from this follow:

"While these, of course, are matters of the utmost importance, sight has not been lost of the fact that at every performance the eyes of 2,500 spectators will be centered on the stage. To conform to the intention to make the Tivoli the most magnificent playhouse on the continent, the stage, therefore, must be the most beautiful in
America. It will be precisely that, if time, thought, effort and money are capable of accomplishment.

"Stage draperies such as the Capital has never seen were contracted for last week. The proscenium draperies alone will represent a cost of approximately $15,000. The materials that will be used to lend the Twilo's stage a degree of richness that has never before been approached will be cloth of gold, cloth of silver, metallic silks, embossed tapistries and gold brocades.

"In order to bring out the full beauty of these opulent stage embellishments it has been necessary to install a complete battery of sun, medium and baby spotlights which may be played upon the stage not from the projection booth but from apertures in the grand proscenium, invisible to the public. The same lighting devices can be employed to illuminate the orchestra pit and organ console."

* * *

R EPORCED alongside of this is an advertisement on "The Shadows of Paris" which is a gem of typography such as is seldom seen in motion picture advertising.

Here is an advertisement with no illustration, which still dominated completely the page it was on, and which could not be overlooked. Even a reader casually glancing through the paper could not fail to get the bold face words — "Shadows of Paris" — Comes — Olympic — Tomorrow — Pola Negri. The whole message in a few words, with vivid copy filling in between for those who care to read the rest—and most readers would.

The type face chosen is clean and cut and appropriate, bold yet not too black. It is a face read at a glance, yet beautiful enough to give the advertisement distinction. The border, too, has been carefully chosen and is of the proper thickness to balance the type. This simple stunt of using a light rule and a heavy one together, known as Scotch rule, can be done in any print shop, yet is seldom seen in theatrical advertisements.

The complete copy reads: "Shadows of Paris" is a motion picture, the like of which you have never seen before. Fresh from its premiere in New York, this ravishing Paramount production comes to Pittsburgh to tell you a story — a story that provides one thrill after another. It comes to the Olympic heralded as the ultimate in photo-play achievement. Bewildering in its spectacles yet tender in the human tale it unfolds, it will be shown tomorrow and remain all week featuring a star that gives full reign to her tempestuous emotions — one who loves, fights and lives with the restraint of cavewomen. As invigorating as the lamented cocktail is Pola Negri. Then follows the short subject billing.

This was used by the Olympic theatre, Pittsburgh, where the management was assisted by Leslie F. Whelan, Paramount exploiter.

* * *

A N unusual bit of civic exploitation developed recently in Boston during the showing at the Park theatre of "Little Old New York." The engagement was drawn to a close, when Mayor Curley began receiving requests from Boston educators pointing out that the historical value of the picture was such that the run should be extended. Mayor Curley then addressed a letter to William Randolph Hearst personally, requesting that the engagement be extended. This was arranged for, and the advertising prominently featured the fact that it was in compliance with demands from Boston educators and His Honor, the Mayor.

WHEN going after window displays on a tie-up basis, it is well to remember that there must be something in the idea to benefit the dealer as well as the theatre. A merchant's windows are one of his greatest advertising mediums, and there is no reason why he should be expected to turn these windows over to a local theatre unless he is going to profit by the arrangement.

A few years ago, any sort of photoplay window display, such as a few stills, would attract attention, and the dealer would receive some benefit from this notice. Nowadays, however, these displays have been used too extensively in most localities, and have lost their novelty. As a result, some little thought should be devoted to this matter, because a good window display is undoubtedly valuable.

An excellent two-edged stunt, with benefit to both parties, has been used successfully by Manager George Rotsky of the Palace theatre, Montreal. He describes it as follows:

"I supply more than one hundred phonograph dealers with a window card which carries the name of my current attraction and also lists the names of most selections played during the showing of the picture, as well as the overture, giving the record numbers and makers' names. Thus, the dealer is happy because he is getting something, which I get a card in many good windows where I could not get otherwise."

This stunt is suitable for any theatre using special music, and offers several angles of exploitation based on this music.

* * *

If the effort some managers expend in worrying about their opposition were put forth in planning aggressive campaigns, they wouldn't have any opposition.

* * *

IN this week's mail comes a batch of newspaper ads, submitted by the advertising manager of a leading Western theatre chain, and a letter in which he remarks:

"The main reason for sending them in is that they did business and maybe someone else can use the idea — that is, the idea of getting business from an exchange mat, for we all admit that that is the last thing suspected excepting in the offices of the companies.

"Same day, we will have selling layouts in press books, but not until they quit cluttering up their stuff and let a wee bit of white space go by without splattering presenters, producers, scenario writers and directors with printer's ink. This stuff does not concern the public to any great extent, especially in this neck of the woods."

Unfortunately, so long as contracts continue as they are, there probably can be no reform in this matter of excessive billing credits, although the exhibitor can, with a little ingenuity, do as the writer of the above letter does — which is to simplify the billing down to the bare essentials.

For instance, in the ad on "The Spanish Dancer," the billing is simply: Pola Negri in "The Spanish Dancer" with Antonio Moreno. These two names and no more. In the case of "Anna Christie," it reads: "Anna Christie," the Pulitzer prize play with Blanche Sweet.

However, members of the technical staff may feel about it, this sort of billing gives the facts that really interest the public, simplifies the ad and leaves room for white space and vital selling copy.

* * *

SOMETHING of a new departure for theatre circuits was put into effect the other day, when Loew's Ohio theatres sent Constance Kenyon, long identified with the Ohio theatre, Cleveland, to the west coast to represent them and gather special material concerning forthcoming pictures to play these houses.

"The average in quality of this season's pictures is far above that of several years past," says Fred Desberg, general manager of Loew's Ohio Theatres, in making the announcement concerning Miss Kenyon. "We feel that an absolutely new era has dawned in the production of pictures, and that next season's photoplays, the making of which has already been begun, will be of even higher character than those we are now receiving. For that reason we believe this is an opportune time to have someone representing us at the center of picture production, which of course is Los Angeles and Hollywood, and we feel that the work of Miss Kenyon will be of great benefit to ourselves and that the public will learn in advance everything about the new pictures."
Remarkable window display of pioneer relics obtained by Manager Vogel Gettier of the 'Majestic theatre, Grand Island, Nebr., when playing "Pioneer Trails" (Vitagraph). He located some $15,000 worth of such curios, and was given several valuable store windows to display them.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schude, Schude theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, 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.
Chas. Brabham, Nathan Gordon Circuit, Boston, Mass.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Emroy theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.
Louise R. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Kotsky, Managing Director, Palmer theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Flenske, Managing Director, Mark Strand theatre, New York.
Ray Grombach, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tomer, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
Ace Berry, Managing Director, Circle theatre, Indianapolis.

Life-size display in small space on "Ashes of Vengeance" (First Natl) at the Rex theatre, Enugu, Ore., with poster cut-out well set off.
Department Stores Aid on "Hoosier Schoolmaster"

A concrete, businesslike campaign was put over recently by manager William Wehle of the Isis theatre, Grand Rapids, Mich., on "The Hoosier Schoolmaster." The personal appearance of Jane Thomas, the star of the production, proved a drawing card in itself while paving the way for unusual publicity and advertising.

By convoking to her appearance in the rest room of Herpolsheimer & Co., the biggest department store in Grand Rapids, Manager Wehle secured a block of space in the full-page advertisements of the store in which the show was boosted and the appearance of Miss Thomas at both the theatre and the store was announced.

There is no more sure or more direct way of reaching the women of any city than through the department store advertisements and by making this tie-up the Isis brought the showing of "The Hoosier Schoolmaster" forcefully to the attention of every woman in Grand Rapids. Additional publicity in the general news column of the daily papers was secured by having Miss Thomas meet Mayor Julius Tisch on the steps of the City Hall where they were photographed as Miss Thomas with an autographed copy of the book from which the picture was adapted.

The distributors of the Flint motor car co-operated by placing one of their cars at the star's disposal during her stay in that city, and advertising the fact in the newspapers.

The street ballyhoo consisted of large books of "The Hoosier Schoolmaster" carried by men concealed inside the covers, and by men who paraded the street dressed in the quaint costume of the schoolmasters in the early days of the hoosier state.

The book stores co-operated with window displays of the book and stills from the production arranged in effective simplicity and straight-forward style, giving the theatre's announcement prominence in the centre of the display.

"His Children's Children" Ideas

Striking Street Stunt Used to Boost Jacksonville Run; Local Films Made

W HEN "His Children's Children" played at the Imperial theatre, Jacksonville, Manager Charles S. Morrison, with the help of Kenneth O. Renaud, Paramount exploiter, put over a vigorous campaign.

One of the high spots, and the one that probably attracted more attention than any of the others, was the taking of the streets of motion pictures which were afterward shown at the theatre. The services of a local news reel cameraman were secured and the party set out in two cars. In one of them was a man dressed in devil's costume, taken along just to attract the attention of the crowds. On each car was a banner which read: "Are They Going to the Devil? Find the Answer in 'His Children's Children' at the Imperial, Starting Sunday."

At every stop a big crowd gathered and after the picture was taken the cameraman's assistant, in approved studio fashion, stepped in front of the camera with a blackboard on which was chalked, "Production—'His Children's Children'—A Paramount Picture—Director, Sam Wood" and then some cryptic hieroglyphics which meant nothing but nevertheless aroused the curiosity of the onlookers. Then Morrison would step forward and announce that the movies would be shown at the Imperial and also that "His Children's Children" was soon coming.

"It is doubtful if any one," writes Morrison, "not having seen the making of these hometown movies, can imagine the enthusiasm, attention and comment aroused. It was a stunt well worth the time and effort. The cooperation of the Police department was a big asset for we blocked traffic continually, and the more traffic we stopped, the more people knew about 'His Children's Children.'

Morrison also hooked on to a good ballyhoo in the shape of a flapper disguised as a motor boat, which is used locally to advertise a fleet of sight-seeing motor boats on the St. John's river. Between the masts was strung a banner which read: "'His Children's Children' Never Knew the Pleasure of a St. John's River Trip."

For two passes each, Morrison got the cooperation of five local laundries, all of which put into all of their packages for three days special heralds. A distribution of six thousand announcements was thereby obtained.
**Tie-ups for “Thy Name is Woman”**

**Malaney Puts Over Strong Campaign in Cleveland; Advance N. Y. Stunts**

M. A. MALANEY, publicity manager for Loew’s Ohio theaters, and C. C. Beardouriff, in charge of Metro publicity in Cleveland, put their heads together and evolved a comprehensive campaign on “Thy Name Is Woman,” which covered the downtown display windows pretty thoroughly.

They tied up with six downtown Standard drug stores for window displays on a popular perfume; with six downtown Marshall drug stores for window displays on powder pills; with a prominent corner drug store at Euclid and East Ninth street, for a special display; with Covell and Hubbard, leading jewelers, for a picture display in silver frames.

In addition to this, Malaney and Beardouriff ran a “best dressed man” contest in the Press. They took advantage of a meeting of the Ohio RetailClothier’s Association, which endorsed Ramon Navarro, star of “Thy Name Is Woman” as the best dressed man in the movies. Following editions of the Press asked for popular names of other best dressed men in the movies. A cash prize was offered to the winner of the contest.

**Along Broadway**

The advance exploitation on the engagement of “Thy Name is Woman,” at the Lyric theater, New York City, is well under way. While the entire advance campaign is not yet completed all the preliminary steps have been covered and several important tie-ups are already in effect.

Last week Broadway and the important thoroughfares in New York and Brooklyn were inundated with an open letter to the noted bob-haired woman bandit offering her a prize of $200 if she would attend the Lyrie and send in a review on “Thy Name Is Woman.” Twenty thousand of these letters have been distributed through stores, barber shops, etc.

Another tieup, unique even for Broadway, is with the various ticket selling agencies. Under the heading “Wonder While Attractions Now Playing in New York,” a large window display in each agency draws attention to the big hits on Broadway in this way: In large type “Thy Name Is Woman” and then in small type the name of a big attraction and then again in large type “Thy Name Is Woman” and then again in small type the name of another attraction and so on down the whole length of the one sheet.

A special colored window card has also been distributed with blank space at the bottom for price values of any merchandise displayed in the window.

Five thousand half sheet teaser snipes have been put up in important locations. Five thousand cards have also been posted. Another 5,000 pictorial window cards and about half that number of block cards have been planted.

Another unique feature is the sending of perfumed invitations to the first night audience.

**Poster Cut-out Figures in “Penrod and Sam” Lobby**

Utilizing the press book slogan that “Penrod and Sam” was the “Yell of the year,” the American theater at Butte, Mont., put up an unusually effective theater front during the picture’s run.

Two of the gang were represented by cut-outs underneath the fence railing while from above Ben Alexander spied down upon them. The effect was heightened by having the upper figure several inches in back of the lower cut-out.

**Starts Own Library to Aid “Way of a Man” Showing**

Manager Berry of the Gem theater, Laverne, Okla., is utilizing the special photoplay addition of Emerson Hough’s novel, “The Way of a Man,” in a rather novel way for the exploitation of the picture adaptation of this story, which the Gem theater will present.

Mr. Berry has purchased ten copies of the Grosset and Dunlap photoplay edition of “The Way of a Man” and plans to select ten residents of Laverne to whom he will lend out the books for about three days. As soon as each one of the ten has finished reading the book and returns it to Mr. Berry, it will be passed on to another patron for his perusal. The Gem’s manager expects he will have placed a copy of the book in the hands of practically every citizen in the town before his engagement of the picture opens.

Mr. Berry’s idea of a “Rotary Library” is especially adaptable to the small town where the exhibitor enjoys a wide acquaintance in the community.

**Striking Oriental Display Given “Thundergate”**

A combination of Japanese lanterns, lattice work and Oriental color work formed an artistic entity for the front of the Liberty theater, Seattle, Wash., during the showing of “Thundergate.”

Manager Leroy V. Johnson conceived and executed this front which was planned along simple lines but made a tremendous impression because of its atmospheric touch, harmonious contrast with the picture and striking hues. Lanterns were hung from under the marquee. The title was painted in Oriental hieroglyphics in the center panel of the three above the entrance. The other two were appropriately hand-painted with copy of characters from the picture.

The work is in line with the new style of lobby decoration that has been installed at the Liberty under Manager Johnson’s direction.
HAL ROACH Presents

STAN LAUREL

Two Reel Comedies

Play Laurel for Laughter!

The more comedies he makes, the better he gets and he started good.

Never has a new comedian "caught on" better or quicker.

With his first Hal Roach-produced comedy a few months ago we prophesied big things for Stan Laurel. He has now caught up with the prophesy, and is stepping fast.

Play Laurel for laughter and audience satisfaction!

Pathécomedy
Everybody everywhere knows Cooper’s famous Leatherstocking Tales.

It would take a million dollars to make a title equally well known.

You yourself when a boy read and loved “The Deerslayer”, and all the rest of those thrilling stories. You and your kids know Chingachgook,
Million Dollar Title

Hawkeye, Judith, Floating Tom and Wah Ta Wah just about as well as you know your neighbors.

When you announce this exciting, colorful, amazing Indian adventure serial you’ve got the attention of most of your community.

When you’ve got a million dollar title to show, you’re on the road to many thousands yourself.

Directed by Geo. B. Seitz
A knockout as a serial
A clean-up as a feature—

The Way of a Man

with

ALLENE RAY

and

HAROLD MILLER

From the famous novel by EMERSON HOUGH
(Author of "The Covered Wagon", "North of 36", etc.)

For the first time in the business one story has been used for both a feature and a serial. It was big enough for both.
This decided innovation has now been proven a complete and amazing success.
The serial has established marvellous booking records with, every exhibitor more than pleased.

The feature is competing on even terms with the biggest features of the day. Exhibitors declare it just as good as the feature that has been declared the greatest picture ever produced.

What more can we say?

"I want to congratulate you on this wonderful production."—Colonial Theatre, San Diego, Cal.

"Very satisfactory."—C. G. Behrens, Family Theatre, Davenport, Ia.

Produced by
C. W. PATTON

Directed by
GEO. B. SEITZ

Pathéserial and Pathépicture
Picturesque Front Used on “The Fighting Blade”

Careful attention to detail added effectiveness to the lobby arranged by Manager Stille of the Liberty theatre, Portland, Ore., on “The Fighting Blade.” The novelties can be briefly summarized:—

A beaver board castle front with crossed swords and a roof where joints were cut off in squares.

The lobby displays around the box office were distinguished by the arrangement of the stills, placed so as to overlap the edges of the shield.

Handsomely bordered insert displays at each side of the entrance resembling a mirrored reflection.

Comparing the many lavish displays or the street stunts that this theatre has seen, according to the selling possibilities of the attraction, the arrangement on “The Fighting Blade” comes as a distinct contrast and evidence of versatility in changing a campaign to conform to the picture's needs.

Flashing Lights in Lobby for “Flaming Youth”

Flashing, colorful lights blazoned before the Liberty theatre, Seattle, Wash., to emphasize the title and theme of “Flaming Youth.” The attraction was exploited entirely by the lobby display, a display so different and startling as to make it the topic of conversation throughout Seattle. Included in this word-of-mouth advertising was the name of Leroy V. Johnson, manager of the house, who planned the display and was responsible for its execution.

Continuous motion was the keynote. Lights swarmed around the heads of the artistic designs and head cut-outs that featured the strip above the entrance. Nine different tints of lamps were used in this display. The flames, starting at the cut-out head, were a deep red softening to amber color at the other end. This was accomplished by the use of a flasher of five circuits. The shaded effect, plus the lettered signs gave the impression of real flames darting across the top of the theatre at intervals.

The title was worked out in straw colored lamps against a yellow background. The continuous burning style of lamp was used and the total, in the display board alone, was 500 lamps.

The remainder of the lamps used under the marquee were of the 25-watt variety. Cut-outs, mostly from the six-sheets, were used on the corners, inside the lobby and above the marquee. The box office was enclosed and presented to the public gaze in oriental design done in three colors.

Above the marquee was a cut-out twelve feet high. At the base of this was a semi-cooking pot in back of which were mounted two 500 watt nitrogen lamps covered with very thick red gelatin. The top part of the cut-out was illuminated by a 1,000 watt amber blood lamp. The steam found its escape from the pot by a one inch pipe drilled and fitted with spray nozzles. It was easy to furnish the steam and the lights gave the effect of rising flames and smoke. A searchlight that made a complete circle once in every two minutes was mounted on the top of the theatre and proved a guiding star for all patrons on the street.

Cold Snap Makes Problem in “Hunchback” Campaign

Manager Field of the Garrick theatre in St. Paul, ran “The Hunchback of Notre Dame” during one of the coldest spells that city has ever experienced. It was so cold that people walked through the streets only when they were obliged to and then they hurried their fares in their coat collars and looked at nothing but the sidewalk in front of them.

This presented a serious problem for Field. He must attract the attention of passersby to the showing of “The Hunchback.” All the signs and electric lights weren’t of much use if the people wouldn’t look up. Field had a huge bell installed under the marquis. His stenographer pushed the button every 30 seconds or so and just as often the passers-by raised their heads from the interior of their coats and saw that “The Hunchback” was being shown at the Garrick and that it was the one picture they should not fail to see. The bell could be heard for blocks.

Identification Contest is “Fashion Row” Stunt

Len S. Brown, manager of the Astor theatre, St. Paul, ran a popular contest in connection with his engagement of “Fashion Row.”

Mr. Brown issues a theater program which carries interesting items about pictures coming to the Astor. It has a circulation of thousands weekly among his patrons, and has assumed the role of a family organ. In this program Mr. Brown printed a picture of Miss Murray in character and in an accompanying story incited his patrons to guess what star the picture represented. Those who guessed correctly were presented with free admissions to the Astor to see “Fashion Row.”

Miss Murray plays in character so she was not so easy to recognize as might be imagined, and therefore Mr. Brown’s stunt really required some thinking.
Varied Ideas Boost "Black Oxen"
Real Article Produced for Ballyhoo; Gown Tie-up; Attractive Lobby Made

One of the most extensive campaigns yet put over by Manager Earle D. Wilson at Gordon’s New Bedford Olympia theatre was used in that Massachusetts city on "Black Oxen," with cut-out heads of black oxen predominating.

A wagon with a big sign on either side, bearing a piano player and song pluggers went through the streets, while a huge banner was hung on each side of the theatre and from the top at intervals a cornetist played.

In the entrance was a barrel, placed the week before, with the admonition “Do Not Look In,” while at the bottom was a round sign “All Next Week ‘Black Oxen’.” Cardboards cut-outs were sprinkled about the entrance and lobby with orange and black streamers displayed, the colors being those used on the cover of the book. A shadow box, and flashing sign were also in operation the week before.

For the opening evening an invitation was extended to the editorial force of The Evening Standard to attend the picture in a body as guests of the house. The story had been run serially in the newspaper a short time before.

Pleasing Lobby Panels

Unusually attractive were the lobby panels used in Love’s Warfield Theatre, San Francisco, Calif., during the run of “Black Oxen.”

Individual head portraits of the featured players made artistic wall decorations. They were handsomely mounted and this fact coupled with the discriminating color arrangement and the plain legible, hand lettering, made them a drawing card for anyone who passed through the outer entrance.

The marquee billing called it a “novel of youth restored” and the exploitation and advertising concentrated on this line.

The first of the "Black Oxen" gowns have made their appearance. In conjunction with the showing of the picture at the Capitol theatre, Sacramento, Calif., Manager M. B. Hustler arranged a window display with Reich and Tierce Department store.

Lumberman Brings Oxen

Getting a real lumber camp owner to drive his oxen into the city for exploitation purposes got a kick in Seattle because Sebastiennes were “wise” to what the movie men did. They saw through the man’s make up at once they thought.

The fact that it was a genuine lumberman bringing in his team of black oxen as a street ballyhoo for “Black Oxen” at the Strand meant all the more publicity for the picture. The oxen were ushered up to the theatre, up to the First National exchange and around the main streets.

Managerial Endorsement Is "Within the Law" Stunt

The managerial announcement has been done before and, conservatively used, has been made an effective box office adjunct. On "Within the Law" Manager W. Griffith Mitchell of the Majestic theatre, Kalamazoo, Mich., followed the press sheet suggestion and made the managerial announcement entirely in lower case type. Not a single capital was used in the bold-faced headlines and bank of the three by fourteen newspaper ad.

The announcement differed from previous managerial fanfares in that it did not declare “Within the Law” was the greatest picture ever made. It did say that it was a striking example of the versatility of stories being selected for Miss Talnadge and officially asked the theatre’s patrons to give their opinions on this kind of story for her.

Long Live the King” Made Subject of Contest

Front page publicity before and during the engagement marked the run of “Long Live the King” at the Grand theatre in Columbus, Georgia.

D. Haug, one of Metro’s exploitation men went down there and put a Jackie Coogan Similarity Contest over for the Grand theatre. He got the Columbus Ledger to go in with the theatre on the stunt and, working it from all angles, he got top notch results.

Several hundred boys and girls, all dressed up like Jackie, paraded down the main Columbus streets on the morning of the opening. Thousands of spectators lined the streets and cheered the youngsters. In addition to prizes of money in gold which were given to the winners, all the kiddies that appeared in costume, were taken to the Grand to see “Long Live the King.”

The Ledger played the stunt up with big stories and front page displays. Haug had arranged to run the stunt under the Ledger auspices.

Miniature Lobby Stage for “Potash and Perlmutter”

In the lobby dressing of “Potash and Perlmutter” at the Hamilton theatre, Lancaster, Pa., a miniature stage was constructed in the center showing Potash and Perlmutter in telephone booths at each end. In the center a cutout and centerpiece of models from the production were used. Above were two streamers of ribbons, representing telephone wires that connected the conversation of the two partners.

Their “line” consisted of witty sayings, notably the subtitles from the picture.

Of equal interest was the technical construction of the set. The back drop was made of set rainbow silk. The frame was constructed of compos board and blue crepe paper with tinted electric lights. The front of the set was covered with mulberry velour with a blue moine curtain in front of the figure.
Costume Designing Contest on "The French Doll"

An effective contest was put over in Cin-
nati for the Walnut theatre for its en-
gagement of "The French Doll," by Albert
Kaufman, Metro exploitation representa-
there. It calls for newspaper coopera-
tion in a costume designing contest in which
the theatre management undertakes to give
away small prizes or other inducements under
its auspices of the local paper. It went
very big in Cincinnati.

Because Mae Murray is noted for her
vivacious gowns, because she designs most of
them herself and because she is always on
the lookout for new and startling ideas, a
contest of this nature was timely and inter-
esting.

Every day the Cincinnati Times-Star ap-
sayed with a big leading story outlining the
contest and arousing many people to active
participation. The name of the picture and
the theatre and play date were prominently
laid up at all times.

The judges, among whom were prominent
people of Cincinnati, selected the best of the
designs submitted and these were later dis-
played in the lobby of the Walnut theatre.
The final selection was made on the basis of
the greatest approval by the Walnut theatre
patrons. Prizes of $25, $15, and $10, in
old were given away and there were addi-
tional consolation prizes. Several hundred
contestants participated. There was the ad-
ditional inducement that Miss Murray, to
whom the winning designs were sent on,
shortly select them for her personal use,
thereat there would be additional remunera-
tion.

Safety Week Put Over for
"The Drivin' Fool"

"Safety Week" campaigns for the exploita-
tion of a motion picture are not new to most
cities but Canon City, Colo., was one of
the few cities which overlooked it, until T. Bid-
cell McCormick became publicity director for
the Jones theatre which played "The Drivin'
Fool."

After getting the mayor and the newspaper
sponsor a "safety day" which coincided with
the opening day of the picture, McCormick
arranged with the Chief of Police and

Hand painted "Human Wreckage" (F. B. O.)
displayed at the Garing theatre, Greenville, S. C.,
by Manager H. B. Clarke.

the traffic officers for a demonstration of the
proper as well as the improper ways to drive
a car and how to dodge one. The demonstra-
tion was held on the corner in front of
the theatre in the afternoon just prior to the
matinee.

As the advance publicity campaign pro-
gressed, the day began to take on all the ear-
marks of a real municipal event; and the man-
ger of the Jones theatre was congratulated
on all sides "for showing such an appropriate
picture."

Besides the traffic rules demonstration,
which was witnessed by several thousand per-
sons, a "Do You Know the Traffic Rules?"
Contest was conducted by the Daily Record,
which offered a cash prize and a score of
tickets to see "The Drivin' Fool" for the best
answers to traffic questions prepared by the
Chief of Police.

A "Slow Race" was held on a downtown
street in which a dozen cars of various makes
took part, while a comedy cop directed (or
misdirected) the traffic.

Two weeks prior to the showing of the
picture, windshield stickers reading, "Half the
Road is Yours, Don't be a Drivin' Fool," were
distributed to motorists, and during the dem-
stration on "Safety Day" an auto carrying a
banner "Don't be a Drivin' Fool, but see
one at Jones' theatre" mingled with the
traffic.

Classified Ad Stunt Used on
"Our Hospitality"

When "Our Hospitality" showed at the
Rialto theatre, Augusta, Ga., C. O. Haag,
Metro exploiter, used the classified ad stunt

Two of the unusual co-operative window displays obtained in Los Angeles for the showing of "Flaming Youth" (First Nat'l) at Loew's State theatre.

"Our Hospitality" showed at the
Rialto theatre, Augusta, Ga., C. O. Haag,
Metro exploiter, used the classified ad stunt
to boost the showing.

On the surface it didn't appear to be more
than a "Free Tickets to the Movies" stunt,
with the Augusta Herald acting as host to its
subscribers, but when for ten days before the
showing of the picture the whole population
of Augusta pored over the classified advertis-
ing columns of the Herald, to see each evening
what five lucky subscribers had their names
printed, entitled them to two free -
all of Augusta knew by the time the picture
opened that "Our Hospitality" was playing at the
Rialto.

The paper scattered five names from their
subscribers' list over the classified page of
each issue. That made it sure that their clas-
sified advertisers would benefit, as all the ads
on the page necessarily had to be looked over
to find the five lucky ticket-holders.

And in every issue for ten days the Herald
published a notice, mentioning the picture.

The stunt cost the Rialto nothing but free
tickets to the Keaton showing, and the pub-
licity obtained for "Our Hospitality" paid for
the passes over and over, in a whirlwind week
for the theatre.

Greatest Thrill Contest on
"in Search of a Thrill"

In the campaign put over recently by the
management of the Criterion theatre in Okla-

doma City for "in Search of a Thrill," one of
the exploitation stunts, suggested in the press
book, was a contest in which the theatre
invited its patrons to send in reports of the
greatest thrill in their lives. The winner of
the most thrilling thrill was given some prize.

The Criterion management took this stunt
to the papers and both played it up big.
Forty dollars in prizes were given away, five
dollars each day to the first winner and five
dollars in tickets to the theatre to the second.
The stunt lasted four days and attracted
bigger business to the Criterion than at any
time during the year. It caused general com-
ment throughout the city and hundreds of
people participated in the contest.
Large Electric Sign Wins Space for "Scaramouche"

The electric sign in front of the Park theater in Boston with the word "Scaramouche" flaring for many streets beyond in all the glory of its 3,500 lamps was given a signal recognition by the Edison Light Co. of Boston and by the Boston newspapers last week. The sign was erected especially for the "Scaramouche" engagement. It has attracted unusual comment through its remarkable brilliancy and attractiveness. In view of this the Edison Light Co., which furnishes the electric power of Boston, took advertising space in all the Boston papers, in which the sign was reproduced and the added note that the expense was small but the results big. The word "Scaramouche" stood out dominating the ad. It was great advertising for the production.

Novelty Vocal Prologue to "Name the Man" Showing

A novelty vocal prologue arranged and staged by Henri C. LeBel, manager of presentation was one of the chief methods of exploitation used on "Name The Man" when that picture played John Hamrick's Blue Mouse theatre in Seattle.

"A Kiss in the Dark" was the number used by Mr. LeBel in the act, and it was believed to be quite appropriate, judging from the enthusiasm with which the offering was received. It was put on in the following manner:

At the end of the overture, all the house lights were extinguished and two gardens, one at each side of the stage, were lighted very dimly. In one garden sat a man attired as "the Deemster" with white wig and black gown, behind a large judge's stand. In the other garden sat a young lady, dressed and kneeling in the same way as the girl on the 24-sheets and other advertising matter on the picture.

Coogan Similarity Contest on "Long Live the King"

The latest Coogan contest to be reported on "Long Live the King" is from Waaco, Texas, where the Hippodrome theater put the idea over in an unusually successful way. It was so arranged that a representative of every ward school in the city was entered in the contest, thus arousing even greater interest and getting a big draw from every section of the city. This way of putting the contest on awakened school loyalty, there was much rivalry and the Hippodrome got powerful exploitation along with several merchants who offered some of the prizes.

Not only boys but a number of girls entered the contest in Waaco. The first prize was $25, awarded by the theater. Other prizes were presented by furniture dealers, florists, printers, jewlers and seed companies. The applause of the audience determined the winners, the contest being conducted in such a satisfactory manner that everyone was thoroughly satisfied even the losers.

Cut-Up Puzzle Face in Ad on "Children of Dust"

A cut-up puzzle, conducted by the Ottawa Citizen of Ontario, Canada, provided the exploitation ammunition for "Children of Dust" at the Imperial theatre.

Pauline Giron played the lead and Pauline's face was cut into little bits of pieces, each piece being a part of one of the ads that made up the page. The Citizen readers were told that the total represented one of their favorite screen actresses and they were asked to identify her and tell the name of the picture and theatre at which she would appear. An extra award was promised readers who made the neatest arrangement of the completed cut-out puzzle.

Eight advertisers took space on the page, so Pauline's face was cut into eight parts. The Citizen thought so well of the idea that it took part of the advertising space itself.
Iffy Figures Used on “Under the Red Robe”

C. B. McDonald, manager of Moss’s Broadway theatre, New York City, capitalized on a mysterious John T. King of the William Anderson trial in exploiting the showing of “Under the Red Robe.” The newspaper advertising for the Broadway during the week of the showing of this film contained the following: “The mysterious John T. King would give another $25,000 to be the $1,500,000 (Cosmopolitan sensation, after the Red Robe).”

This idea was carried out in the street display stunt. A small man, dressed in long coat and top hat, carrying a satchel from which protruded imitation twenty-five thousand dollar bills, was sent up and down the street in the White Light section, distributing the bills to passers-by. On the back of the an was pinned a cardboard sign reading the same as the newspaper advertisement.

On the back of the imitation twenty-five thousand dollar bill was the following: “I’m a mysterious John T. King. Here’s $25,000.00 and see Cosmopolitan’s $1,500,000 Picture sensation ‘Under the Red Robe’ at B. S. Moss’ Broadway theatre, Broadway at 41st street all this week!”

Crowds gathered about the man whenever he made his appearance on the street distributing his imitation bills.

Manager McDonald used a large painting in front of his theatre under the marquee, containing a portrait of Robert B. Mantle’s Richard and of his attendant spirit, the gray Cardinal.” Frames of stills, paintings and posters were also used in the lobby.

Fashion Stunts Feature of “Fashion Row” Campaign

A strong exploitation campaign was put over by Loew’s State theatre, Los Angeles, or the showing of “Fashion Row,” which was enhanced by the personal appearance of Miss Murray, who gave out souvenirs and made a speech at each of her appearances on Saturday, Sunday and Monday.

Many tie-ups were obtained with Seventh Street merchants, the shopping district of the city, and these were given further publicity by means of a double truck in the Los Angeles Herald advertising various shops with a big type head across the pages reading, “Shop on Fashion Row.” In the center of the page was a large photograph of Miss Murray with a line or two about the picture. The stores all carried “Fashion Row” signs in their windows while cards that resembled the regular street signs were attached to the lamp posts.

Three thousand little bottles of perfume were used. These were wrapped in cotton and tinsel to represent snowballs and were thrown out to the audiences at the State by Miss Murray and her husband—director Robert Leonard.

At the time of the showing of Mae Murray in “Fashion Row” at the State, a special song written and published in Los Angeles and titled “Fashion Row” was released. The song was immediately picked up by the orchestras about town after being introduced by a quartette at the theatre. This timely tie-up also greatly added to the general interest.

“Yaqui” Coogan Ballyhoos “Daddy” in Laredo

Only on the Mexican border could a theatre manager have used the exploitation on “Daddy” that Manager Epstein of the Royal theatre utilized.

A chocolate colored bootblack appeared simultaneously with the picture and announced that he was not a Mexican but a descendant of the original Yaqui Indians. The alliterative connection between the star and the title name meant something to Manager Epstein.

He immediately hired the youngster, dressed him in overalls and a cap and put “Yaqui” Coogan out on the streets as a ballyhoo for Jackie.

The idea got over with the majority of patrons, handed them a laugh and sold them on the idea of the coming attraction at the Royal.

Utilizes Discussion About Picture in Campaign

The censors and twenty invited guests were invited to a screening of “Flaming Youth” in advance of its showing at the Isis theatre, Houston, Texas.

“Finest moral picture imaginable for young girls,” said Mrs. T. H. Eggert, censor.

Dr. J. W. Slaughter, head of the Houston Foundation, expressed a decidedly different opinion.

The Houston press made a front page story of it.

Without attempting to profit by the professor’s intimation of salaciousness the manager of the theatre made a straightforward appeal to the theatre-going public, stating that they were showing the picture because they believed it was a worthy photoplay contribution and because they thought it did contain a splendid moral. The verdict was left to the public.
“Birds Of Passage” Is New Pathé Novelty

Pathé releases April 6, “Birds of Passage,” heralded as a three-reel novelty portraying the annual migration of birds from northern climes to the banks of the Nile, by the Swedish ornithologist, Dr. Bengt Berg.

It is described by Pathé as covering every phase of the birds’ flight from the rigours of the cold North to the warmth of the tropics. The actual camera work on this subject extended over a period of years as Dr. Bengt pursued the various routes followed by the bird swarms from Northern Europe to upper Egypt.

In addition to the scenes showing the migratory birds in passage, there are said to be interesting sidelights such as an exciting battle between two large crocodiles and the protective role played by the crocodile bird whose principal task is to stand guard over the great sleeping dragons of the Nile and give them a warning signal as soon as there is any evidence of danger.

Archie Mayo To Direct Christie Comedies

Archie Mayo, for several years associated with many of the leading organizations as comedy director and writer, has been secured by the Christie Film Company, Inc., to direct two-reel comedies.

Mr. Mayo’s first picture will be “Remo or Bust” starring Bobby Vernon, with Duane Thompson in support.

Four Standard Subjects For Selznick

HANK MANN is the featured comedian in “One Day in Hollywood,” the latest release in the Hollywood Series of Standard Cinema Corporation through Selznick exchanges. L. J. Darmour of Standard says that there will be a different comedian for each of the series and that each one will be a well known funmaker.

A Jimmy Aubrey comedy has just been completed by the same producer, which will also be released through Selznick. It is “The Mechanic” and Joe Rock directed. The Standard has also completed the Bruce Barton one-reel editorial, “The Just-a-Little-Late-Club,” and the latest Heeza Liar cartoon, “The Sky Pilot.”

Screen Snapshots No. 13 has Many Changes

According to plans of C.B.C. Film Sales Corporation only seven subjects will be shown in each issue of their one reel “Screen Snapshots” hereafter beginning with the current release, No. 13.

Fewer but better scenes is the goal desired and the company officials announce that a greater effort is being made to introduce as much diversity as possible and short stories are to be made of most topics by giving them continuity and social and special titles.

The current issue shows Clyde Cook demonstrating a new way to play golf; and other stars in the current release are John Barrymore and Irene Rich at a studio reception; Raymond Hathecock, George Beban, Charles Hutchinson and others at a beach party; Marilyn Miller and Jack Pickford in a scene of married life; Al Jolson, Mildred Harris, William Brady, Mack Sennett, Rupert Hughes and others.

“A New England Farm” is Fox Educational

On March 30 Fox Film Corporation will release another of its one reel Educational, “A New England Farm” is the title and the views were taken on a typical farm a few miles from Burlington, Vt. It portrays the entire day’s schedule from the early morning chores to the evening gathering of the family.

Fox officials aim to make these Educationals entertaining as well as highly interesting. According to this reel the average value of a hundred acre farm is $7,500 and the average annual earning of the farmer is $1,800.

Witwer Slang Classics for Grand-Asher

Twelve two reels adapted from H. C. Witwer’s “Classics In Slang” now appearing in Hearst Sunday papers and syndicates will be produced by Grand-Asher with Eddie Gribbon as the star.

Mr. Grand declared that these subjects would be typically Witwer in titling, action and style and that the series would start very shortly after the director and balance of cast are secured.

New Polar Bear Cub For Universal Serial

UNIVERSAL’S Zoo now contains a polar bear cub said to have been captured by a whaler in upper Alask and purchased by Superintendent Charles B. Murphy.

His first picture appearance will be in support of William Duncan and Edith Johnson in “The Fren Trader,” a serial story now in production.

Pluto, as he is called, will be the pet of Esther Ralston, of the fur traders.
“Zeb vs. Paprika” Heads Pathe March 16 Bill

Stan Laurel’s comedy, “Zeb vs. Paprika,” and the fourth of the “Indian Frontier Series,” “The Mandan’s Oath,” occupy a prominent place on Pathe’s program of releases for March 16th. “Zeb vs. Paprika” is a two-reel take-off on the classic racing event between Zev and Paprika, in which Laurel plays the role of “Dippy” Douawho. James Finlayson, Edna Gregory, and George Rowe are in support.

“The Mandan’s Oath” embodies a story of vengeance, in which Indian cunning is pitied against the White Man’s courage. In addition to the full-blooded Indian east, Hedda Nova, Jack Mower, Al Hallett, and William Bertram have prominent roles.

“Love’s Reward” is a story of love and villainy enacted by Hal Roach’s aggregation of animal players.

“Why Mice Leave Home” is a fantasy in which Farmer Al Falfa and Milton Cat get rid of an army of mischievous mice by sending them skyrocketing to the moon. The ninth chapter of “The Way Of A Man,” Pathe Review No. 11, Topics Of The Day No. 11 and Pathe News issues Nos. 22 and 23 complete the week’s program.

First Two Reel Western
By Ernest Laemmle

Pete Morrison and Elinor Field are the featured players in the first two-reel Western completed by Ernest Laemmle at Universal City.

The temporary title is “Stampeding the Truth” from the story by William Wing. Jack Dongherty, who has just returned from his honeymoon with Barbara La Marr, is featured in the second two-reel Western being produced by Young Laemmle.

Army-Navy Manoeuvres in Pictures

Fox News Issue Shows “Attack” of Enemy Fleet and “Blue” Division’s Defense

Fox News cameramen made a very special effort to comprehensively cover all phases of the recent joint manoeuvres of the U. S. Army and the combined Atlantic and Pacific fleets and rushed the result very promptly to the screen.

The Fox News picture shows the “attack” by the “Black” or enemy fleet, the landing of attacking troops behind a smoke screen, the concentration of the Blue or defending fleet on the Pacific side of the Canal, the trip eastward through the Canal by the Blue Fleet and the firing on the Canal defenses by the “enemy” fleet from the Atlantic side.

It was on the result of these manoeuvres that the joint board of Army and Navy umpires decided that the defenses of the Canal were inadequate, and their report will be the basis of an effort to gain in congress an appropriation of $15,000,000 or more to strengthen the Canal defenses, particularly with regard to long range guns.

One of the Fox News cameramen, at the close of the war game, filmed the blasting of a sharp corner of the canal at La Pita Point and then taking a canal boat back to Colon, is said to have noticed portions of earth on one of the banks rolling down to the water and set up his camera and began cranking.

When the scene was over he despatched his negative to New York and Fox News was able to present a Panama Canal slide.

Pathe Serial Sales Head Returns from Tour

When Edgar O. Brooks, Serial Sales Manager for Pathe, returned last week from a tour of exchanges and exhibitors in Middle West centers he declared coming serials based on some well known author’s novel will excite greater interest.

He pointed to coming Pathe Serials as adapted from widely read books such as “Leatherstocking” by James Fenimore Cooper and “The Forthright Door,” from Mary Hastings Bradley’s novel.

Semon Finishes Another Vitagraph Comedy

“Trouble Brewing” is the fourth Vitagraph completed by Larry Semon this season and is now being printed.

KINOGRAMS
THE VISUAL NEWS
of ALL THE WORLD
Should Always Be on Your Program
Distributed by Educational Film Exchanges, Inc.
Resume of Current News Weeklies

FOX NEWS VOL. 5 NO. 44—Livingston, Mont.


KINOGRAMS NO. 2533: New York—Leicester sails for spring housecleaning and goes into dry dock in Boston; Union Bridge, Va.—Use nine tons of dynamite in quarry blast. Cambridge, England—College caravan in year’s first race; Folson, Cal.—Modern type dredger gets more gold out of old fields. New York—Sir Esme Howard, new British ambassador comes to United States; London, England—Jazz circuses country, biggest dance house in world is opened. Tottenham, England—Prince of Wales out for first time since collar bone was broken, greets football players; New York—Charles M. Schwab back from German trip; Chicago—An-ton Long, Christus of Passion Play speaks over radio: San Francisco—Girls at Mission learn sailors’ ways; Quebec—Harness races over snow covered track; Los Angeles—Try out new extinguisher at old fair: Chicago—Virginia Dale, movie critic poses for KINOGRAMS.


PATHIE NEWS NO. 17: Rome, Italy—Italian capital dry as water main accident cuts water supply; Shanghai, China—General Hou, head of Shanghai military garrison assassinated by crowds gather for funeral; Quebec—Canada—Terrific snow storm sweeps Quebec; In The Limelight: New York City—Sir Esme Howard, new British ambassador to U. S. arrives; Washington, D. C.—Uncle Robert is on touring his day campaign; Hot Springs, Ark.—“Tape” Ruth sheds weight on golf links; Los Angeles—Cal. Affairs of the nation weigh lightly on Ellen and Mary McAfee: Albany, N. Y.—Governor Smith signs $45,000,000 Soldier Bonds Bill. Asheville, N. C.—Dempsey gives Blue Ridge Mountains the once over; Red Bank, N. J.—Thrilling ride on iceboat; Palm Beach, Fla.—“Pat O’Mino” wins Palm Beach Regatta; Kalakala, Greece—Monastic retreat perched on rocky peak; spectacular film of primitive lift which takes monks up and down 300 ft. precipice; Baton Rouge, La.—Gala parade marking city’s American Legion celebration; Catalina Island, Cal.—Chicago “Cubs” start Spring training; Miami, Fla.—Hundreds of boys and girls take part in parade and bicycle contest; Ashland, Idaho—Canine champions compete in annual Dog Derby.

PATHIE NEWS NO. 18: Nixon, N. J.—18 killed, 100 injured as result of disastrous TNT explosion: New York City—U. S. Battle Fleet steaming on New York Harbor: Quebec, Canada—Powerful ice-breakers cleave path through icy jam; Lake Hopatcong, N. J.—Hudson Maxia, 71 years old shows how he keeps fit and active; Tokyo, Japan—Japanese hold monster mass meeting in protest of present government; Lake Placid, N. Y.—Ice champs wind up winter sports season; Oakland, Cal.—Sailors have day off, so sweethearts take their place; Miami, Fla.—Governor Hardie of Florida and friends take first seaplane voyage over Miami; Los Angeles, Calif.—Harlan Fletcher breaks record and wins 250-mile auto classic. Lakeview, Tex.—Texas-Harlem Horse Show is one of the biggest celebrations in city’s history.


This Educational—Cameo Comedy, “Here and There” features Sid Smith.

Special Lobby Card For New “Plastigrams”

EDUCATIONAL FILM EXCHANGEs, Inc., has prepared a special lobby card which it calcu-
lates will be a novel and effective explo-
ation stunt for use with the Ives-Leven-
thal Plastigrams, the Third Dimension Movie,” released the latter part of March.
The card is described by Educational as being 11x14 inches, containing an illus-
tration said to be printed in a manner closely approximating the printing process used in making the motion picture.
Two images differing only in the optical angle in which they have been photo-
grahed, are superimposed in red and blue ink. A pair of red and blue glasses accompanies the card, and by viewing the card through the special glasses, a start-
ing stereoptical effect is said to be real-
ized.
It is intended for use in a lobby frame, with the glasses suspended near it for use of patrons or visitors to the lobby.

KINOGRAMS
THE VISUAL NEWS
OF ALL THE WORLD

Issued Twice a Week

Distributed by Educational Film Exchanges, Inc.
CLASSIFIED ADS SECTION

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word

CALIFORNIA
Moving Picture Theatre—Prosperous town within 2 hours of major city. Good history. Competition: completely equipped in every detail; owner will show with proper attention a monthly net profit of $300 and up; reason for selling, other interests; will give immediate possession for $2,000; small balance $150 per month for profits. Address T. L., Box 1451 Motion Picture News.

COLORADO
Picture Show for sale or lease, 300 seats, good location; make offer. Address W. Y., Box 1452 Motion Picture News.

FOR SALE picture show in good Colorado town: cheap. Address L. B., Box 1453 Motion Picture News.

KENTUCKY
Projectionist with ten years' experience desires permanent position where experience and ability are essential. Thoroughly experienced on all modern equipment. Married. No boxer. Best of references. Lee Millsap, Box 190, Mayfield, Ky.

FOR SALE—Wurlitzer Concert Piano Orchestra style U, first cost $425,000.00 still paid 25% on sale. This will guarantee this instrument to be in first class condition. Act quick if you want a bargain. J. I. Saad, Pikeville, Ky.

MISSOURI
Only theatre in town of 1,800. Guarantee yearly profits of $1,800. Price $2,500. Terms on part. Address G. O., Box 1309, Motion Picture News.

NEW YORK
Mr. OPERATOR. Are you troubled with the cork sticking and breaking in your Film Cement Bottle, and causing your cement to become thick? If so, send one of our New Idea Cement Bottles and stop your troubles. Sent postpaid, including cement brush for $1.00. E. D. Hillsberg, Marathon, N. Y.

Projectionist want position in film exchange, studio or projection room. Long experience. Any machine. Address Box 460, Motion Picture News.

WANTED
First-class planer needed for picture theatre in mid-western city operating six days a week. Must be capable of organizing and handling novelty jazz combination of six men for novelty stunts and in conjunction with organ for picture playing. All attractions play for one week or longer. This is an excellent opportunity for musical director who is interested in his future. Reply in detail, stating experience and salary to C. T. C., Box 465, Motion Picture News, New York City.

Classified Ads in the NEWS Are the Key to Opportunity
To the man who wants to buy or sell a theatre, find a position or the man to fill one, dispose of equipment—the Classified Ad page of MOTION PICTURE NEWS offers an unusual opportunity to place his message before the entire field at a nominal cost.

MR. THEATRE OWNER, Manager of theatre desires to make change. Young, married, and reliable with eleven years' experience, managing motion picture theatres; at present manager of one thousand seat theatre in a good location. Needs new attraction acts. If your house needs a live manager, write Box 497, for Motion Picture News, New York City.

FOR SALE, theatre in factory town. Big payroll and steady employment. A good house for the town. Has been badly managed and needs building up, but offers a good chance for the right man to put it on its feet. Needs a good live show-man and will repay hard work. Address C. T., Box 1525, Motion Picture News.

WANT to buy theatre: looking for a fair sized proposition in a good, small city, say 500 to 10,000. Must be favorably situated and doing good business, or capable of being built up. No lemons. Will pay cash, or, if proposition is right, big cash and balance on notes. Prefer middle Western states. Address P. D., Box 1520, Motion Picture News.

STUDIO position wanted by young man with considerable experience in theatre and exchange end of business. Willing to start in any line, with ability to lead to technical stuff as salary. No objects. Strong references. Some knowledge of photography and electricity. Address B. E., Box 1528, Motion Picture News.

PARTNER WANTED in moving picture business located in live town near Buffalo; investment required $5,000; money secured. Address M. H., Box 1450 Motion Picture News.

I WANT TO BUY—A first class moving picture outfit. Complete. Must be junked. Must have good seats. Address L. K., Box 1457 Motion Picture News.

EXPERIENCED theatre man desires to lease with option to buy fully equipped theatre, in good small town. State fully what you have. Address N. T., Box 1458 Motion Picture News.

NEW JERSEY
LEASE of large theatre wanted in New Jersey, New York City or Eastern Pennsylvania. State rental, equipment, seating capacity, etc. Address Box 475, Motion Picture News, New York City.

I HAVE $150,000 TO INVEST in a High Class-First Run Motion Picture Theatre in New York, Chicago, or other principal cities Kindly send me particulars or arrange for an interview. Write to Box 1530 MOTION PICTURE NEWS 729 7th Ave., New York

MANAGER wants theatre (Sunday town preferred) on profit sharing basis. Twenty years experience, married, wife assists, plays piano. My publicity, stunts, original exploitation always gets money. Don't fear competition. Am managing and booking in locality I don't like —yet am making money. Want to change climate. Write with your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

OPERATOR, experienced and reliable, wants position. All go anywhere. Ivan Fry, Box 382, Minerva, Ohio.

TEXAS
Picture show, located in good town of 1,200 population, for sale or trade for small business, or equity in cottage in Dallas. Address R. U., Box 1456 Motion Picture News.

THEATRE for sale in Dallas, a money maker. If interested address me. Address N. P., Box 1460 Motion Picture News.

WASHINGTON
Good paying picture theatre in best Oregon town, complete in every particular, with fine contract ahead, for sale to right party. Address W. O., Box 1454 Motion Picture News.

MOTION PICTURE THEATRE—Heart of business districts of Seattle; firmly established, going house at a sacrifice price. Open to fullest investigation. Best theatre buy in Seattle. No triflers. Address D. H., Box 1455 Motion Picture News.

WISCONSIN
Opinions on Current Short Subjects

"Zeb vs. Paprika"  
(Parke—Two Reels)

We have a travesty on the international horse race of last season and the comedian, Stan Laurel, carries on as the role of "Dippy Dona-who," the foreign jockey. There is plenty of action in this one and James Finlayson, Ena Gregory and George Rowe appear in important parts.

Laurel is shown in training for the big event under forced training rations to reduce his weight but seems to gain more pounds every moment. He almost fails to get into the race track for the race because the gate keepers insist on collecting his paid admission ticket.

The closing scene shows the jockey robbing his employer back to Europe. This one should be good for a great many hearty laughs.—TOMHAI.

"The Oriental Game"  
(Universal-Century—Two Reels)

Pathe, the dog, appears in this one with Hattie Street. Harry has a rival for a hand of cards. The girl is disappointed because neither of her suitors brings candy. Harry takes Pal to bring along a box of the sweets. The rival sees Pal with the package and lures it away from him. Pal reciprocates by substituting a fake package for the real one, much to the disappointment of Harry. The latter telephones to a band of roughnecks to come over to the girl's house and "Get" Harry. They try it with brute force, but are thwarted by Pal for the well trained canine the picture would have little to recommend it.—CHESTER J. SMITH.

"Why Mice Leave Home"  
(Parke—One Reel)

When the farmer and the cat are pestered to death by an army of mice they finally produce a trap that sends every mouse to the moon by skycricket.

In this Aesop Film Pable the mice find that the farmer and cat have moved out of green cheese and proceed to eat their temporary home with great relish.

They consequently fall to the earth again from their masticated sphere and continue to bother the farmer and his cat forever after. This is a good one and up to the cartoonist's regular standard.—TOMHAI.

"The Mandan's Oath"  
(Parke—Two Reels)

SCHEDULED as fourth in the series of Indian Frontier Tales this one holds its own with the former three in point of action and merit.

In addition to the many full-blooded Indians in the cast we see Hedda Nova, Jack Mower, Al Hallett and William Pettram. Beautiful scenery features every picture in this series.

In an old Indian Chieftan tells what he declares is a true story and the film is a description of it. When in 1838 a smallpox epidemic almost exterminated the Mandan Tribe many Indians blamed the whites and hated them thoroughly.

One takes false oath and the apparent judgment of the Great Spirit augmented by a determined Scotch Bagpipe, brought about the downfall of the falsifier.—TOMHAI.

"Kid Robertson"  
(Parke—Two Reels)

KID ROBERTSON in this number 6 of the Leather Pushers series saves the life of the daughter of an aristocratic college president in a runaway dynamite, the vours that the young girl was in love with. He winds up his training in a hammock with her, though he is to defend his lightweight championship title against Wildcat George that night. The irate father refuses to tolerate the pupilist. He goes to the fight on a ticket inadvertently dropped by the Kid and becomes wildly enthused over the skill of the latter.

The result is that he agrees to accept him as a future son-in-law. This is among the best of this fighting series shown to date.—CHESTER J. SMITH.

"A Sculptor's Paradise"  
(Fox—One Reel)

VIEWS of the marble mountains at Carrara, Italy are shown in this Fox-Educational reel, and the process of cutting the marble is described in detail. A sort of cutters aristocracy has been established due to the fact that most of the artisans are descendants of people who have been engaged in this work for centuries. The old and the new methods of cutting the marble are used, that of the hammer and chisel method, and the modern one of dynamiting it. Thousands of tons of marble cut into blocks are shown awaiting shipment to all parts of the world.

An instructive and entertaining reel which ought to interest the spectator.—HAROLD FLAVIN.

"Should Poker Players Marry?"  
(Parke—One Reel)

NERVY NED'S wife returns unexpectedly the morning following a long poker session and discovers all the evidence of the happenings of the night. From the vours that NED's poker playing days are over and endeavors to keep him at home by strewing tacks on the floor and tying a string to him while he sleeps.

Midnight follows and he returns to the apartment and the game several floors above. Ned discovers the tacks but not the string. Wifie wakens and follows the string. Despite Ned's spirit of bravado she breaks up the game and messes up Ned. Then hastening to the street she calls upon a policeman to arrest her husband for threatening her. As they proceed to make the arrest, the badly mutilated form of the husband is borne out on a stretcher as the cop beats a retreat.

There are some fairly humorous situations that should hold all neighborhood houses.—CHESTER J. SMITH.

"Keep Healthy"  
(Parke—One Reel)

SLIM SUMMERSVILLE and Bobby Dunn, gardener and florist, make both of their respective jobs and are detailed to go out and bring business to the institution. They conceive the idea of a doctor and patient in the garden, which is made to effect a miraculous cure. The stunt works until a real patient undergoes a test. There are some humorous situations, but for the most part the comedy is forced and crude.—CHESTER J. SMITH.

"Under Orders"  
(Educational—Two Reels)

CLYDE COOK has a splendid comedy vehicle in this one, which is funny enough to keep a lot of hard boiled reviewers laughing throughout. A henchepoused husband is compelled to do all of the household chores; his job and wife in the Army, where he goes through some extremely funny situations. The story is a good one and one comedy situation follows closely another. It is sure to be liked where the short subject is appreciated.—CHESTER J. SMITH.

"Reno or Bust"  
(Educational—Two Reels)

BOBBY VERNON elopes with Duane Thompson and marries her against the wishes of her mother; makes fun of the rival for her. The girl is bustled off to Reno for a divorce and is followed by Bobby, whose arrest is ordered on arrival. This starts a merry chase, in which Bobby eludes his pursuers, lures them all into a closed police patrol wagon, drives them out on the desert where he threatens to leave them as prey for wild animals unless all agree to another marriage ceremony on the spot. There is more real comedy in this one than in any picture Bobby Vernon has made for a long, long time. It is a laugh from start to finish.—CHESTER J. SMITH

"Love's Reward"  
(Parke—One Reel)

HERE'S where the clever monkeys, Dippy Doo Dads, put on a regular old-time melodrama and get laughs galore.

The irate proprietor of the hotel discovers his hotel clerk after the "Hawkslaw" of the inn tells him the young upstart is flirting with his daughter.

But when the young fellow returns and scales a water pipe to elope with the daughter he is discovered by the landlord and saved to hand the landlord from being blown up with dynamite by two villains who had robbed the hotel safe.

And he is then suitably rewarded with the hand of the "daughter."—TOMHAI.
The Phantom Horseman
(Universal—4399 Feet)
(Reviewed by Laurence Reid)

This western bears all the earmarks of being written hurriedly—and just as hurriedly produced. The idea lacks any inspiration and the manner in which it is developed does not credit an audience with much intelligence. It's all about a mysterious night rider who preys upon the community, committing his crimes under heavy disguise. When the hero is elected sheriff the plot is given away through the antagonism he inspires from the camp crowd.

The plot gets nowhere. While it is being unfolded there is a plentiful supply of gaps. The idea being slight the director has tried to cover up its shortcomings—but they are only emphasized. You will appreciate it is ancient of incident when the miner intends to foreclose the mortgage on the heroine's home unless she consents to marry him. Some day a western will be shown which features the villain married and unable to exercise such a demand. It is a picture padded to keep it moving—but the action is valueless.

There are two climaxes—one presenting the night rider robbing and murdering his victim, the other presenting his trial in court. It is assumed from the start that the newly-elected sheriff (the hero) and the heroine know one another—but the girl does not know where he lives and comes upon his cabin purely by accident. Another gap shows the camp as a community of wooden shacks and log stores and hum—but it has a bank that would do credit to a good-sized town. The heroine's brother is discovered as the mysterious rider and is convicted in short order—much of the action being indicated through the captions. So the sheriff performs the familiar sacrifice and confesses to the other's guilt. His motive is out of place here—and the action which involves him carries no weight in view of the hero's ultimate suicide and written confession. He was prompted to become a marauder because of his gambling obligations to the villain.

Such a story should have been treated with all the customary hokum or else been dressed up with realities. The love interest is negligent. The plot should have been put over in regular old "shoot'em-up" style.

THEME. Western melodrama based upon determination of sheriff to capture mysterious night rider. Learns that outlaw is sweetheart's brother and assumes his guilt. Sacrifice is in vain when culprit confesses.

PRODUCTION HIGHLIGHTS. The backgrounds and atmosphere.

DIRECTION. Has hokum plot to begin with—and giving the director the benefit of the doubt, he has been unable to make anything out of it. The action is convenient and filled with gaps. Has not introduced any saving situations.

EXPLOITATION ANGLES.—Ballyhoo this one with a rider on horseback garber like character in picture. Play up Hoxie if he is popular in your town.

DRAWING POWER. For daily change houses. Should be supported by strong bill.

SUMMARY. A mediocre western which has very little story background. Is filled with coincidence—and several gaps. Situations arrived at too conveniently. Old-fashioned in every particular—the appeal resting in the exteriors and star's horsemanship.

THE CAST

Bob Winton ................. Jack Hoxie
Dorothy Mason .............. Lillian Rich
Jefferson Williams .......... Wade Boteler
Deputy Sheriff ............. Billy McCall
Benny ...................... Ben Corbett
Judge ...................... George A. Williams
Maxwell's Mother ........... Ruby Lafayette

By Isadore Bernstein. Directed by Robert North Bradbury.

SYNOPSIS. Hero, elected sheriff, is determined to rid camp of mysterious rider. Main shuck is antagonistic toward him—and former threatens to foreclose mortgage on home of heroine unless she marries him. She refuses. The outlaw commits murder and is caught. He is the girl's brother. The sheriff attempts to sacrifice himself for the sake of the girl, but the culprit kills himself, leaving a written confession.

Montmartre
(Paramount—Seven Reels)
(Reviewed by Frank Elliot)

It is hard to believe that the Lubitsch of "The Marriage Circle," is the Lubitsch of "Montmartre." But to his credit it is said that he had something to work with on the former production, while he had less than nothing at hand in "Montmartre," which is a foreign-made picture undoubtedly of ancient vintage and which is being dragged into the light of day at a time when its release will do nothing but harm to all concerned in its handling. It is unforgivable that such a materialization is released after Pola Negri's fine work in "Shadows of Paris." The story of "Montmartre," is laid in the Paris Latin Quarter of 60 years ago and the picture looks as though it might have been made at the same time. Even Milhe, Negri's beauty and talent have failed to aid it one iota. The settings are bizarre and stage-like. The supporting cast is so bad it is funny and we don't blame anyone for not crediting any of the acting. We will wager that the alleged villain in this picture is the most exasperatingly amusing fellow we've ever seen and his personal adornment, even if it was the style over a hundred years ago—should suggest something new in clown clothes for our own film funsters.

The feature is in seven reels. It could have been done in three. The story is anything but original and fails to hold the interest at any point. If there was a misleading title, this feature has it. "Montmartre," suggests a setting, a joy of life. You find nothing but sad stuff here, after you have been given a glimpse of an alleged Paris cafe of yesteryear. Even the costumes are drab and dead. The characters seem to be on string-like mannikins—being let into the scene, pulled about and dragooned off. The construction is so ramshackle, it is a wonder it stands at all.

THEME. A dramatic romance laid in the Paris Latin Quarter of 60 years ago dealing with the love of a grissette for a young composer and the efforts of the villain to keep the two apart—even when they are married.

PRODUCTION HIGHLIGHTS. Some of Pola Negri's emotional moments. The scene in which the younger composer goes to conduct the big orchestra on his "day of triumph," and leaves his young wife behind. The scenes in the Paris cafes.

DIRECTION. Having nothing to work with, the director has produced nothing. The direction in this picture is so bad that it is hard to understand that Lubitsch was at the small end of the megaphone. We'll give the noted director the benefit of the doubt.

EXPLOITATION ANGLES. Your only opportunity on exploitation here is to play up the name of Pola Negri. The less you say about the picture the better.

DRAWING POWER. Suitable for small theatres and some neighborhood houses, but look at it before you book it so that you may be sure if your patrons, whom you know better than anyone else, will stand for it.

SUMMARY. This is one of the worst of the Pola Negri pictures made abroad. There is nothing whatever in one to justify its release on this side of the big pond, because it is so poorly done and so different from American-made productions that your patrons can't help but notice the difference. The acting, outside that of the star, is so poor it looks like burlesque instead of drama.

THE CAST

Yvette, a dancing girl ................. Pola Negri
Adapted from the play, "The Flame," by John Mueller. Edited by Hector Turnbull.

SYNOPSIS. Yvette, a dancing girl, has its feet firmly and being hounded by her boarding house mistress for payment, goes forth to seek the necessary hundred pounds. She is on the point of collecting it from Papa Lemonier, when a "shik," who has followed her takes exception to the proceeding for her gambling and leads a light. Yvette flees. In fleeing she bumps into Andrés Leduc, a young composer. It is a case of love at first sight. The rest of the action deals with the courtship, marriage and domestic life of the couple with Raoul Fournier, the villain, doing his best to cause trouble by exposing Yvette as being quite below Andrés's station in life.

THE CAST
Poisoned Paradise

(Preferred—6800 Feet)

(Reviewed by Laurence Reid)

ALL the necessary elements which make up the composition of entertaining drama are indicated in this melodramatic romance, the background of which is that playground of the world—Monte Carlo. Those responsible for transposing Robert W. Servelle's novel to the screen have done a good job. They have combined their material with interesting incident and a deal of suspense—and have established the romance without embrocating it with mawkish sentiment. Surely any tale of Monte Carlo with its suggestion of tragedy as a gambler realizes that he cannot break the bank is certain to contain a sentimental flourish. This note is most clearly indicated here.

What is especially distinctive is the establishing of the romance—and the suspense as a gang of crooks endeavor to steal a mathematician's system of winning at the roulette table. Gainsor has provided an atmospheric background—and starts the story by planting the character as victims of destiny. It is easy to see the romantic finish, but the interlude is filled with some melodramatic incident which furnishes some suspense.

The director has shown discretion in the composition of his scenes—and establishes all the elements. The only criticism is he retards his action by concentrating too long on the individual sequences. The picture is neatly played by Clara Bow whose vibrant personality is adaptable to the role of the little Parisienne. Kenneth Harlan is a likely hero—and Raymond Griffith, who seems to meet himself, lends color to the gay bounder. The story is well constructed—and pictured with considerable human touches.

THEME. Romantic melodrama with a Monte Carlo background, revolving around youth and girl who fall in love. He is victimized by crooks, but is saved by timely rescue.

PRODUCTION HIGHLIGHTS. The atmospheric backgrounds. The interiors. The fine acting by Clara Bow, Kenneth Harlan, Carmel Myers and Josef Swickard. The intimate scenes in the hotel. The incident in the Casino. The climax.

DIRECTION. Takes conventional story and makes it highly interesting through dovetailing it with incident and variety of elements. Has well constructed script and points it toward suspenseful climax. Only fault is holding scenes too long. Gives it atmospheric backgrounds.

EXPLOITATION ANGLES. Play up title which is certain to arouse curiosity. Mention as likely tale of Monte Carlo—one containing all the drama which is usually identified with the world's playground. Men's cast—and play up Clara Bow.

DRAWING POWER. Good for downtown houses. Should interest all types of audiences.

SUMMARY. An interesting picture has been made from conventional plot—which is due to a well-prepared script—and direction which employs all the dramatic elements. Drags here and there, but the action is always satisfying. Neatly played and staged.

THE CAST

Hugh Kildair, Gilbert Kildair—Kenneth Harlan
Margot Le Blanc—Clara Bow
Mrs. G. Kildair—Barbara Tennant
Krantz—Andre de Beranger
Hugh Kildair (as child)—Frankie Lee
Margot Le Blanc (as child)—Peaches Jackson
Mrs. Belmont—Carmel Myers
Marcel—Raymond Griffith
Professor Durand—Joseph Swickard
Evelyn Selbie
Dr. Bergius—Michael Varcoci


SYNOPSIS. Girl from Paris underworld meets English youth in Monte Carlo. He has become successful in disposing of his paintings, while she is on verge of starvation. He saves her from arrest, buys her food and offers her job as his housekeeper. She shows her gratitude by taking it. They fall in love—and the youth is also successful in gambling at Casino. He is victimized by crooks eager to learn "system" of breaking the bank—a "system" evolved by professor. He is eventually rescued. Love triumphs.

Fool's Highway

(Universal—3 Reels)

(Reviewed by Laurence Reid)

HERE is a romance of the Bowery as this erstwhile colorful street of New York flourished thirty years ago. Carrying an atmosphere redolent of a bygone day when the boys rode bicycles built for two—when the gangster trends were settled by brawny fists instead of guns—when the East Side politician held sway in the back room of the corner saloon when the L trains were driven by steam power—when the district was chiefly populated by Irish and Germans—with a sprinkling of Hebrews—when beer could be bought from a large schlemmer for five cents—it weaves a fine sentiment and still is realistic enough to pass as a story out of life. It is even said that it is a chapter from the adventures of the author, Owen Kildare.

While its theme is established on romance it contains a rich supply of relevant incident—such as characterized the Bowery neighborhood of the distant past. The belle of the Bowery has two beaux—one a swaggering bully who settles his arguments with his fists—whose power over the girl is inspired through her fear of him—the other a Jewish tailor's apprentice who is meek and humble, but whose heart is generous.

The story could dispense with a couple of reels in pointing its climax, as too much expression is given to the romantic element—and not enough to the color of the Bowery. We see the transformation of the bully under the influence of the girl's affection. And yet when such a transformation is given by any Jew (the supposition is that he has doubled-crossed the political boss) his character emerges and he suffers humiliation.

The backgrounds are truly atmospheric of the famous street—and the incident is always picturesque. The lights are colorful—shaded as are the characters—and with the passage of time its brawny elements and progressive to its conclusion—and sending out on the way plenty of sentiment, love interest, melodramatic punches, paths—and heart appeal. It carries personality in its story and characterization. Pat O'Malley, as the fighting Irishman, is just what he represents; he is a fellow to be here—and gives a vigorous, picturesque performance. Mary Philbin, as his Mamie Rose, lends a wistful, fragrant appeal, while William Collier, Jr., and Max Davidson as the Jewish characters are thoroughly in character. These players and their associates, in their old-fashioned attire, might have stepped out of ancient tin-types. A compelling little story this—one which records accurately and vividly the glorious days of the Bowery of '92.

THEME. Romance with melodramatic trimmings of Bowery characters of thirty years ago with Irish bully winning sweetheart from Hebrew rival. She makes him over to respect his associates without resorting to fisty display.

PRODUCTION HIGHLIGHTS. The colorful work of Pat O'Malley. The appealing charm of Mary Philbin. The well-rounded cast. The titles. The incident. The background and atmosphere.

DIRECTION. Takes simple romance and holds interest by balancing love element with picturesque incident. Gives it genuine atmospheric background—and extracts the utmost from story.

EXPLOITATION ANGLES. The songs typical of the period, such as "Sidewalks of New York," etc. Dress ushers in costumes of early nineties. Put on atmospheric prologue. Play up author. Play up the Bowery.

DRAWING POWER. Good for any community.

SUMMARY. An absorbing romance of the Bowery in its heyday—treated with sufficient sentiment, heart interest and melodrama. Rich in atmosphere and neatly acted.

THE CAST

Mamie Rose—Mary Philbin
Mike Kildare—Pat O'Malley
The Boss—Lincoln Plummer
Jackie Doolie—Edwin J. Brady
Old Lew—William Collier, Jr.
Max—Kate Price
Mrs. Flannigan—Charles Murray
Ole Larsen—Sherry Tansey
Chuck Connors—Steve Murphy
By Owen Kildare Directed by Irving Cummings.

SYNOPSIS. Girl of the Bowery becomes leader of district through his ability with his fists Loves Irish girl who respects and fears him. She is also attracted to humble Jewish boy who is meek and gentle. The Irishman eliminates his rival, but loses his sweetheart's love until he realizes that brute strength is of no avail. He takes severe punishment and reforms.
The Fighting Coward
(Paramount—Seven Reels)
(Reviewed by Frank Elliott)

Chalk up another hit for James Cruze. Here's a picture that answers the continual demand for "something different." Taking his company right down into the heart of Dixie, Natchez, Mississippi, to be specific, Mr. Cruze has taken Booth Tarkington's story of ante-bellum days along the famous waterway and developed it into one of the most delightful pictures we've seen in several months—a picture which is at once a drama, a comedy, a satire and a romance.

"The Fighting Coward" pokes fun at the code of honor as it was understood by certain Southern "gentlemen," of a half century ago, when, if we are to believe the events here pictured, life was the cheapest thing below the Mason-Dixon line and when these famous high-balls on the mighty Mississippi were bumping off the few humans.

The picture is doubly interesting on account of its quaint background of old southern mansions and side-wheel steamboats, of life on levee, plantation and aboard the quaint river craft. It is quite a treat after all the society stuff and parlor backgrounds.

The cast is all-star in the true sense of the word and the picture "makes" Cullen Landis, who is a knockout as the poetry-reading, butterfly-chasing youth who becomes the notorious Colonel Blake, and the "terror of the country." His fight with Captain Blackie after he has decided to "stop being a fool" will drag the audience to the end of the seats and on the other hand the situation when the colonel drives his former imperator home naked except for "a wench's gown," will fill the house with laughter. Ernest Torrence as a river-boat "beau brummel," a role somewhat similar to his character in "The Colonel." Wagon, with another comes to his gallery. Mary Astor is charming as a southern belle and Phyllis Haver shows improvement over some recent endeavors as a raw actress. Noah Beery as Captain Blackie furnishes a lot of fun.

THEME. A comedy drama of pre-Civil war days along the Mississippi setting forth the metamorphosis of a peaceful youth into a famous "kill-lah." PRODUCTION HIGHLIGHTS. The shooting by Major Patterson of his enemy as he tries to sneak aboard boat. The scenes between Noah Beery and Torrence in the gambling house. The fight between Landis and Beery. The scenes on the boat when Tom meets his ancient foe and makes him surrender everything, even his clothes. The acting of the entire cast. The delightful southern backgrounds.

DIRECTION. James Cruze has packed all the elements in this picture and has used splendidly in holding the interest of the spectator every second. He has developed some delightful comedy as well as thrilling drama.

EXPLOITATION ANGLES. Play up the names of the cast. Tell about the southern scenery, the delightfully droll comedy and the thrills. Tie up on the Booth Tarkington story, "Magnolia," on which the picture is based. Use James Cruze's name big.

DRAWING POWER. Suitable or any house at any time.

SUMMARY. One of the most entertaining pictures of the season to date. Finely acted, admirably directed and "shot" in the exact locale of the story at Natchez. This one should have a wide appeal. It is filled with fun, thrills and romance.

THE CAST

General Rumford .................. Bruce Covington
Mrs. Rumford ..................... Helen Dunbar
Tom Rumford ...................... Cullen Landis
Lucy .............................. Mary Astor
Elvira ............................ Phyllis Haver
Major Patterson .................. Raymond Nye
Joe Patterson ...................... Richard R Nisil
General Orlando Jackson .......... Noah Beery
Captain Blackie .................. Carmen Phillips


SYNOPSIS. Tom Rumford is driven from his father's home because the latter won't have anything cowardly in it. He goes to a neighboring town, where he meets General Orlando Jackson who teaches him how to be a notorious Kill-lah. Using his knowledge as well as skill, he takes to the river boats with the "general" and soon wins a reputation as a fighter. He returns home and "cleans up" all those who participated in his early humiliation and wins his old sweetheart.

Thy Name Is Woman
(Mayer-Metro—9087 Feet)
(Reviewed by Laurence Reid)

It's quite possible that a few of our contemporaries on the New York morning dailies in hurling their brickbats at this picture because of its orthodox triangle were victims of sub-conscious suggestion through being familiar with the failure of the original play. This携带着 but three characters, and ordinarily a simple triangle would have been grossly malnaturallized and those who criticize it do not credit the painstaking work which must have occupied Fred Niblo and Bess Meredith, the adaptor, in fashioning an absorbing, straightforward, moving story.

The way it is treated here (we did not see the original) it bears a similarity to any tale of Latin love and vengeance which has furnished ideas for Neapolitan and Castilian tragedies and operas. Niblo knew what he was up against. And he has constructed a picture which never varies from its theme, nor does he trespass in the domains of hokum. He has added four more characters, though one could be eliminated insofar as sustaining the dramatic note is concerned. What we admire about the director's work is his ability to keep our interest considering the slight structure of his plot. He presents his triangle early—showing a soldier promised a sergeant's stripes if he will make love to a smuggler's wife and, by winning her affection and compliance, deliver her husband's contraband. Yet through the concluding reeds our attention is focused upon this play of youth and age for a woman's love.

It's very easy to tear down this simple plot structure and ask why isn't this done—or why didn't they do such and such a thing. What we sensed was some impending tragedy—and it came when the soldier was stabbed by his wife. What he owned he kept. He did what Neapolitans and Castilians have ever done in song and story—and most likely in real life. It is direct, progressive action—with not a scene, not a detail wasted. Such a story needed players capable of expressing the utmost in emotion. And William V. Mong, Barbara La Marr and Ramon Navarro held us in suspense—because there was imagination and feeling in their work.

Niblo makes the story like-life except for a movie ending. His backgrounds and atmosphere are richly suggestive. It carries striking scenes. The director deserves praise for his expressive dramatic values. Suspense is the key in all those scenes leading to its climax—and is much more sincere in its expression of Latin vengeance than the "pot-boilers" posing as true replicas of American triangles. The only points we criticize are the definitions of woman's qualities engendered on sub-title slabs—and the movie ending. And these are insignificant faults.

THEME. Tragic drama revolving around eternal triangle, with young soldier winning love of aged smuggler's wife. The husband kills her.

PRODUCTION HIGHLIGHTS. The unusually fine detail—The progressive action. The suspense. The magnificent backgrounds. The rich atmosphere. The outstanding performances by leading players.

DIRECTION. Takes simple triangle and holds interest through concentrating upon conflict. Carries suspense all the way. Is compact and straightforward in action. Sticks to theme and gets utmost from it.

EXPLOITATION ANGLES. Put on atmospheric prologue—dancing numbers, etc. Play up Niblo and cast.

DRAWING POWER. Good for any house.

SUMMARY. A compact, dynamic drama of the triangle which concentrates upon theme. Carries vital suspense—and is finely acted. Natural screen wasted. Every detail—every incident carries a meaning.

THE CAST

Pedro ............................ William V. Mong
Guerrita .......................... Barbara La Marr
Juan Ricardo ...................... Ramon Navarro
Carlos Rodrigo de Castella ... Wallace MacDonald
The Commandante ................ Robert Edeson
Juan's Mother ................... Claire McDowell
Edith ............................. Edith Roberts


SYNOPSIS. Young soldier is promised a sergeant's stripes if he will make love to smuggler's wife—then help him deliver his contraband so that she will disclose her husband's illicit booty. He is torn between love and duty—and realizes that he will be dishonored if he fails to fulfill his mission. He decides to escape with the wife—but her husband kills her. The soldier is saved from court-martial by the aid of commandante's daughter.
Icebound
(Paramount—6171 Feet)
(Reviewed by Laurence Reid)

New director has a better gift of expressing small-town life and character than William de Mille. Give him a play of small-town reactions toward the larger things of life and he will make it ring with a genuine human note. He demonstrated his talent for getting down to the core of simple virtues and vices with "Miss Lulu Betti," and with the Pulitzer prize play by Owen Davis. He presents a picture which is intelligently handled—one marked for its restraint and simplicity.

Unlike his brother he does not cater to trimmings and trappings. Rather he does to the fundamentals which compose good, sound drama. His pictures may not be the box-office hits, but they are invariably substantial and truthful. If we were to select a director capable of expressing the human note as it is revealed in the small communities, William de Mille would be our choice. He does not trespass outside his element. He merely takes the simple facts and gives them a semblance of reality.

"Icebound" is a story of revolt—a study of a discontented youth lately returned from the trenches. There is a frigid atmosphere back home which refuses to thaw. He cannot reconcile himself to it. Meanwhile his aged mother is the center of a family quarrel. The director presents us a situation which is entirely realistic—suffered with such a human story. It is skillfully handled. A few of his children are grouped in the very atmosphere parlor waiting for her to die in order to benefit by the will. But she leaves her estate to a kindly orphan with the condition that she must marry the favorite child—the indolent hero. When the boy becomes involved in a scrape he is placed on probation to work for the heroine or suffer a prison confinement.

It's a sombre drama but it is lightened here and there with flashes of humor. The director has not tried to make melodrama from it. He treats it sympathetically—and sticks to his theme. The smug hypocrisy of the icebound community is well expressed. It is a compact little story—which after the death of the aged mother resolves itself into a romantic conflict. The drabness of the atmosphere becomes radiant with color—when the central figures find themselves in love. The best performance is offered by Alice Chapin as the New England mother. Richard Dix and Lois Wilson in the heavies are as adequate.

THEME. Drama of revolt in New England town—with hero discontented over lack of warmth in his home and community. Has conflict with relatives—and is forced to work for girl or suffer prison confinement. Romance triumphs.

PRODUCTION HIGHLIGHTS. The painstaking detail—accurate to small town homes. The performances of leading players. The grim humor in scene when grasping relative reveals death of mother. The true-to-life incident.

DIRECTION. Builds it sympathetically and in straightforward manner. Uses restraint and sticks to theme. Carries out characteristics of smug complacency in small town. Injects human note—which is sustained to end.

EXPLOITATION ANGLES. Exploit as winning prize play of last season. Play up author, director, and leading players. Exploit theme. Bill as picture of real life.

DRAWING POWER. For intelligent audiences.

SUMMARY. A fine exposition of small town smugness—and the rebellion by youth of imagination. Is neatly sketched as to character—and rich in detail.

THE CAST

Ben Jordan ................. Richard D'x
Jane Crosby .............. Lois Wilson
Emma Jordan ............ Helen Dubois
Hannah.................... Edna May Oliver
Nette Moore ............ Vera Reynolds
Sadie Fellows .............. Mary Foy
Ori Fellows ............. Joseph Depeu
Rita Jordan ............ Mary Foy
Mrs. Jordan ........... Alice Chapin
Henry Jordan ............ John Daly Murphy
Just Bedell .............. Ellyn Ralston

By Owen Davis. Adapted by Clara Beranger. Directed by William de Mille.

SYNOPSIS. A charitable figure in smug New England home is left a small fortune with the proviso that he must choose a "factress" and reform her. When a streak of wildness manifests itself and causes him to run afoot of the law, he is placed on probation and compelled to work for girl. He reluctantly obeys her. Eventually they realize they love one another—and the probation is lifted.

The Wolf Man
(Fox—3145 Feet)
(Reviewed by Chester J. Smith)

DUAL personalities have afforded many interesting stories on both stage and screen. John Gilbert offers one of these double roles in this Fox picture. The story in its entirety is just about as new as this dual personality theme. It is one of those wild and woolly hair raising tales of the late, twenty and thirty cent melodramatic variety, rather poorly constructed. Nevertheless having some exceedingly tense situations which might hold an audience enthralled if said audience did not stop to think what it was all about.

An inoffensive monstrole seems to be responsible for the crowding into five reels of more melodrama than is usually seen in an episodic picture of many chapters. John Gilbert has only to adjust that monstrole to transform himself from a gentleman to a beast. The monstrole and the transformation invariably come following a tilt with John Barleycorn. Murder or a trill less follow in the wake of the monstrole.

Norma Shearer bears the brunt of the beast side of John Gilbert. It takes some little time to inject her into the picture, but when she does finally make her appearance she certainly becomes involved in more hair raising situations than would ordinarily fall to the lot of a score of adventuresome girls in a lifetime. But Norma, an English girl of the highest culture, brings it all on herself by wandering from the palatial private ear of her aristocratic father into a lumber camp saloon where a wild orgy is proceeding.

Had John Gilbert not a moment previously adjusted his monstrole all might have been well with Norma at that, but then there would have been no occasion for the hand to hand fight with the halfbreed, the abduction of Miss Shearer nor the wild ride down those treacherous roads. Miss Shearer is certainly uncut for this type of picture.

It certainly is rapid-fire stuff after the hero's brother makes him think he has murdered the brother of his sweetheart and advises him to shake the dust of England from his feet.

THEME. Melodrama of the ten, twenty thirty variety in which a dual personality prompts the beast side of the man to abduct the girl, but finally to conquer his poorer side and win the love of the girl.

PRODUCTION HIGHLIGHTS. The fights between Gerald Stanley and the half-breed, the thrilling race down the rapids and the other tensely dramatic situations.

DIRECTION. Hardly establishes the poorer side of Gerald Stanley in the early scenes as the demon he proves in later developments. Has a somewhat impossible story with which to work. Gets full value out of most of his characters and dramatic situations.

EXPLOITATION ANGLES. Play up the thrills with which the picture abounds. The chase down the rapids affords a good angle as does the fight between Gilbert and the half-breed. The title is good for a number of exploitation stunts.

DRAWING POWER. Should go well in program houses.

SUMMARY. A picture replete with exciting incidents was linked together in a somewhat flimsy story, but nevertheless should hold the interest of a not too critical audience.

THE CAST

Gerald Stanley .................. John Gilbert
Elizabeth Gordon ............... Norma Shearer
Beatrice Joyce .................. Alma Frances
Lord Rothstein ............ George Barraud
Piers ...................... Eugene Pallette
Phil Joyce ...................... Max Montisole
Sam Gordon ................ Charles Wellesley
Sir Reginald Stackpoole .......... Edgar Norton
Caulkins ................... Thomas T. Mills
Lieut. Esmond ................... Richard Blayne
Dennis O'Hara .................. Donald Crisp
English barmaid .............. Mary Warren
Ballet girl .............. Ebba Mona

Director, Edmund Mortimer. Story and Scenario by Frederick and Fanny Hatton.

SYNOPSIS. Gerald Stanley of dual personality is persuaded by his brother that he has committed a murder. He leaves England and a few years later he is established in Quebec as foreman of a lumber camp. Daughter of English magnate leaves private car and wanders into saloon where lumberman's orgy is in progress. Is abducted by Stanley and escapes violence with him by wild dash down rapids. Action of water transforms Stanley from beast to gentleman and he wins the love of the girl.
"Wild Oranges"—Goldwyn, Capitol, New York

Robert E. Sherwood, New York Herald—"Wild Oranges" is one of the silent drama's finest achievements. 'Wild Oranges' is Mr. Vidor's first silent. His greatness of 'Wild Oranges' represents the movie at its highest point of development.

Quinn Martin, World—A pictureplay which will be generally liked almost everywhere. King Vidor has looked on at the work of Griffith and Lubitsch and profited by the simplicity of their methods.

Louella Parsons, American—"Wild Oranges,' from the standpoint of direction and photography, is deserving of the most superlativé language. With the possible exception of 'One Exciting Night,' I have never seen suggestion conveyed with more subtlety than Mr. Vidor gives us. 'In Wild Oranges' has done some remarkably fine work.

Don Allen, Evening World—"Here, we have entertainment. King Vidor has taken a story with five vital characters and has brought forth a film of intense interest and charm.

F. W. Mordant Hall, Times—'King Vidor, the director, has obtained some really excellent effects, an entertaining and thrilling picture.

"America"—Forty-Fourth St.; New York

Quinn Martin, World—"The most stirring thing of its kind ever made is 'America,' at the Forty-Fourth Street. The new standard of achievement in the picture play fully as high and commanding as Mr. Griffith's 'Birth of a Nation.' America passes definitely into the ranks of the immortals.

Don Allen, World—'See America First' is the best slogan in pictures today. D. W. Griffith's picture brings every bit of patriotism to the boiling point. We cannot recall once since 'The Birth of a Nation' when we so much desired to express our enthusiasm.

Daily News—'Griffith's touch still magic, America proves. No one can outdo him. The ride of Paul Reveré is perhaps the most thrilling epic of the screen yet achieved. For spectacular dash, coupled with tremendous historic significance, it has it all.

Times—'Something to be remembered, something greater than even Griffith has ever done himself. A picture that will stir the patriotic heart.

Louella Parsons, American—"America' is the best example Mr. Griffith has ever created. 'Way Down East.'

Telegraph—'A masterpiece of exquisite photography, flawless direction and blood-stirring, appealing force.'

Harriette Underhill, Tribune—"It is a wonderful picture that has ever been put on the screen. The greatest screen thrill of our experience. Do not miss 'America.'

Sun and Globe—'The most thrilling and satisfying motion picture entertainment in production. Produced with the sweep and fine indignation that spurred our forefathers to signing the Declaration of Independence. The most exciting true story in the world—'America' is decidedly something to see.

Journal—A living, breathing documentation of sacrifice and idealism. Intensely vivid, historically accurate and fascinating.

Telegram and Mail—'Not since 'The Birth of a Nation' has Griffith done anything more noteworthy. Prodigies of imagination and revelation. You film fanatics who rant about wonderful pictures you have seen, see 'America.' Next. Then you'll have a real good reel to talk about—something to brag about.

Post—Another splendid motion picture. Audience burst into applause. Never such a perfect spectacle as ride of Paul Revere.

Courtship of Myles Standish—Asst. Ex., Stanley, Philadelphia

Evening Bulletin—'Much of the value of the film lies in its faithful reproduction of detail.

Record—'Here is a production that is not for today alone, but is worthy of preservation for future generations.

Daily News—The Courtship of Myles Standish is entertaining chiefly because of some super storm scenes at sea.

Times—'The Courtship of Myles Standish might well be termed an historical picture dealing with some very beginning American history. The events are vividly pictured from the time the travelers started until they became a fighter for the stances of the American.

Yankee Consul—Asst. Ex., Capitol, Detroit

Free Press—'As a stage comedy it made thousands laugh. In its screen form it promises every bit as much as any other comedy.'

Robert Sherwood, Herald—'Never such applause. Paul Reveré's ride is perhaps the most thrilling epic of the screen yet achieved. For spectacular dash, coupled with tremendous historic significance, it has it all.'

Times—'Something to be remembered, something greater than even Griffith has ever done himself. A picture that will stir the patriotic heart.

Louella Parsons, American—"America' is the best example Mr. Griffith has ever created. 'Way Down East.'

"Wild Oranges"—The Virginian—Preferred Astor, Indianapolis

Star—'Goldwyn, once space and vigorous men's action and the present features of the excellent production that Preferred Pictures has given us. You have a real deal, The Virginian.' Kenneth Harlan gives a fine, sturdy performance in the title role and Florence Vidor is so natural and matter-of-fact that she is a real asset.

"Maytime"—Preferred, Metropolitan, Baltimore

Sun—'If you liked 'Maytime' on the stage, you'll like it on the screen. They've made of it a pretty fine picture. The cast is uniformly good.'

A Woman of Paris—United Artists, Orpheum, Chicago

Rob Reel, American—"Movie fans everywhere are paying Charles Chaplin the superb compliment of attending performances of a picture because Charles Chaplin directed it. I would say it is not because they want to see what this comical genius has done in a serious vein. And they find much more that appeals to them. They find boldness and considerable daring, not only in the subject matter, but in the treatment of it. Even in the matter of 'something sweet at the end' Chaplin has given a novel twist.

Virginia Dale, Journal—'Charles the Great, in one line, has blossomed out in another. He blossoms out as a producer of serious drama. He took Edna Purviance, who has worked with him the past few years, and made 'A Woman of Paris,' a great dramatic photography.

Mae Tinee, Tribune—'The production is just about perfect. The big moments all hang on little everyday occurrences and misunderstanding but are often in real life big moments, too.'

Ashton Stevens, Examiner—"A Woman of Paris" is my idea of a real world of human nature: it is worldly and wise and unvarnished, telling a plausible story of a Parisian gold digger, without cheating and without offense.

Post—'A Charles Chaplin picture without Charlie in it, and yet an exceptionally good picture.'

"Daughters of Today"—Selznick, Strand, New York

"Daughters of Today" the Rolin S. Sturges production released by Goldwyn,柴 wonders Distributing Corporation, received considerable attention of the newspaper critics as an entertaining and well-acted picture, when it opened recently at the Strand Theatre at the Mark Strand Theatre last week.

Times—"'Daughters of Today' is irresponsible and consistently entertaining.

Herald—'This film with a moral look just as much as its predecessors. The Sun and Globe—'It is possible to recommend 'Daughters of Today' as good entertainment. Like jazz music, it moves and it has pulse beats.'
Active At United

With the simultaneous starting of
Marlene Dietrich's "The White Moch," and three First National
producing units and the production of four pictures already under way
with additional companies soon to start, the United Studios in Holly-
wood faces one of its busiest seas-
ons. Among the stars now work-
ing on this "lot" are Conway Tearle,
Barbara La Marr, Colleen Moore,
Lewis Stone, Anna Rubens,
Irene Rich, Sylvia Breamer, Melon
Sills, Emil Bennett, Lloyd Hughes,
Corinne Griffith, Ford Sterling and
others.

Filing of "When Johnny Comes Marching Home," Universal feature
based on the race story of the same name by Gerald Beaumont and
directed by Irving Cummings, is completed. Creighton Hale and
George Cooper have the principal roles.

"The Iron Man," Universal chap-
terplay, starring Jack Holt and screen debut, and directed by Jay
Marchant, is completed.

Universal has engaged Rupert
Johnston, who directed "Merry-Go-
Round," to direct "We Are French," or "The Bugler of Al-
giers," which was one of the war-
time pictures directed by him and
now planned for production on a
much greater scale.

The first two episodes of "The Riddle Rider," Universal chapter-
play starring William Desmond and Eileen Sedgwick, are being edited
and titled.

Work has begun on "The Christ-
mas Handicap," one of the "Fast Steppers" series. Universal is
making, starring Billy Sullivan from Gerald Beaumont's racing story.

New Andy Gump Series

A new series of Andy Gump comedies based on the newspaper
cartoons of Sidney Smith will start soon at Universal City. Joe Murr-
phy will impersonate Andy Gump, Fay Tincher will be seen as "Min"
and Jack Linni as "Little Ches.

Samuel Van Ronkel is the producer.

Screening of exterior scenes of "Highway of Montana," Universal West-
ern feature starring Jack Hoxie, is completed.

Editing and titling of the first picture directed by Ernst Laemmle, a
two-reel Western, starring Pete
Morrison, is under way.

"The Blue Butterfly," Un-
iversal-Jewel production from the
novel of the same name by Kath-
leen Norris, is well under way. Virginia Valli will be the star, and
Clarence L. Brown will direct.

James W. Horne, who directed "Dead of Night," has been engaged by
Universal to direct "The Mis-
souirian," in which Reinald Deny
will be starring. The Reckless
Agent," which Reinald Denny has
completed and originally was called
"Love Insurance," and "The Inheritors," Universal-Jewel, made from the
magazine story written by J. A. R.
Wyble, and directed by King Buc-
gard, is finished, and Mary Philbin,
is taking a vacation.

Hoot Gibson has finished "Forty-
Horse Hawkins," Universal Gibson
production directed by Edward
Sedgwick, and the five reels of
harlequine and comedy of olden days
is in the hands of the editorial de-
partment. It is probable that the
Gibson production will be "Love's Lariat," a mel-
drama and comedy story of West-
ern life.

Two new chapterplays are in
preparation at Universal City, one
to feature Eileen Sedgwick and Jack
Dangherty and the other Margaret
Morris and William Desmond.

Gale Henry J oin's Metro

Gale Henry has been engaged by
Metro to appear in support of Viola
Dana in "Along Came Ruth," which
Edward Chio is directing. Wm
Dunn has started on the
adaptation and Edward Chio has
been loaned to Metro by Principal Pi-
ctures for this production.

Mae Murray has completed her
work in "Mademoiselle Midnight,"
his newest production for Metro
release.

King Vidor's next and third pro-
duction for Goldwyn will be "Mary
the III," from the stage play by
Rachel Crothers. Carey Wilson is
writing the scenario.

On the Goldwyn for Marshall
Neelan has started "Tess of the D'Urbervilles," with Blanche Sweet
and Conrad Nagel in the leading
roles. Victor Seastrom is also
about to start on another picture.

Kenneth MacLean has been made
cameraman of the Jack White
Juvenile Company featuring John-
nie Fox, Jr. MacLean's most recent
work was as cinematicographer on the
forthcoming Douglas Fairbanks'
production, "The Thief of Bag-
dag." Pongy Cartwright, aged ten,
has another "leading lady" role
opposite Johnnie Fox, Jr.

next films. Hal Seeger, senior member of
Jules White's editorial staff at the
Jack White's Studio, has been
appointed editor for the Lloyd
Hamilton production directed by
Lloyd Bacon.

Rex Ingram Due Back

Rex Ingram and his entire com-
pany who have been in Europe for
the past four months filming "The
Arab," Mr. Ingram's newest for
Metro, sailed for the United States
on March 5.

Ingram's company completed its
fifth year in the Goldwyn Stock
Company. When the company moved
its studios from Fort Lee, N. J., to
Culver City, Calif., she went along
Samuel Bischoff, General Man-
ger of the Grand-Asher Company,
is making a flying trip to New York
and Boston on important matters
connected with the organization.

Laurette Taylor will return to
the Metro Studios in Hollywood from
New York about the middle of
March to start work on "A Night in
Rome," another play written by
her author-husband, J. Hartley
Manners, and which will be her
third production for Metro.

Douglas McLean has signed
Lillian Fich as his leading lady and
completed production at the F. B. O.
studio under Jess Robbins' di-
rection of "Never Say Die," Wil-
mot Collier's recent stage play. Miss
Rich was a Wampus Baby Star of
1924 and until two years ago was
a London dancer, having last played
the ingenue lead in Sir Harry
Lauder's "Three Cheers." Since
coming to America she has played
opposite Herbert Rawlinson, Hoot
Gibson, Harry Carely and Frank
Mavor, and was the featured player in
Strong-ooat's recent release.

Herbert Brenon's fifth produc-
tion for Paramount, "The Breaking
Point," which is now in the hands
of the negative cutters, was finished
at the West Coast Studio just one
year after the completion of his
her, "The Rustle of Silk."

Montagne J oin's Fox

Edward Montagne has been en-
gaged at Fox Films to adapt for
the screen "The Last of the
Dunes," by Zane Grey. Mr. Mon-
tagne is said to be the author of
over 300 screen productions and to
have adapted over 200 plays and
books. A few of his recent releases
are "The Law in the Grey," "Rupert
of Hentzau," "A Man's Home," "The Swamp Angel" and "The
Storm Daughter."

Rex Ingram, whose latest
Fox picture is "Gentle Julia," has
returned to Hollywood from a three-
month picture tour of Europe and has
three more pictures to do on his
present contract with this organiza-
tion.

Tom Buckingham has completed
Lincoln J. Carter's "The Arizona
Express" for Fox. Robert N. Lee
wrote the considerable.

Donald Lee, younger brother of
Rowland V. and Robert N. Lee, is
a new Fox scenarist. He wrote the
cirque of "Tom Mix's latest, entitled
"Mixed Manners."

Al Ray has started production of
the twenty-third three-reeler of the
series, with Cliff Bowes and Virginia
Vance in leading roles.

High pressure production of the
Yankee, which has necessitated the
formation of an additional
company which will make one or more Mermaid comedies.

Ned Tracy, with Peg O'Neill as
leading lady. Robert Kerr is the
director.

Alrey's first big production for
Principal Pictures Corporation,
"Captain January," is completed and
the production is now in the hands of
the cutter.

Stockdale Recovering

Carl Stockdale is recovering from
a fractured leg sustained while film-
ing "Two-Legged Plowshares." Emory
Johnson's next production for
F. B. O.

Emory Johnson has completed his
fifth F. B. O. production, tentatively
called "Swords and Plowshares."

Richard Talmadge and the com-
pany made a picture called "Tall
Men," going to San Diego to shoot scenes in
and about the marine barracks.

In Fast Company, starring
Richard Talmadge for Triart Film
Corporation release, has just been
completed and is being edited by Al
Cohn at the F. B. O. Studios.

"Miami" Is Completed

Final scenes of "Miami," the
Alan Crosland Production starring
Betty Compson, for release through
the Hodkinson Corporation, will be
made this week, according to reports
from the company now in Florida
and the entire unit will return to
New York, where, after a confer-
ence, Miss Compson will leave for
her return engagement in the Florida
Cruise picture before making her
next production for the Hodkinson
Company.

Bertram Millhauser has completed
an original story for F. B. O. which
is shortly to be put into production
as a series of shorts to be distributed
by the organization. Millhauser's story
entitled "Fools in the Dark," is now
in course of adaptation.

Mr. and Mrs. Curt Lowit for Chicago
are to appear in a new picture after
making personal appearances in
"Eyes of Love," in which she is
starred.

Harry Carey has returned to the
F. B. O. lot as a Hunt Stromberg
star. Carey recently completed a
series of six westerns for F. B. O.
The 1927 release of the biopic "The Story of Louis Pasteur" was a significant event for the film industry, as it was the first film to be released as a Technicolor production. The film was directed by Fred Niblo and starred Billie Dove in the title role. The film was well-received by critics and audiences alike, and it helped to establish Technicolor as a legitimate filmmaking process.

The film was produced by Universal Studios, and it featured many notable performers, including Fredric March, Charles Laughton, and Robert Montgomery. The film was also notable for its use of Technicolor, which allowed for vibrant and realistic coloration of the scenery and costumes.

The film was a commercial success, grossing over $10 million at the box office. It helped to establish Technicolor as a leading filmmaking process, and it helped to establish Universal Studios as a major player in the film industry.

The film was also significant for its portrayal of Louis Pasteur, the 19th-century French chemist and microbiologist who is credited with developing the vaccine for rabies and the process of pasteurization.

Overall, "The Story of Louis Pasteur" was a groundbreaking film that helped to establish Technicolor as a legitimate filmmaking process, and it remains a classic of the silent film era.
Indianapolis

The Superior Film Corporation, South Bend, Ind., has been incorporated with $5,000 capital, announcing object to be manufacture of motion pictures. Directors are Lew Swan, Lee F. McGirr and Harry A. Richwine.

Arc Amusement Company, Crawfordsville, Ind., has filed preliminary certificate of dissolution with the secretary of state.

The spring program of theatrical construction in Indianapolis includes erection of a two-story brick stucco photoplay theater, dance hall and storeroom building, by Lea Kahn, local manufacturer, at 825 South Meridian street. Work is planned to start about April 1. Cost will be approximately $35,000.

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The Central Amusement Company, which operates the Lyric vaudeville theater, has leased the north half of the Crystal theater building, which adjoins the Lyric on the south. Charles Olson, president, said the additional space will be used for enlargement of the Lyric lobby.

Gustave G. Schmidt, partner in an Indianapolis movie chain, including the Crystal, was confined to his home last week with malaria fever.

Kansas City

The Kansas City Hodkinson branch. Last week's business amounted to more than double the largest previous week, according to George Hinson, manager.

E. C. Rhoden, Kansas City manager, who returned from a trip into the territory last week, paid a high tribute to Stanley Chambers, manager of the Miller theater, Wichita, Kas.

"He has the knack of staging a better show at less cost than any exhibitor I know of in the territory," Mr. Rhoden said.

Mr. Chambers' latest stunt was a big jazz review in which the audience entertained itself with a "Kazoo Korus."

Phil Ryan, vice-president and general manager of Capitol Enterprises, with headquarters in Kansas City, left hurriedly for New York last week to complete a business transaction.

The monthly sales force meeting of the Pathe office in Kansas City last week turned out to be more of a "pep" gathering. With the weather hinting of spring, the salesmen were instructed to "go and get it."

New Nathanson, Tepela, Kas., and R. B. Christian of Excelsior Springs, Mo., were two of the busiest exhibitors on Kansas City's film row last week, buying up features.

E. J. Dennison, Paramount inspector of films, was in Kansas City last week, seeing to it that all prints are kept in the best of condition, and suggesting methods of improvement in storing and shipping reels. Half of his time is spent in New York, and the other half on the road.

W. J. Kupper, assistant to the general sales manager of Fox, is unusually optimistic concerning future business conditions in the Kansas City territory. He spent three days at the local exchange last week.

Jack Roth again is manager of the Isis theatre, Kansas City, after being associated with several houses in the last few months. He will be succeed as manager of the Apollo theatre by "Rebe" Finkestein.

Ever so often Mike Kahn of Film Classics, Inc., Kansas City, has to take a little "spin" over the territory just to keep in selling form. He returned last week from a trip through Kansas and asserted his "form" still was above par.

W. P. Bernfield, former city salesman for the Universal branch at Kansas City, again is with that organization, doing special work in conjunction with the "The Hunchback of Notre Dame." Universal has divided its territory into five zones, each salesman covering the theatres of one zone.

The "merchant's reduction sale" plan, adopted by the Richards & Flynn exchange in Kansas City recently, has proved a success, especially in the smaller towns, according to officials of the exchange.

Is Your Wife CYtherean or Indifferent?

Chester J. Smith

Betsy Compson featured in Setznick's "Woman to Woman"
HARRY TANNER has taken over the Frisina Amusement Company houses at Pana, Ill., and the Palace in Nokomis, Ill. The new theater in Lawrenceville, Ill., owned by the Hurley B. Gould Theaters, Inc., will be thrown open on St. Patrick's Day. Raymond McKibben of Albian, Ill., plans under consideration or the erection of a new theater there.

Work of demolishing the buildings on the site of William Goldin's new $1,000,000 St. Louis theater, Grand boulevard at Morgan street, started the past week, and the general contractor, the Selden-Breck Construction Company, are in contract to have the new theater ready for occupancy on Labor Day.

Plans for the new house were prepared by Preston J. Bradshaw, an internationally recognized authority on theater construction. It will represent the very last word in movie picture structures. It will front 140 feet on Grand boulevard by 188 feet on Morgan street. The auditorium will be 61 feet high, a salon to a six-story structure. The theater will have seats for 3,500 persons.

The Grand avenue frontage will embrace ten stores and seven office. As has been printed, the theater will become the St. Louis first-run house for Goldwyn-Cosmopolitan productions.

W. C. Finks of the Opera House, California, Mo., is confirmed to his home by illness.

W. M. Sauvage, well known Alton theatrical and movie man, has taken over the Grand theater in that city. He also owns the Hippodrome and only recently started tearing down his airrome preparatory to erecting a new 120-seat one-floor modern picture theater.

Circuit Judge Frey of St. Louis in February denied a temporary injunction and receivership in the suit of W. A. Koons and W. W. Strack against the Jever Amusement Company, which operates the Barrick theater, St. Louis, as a burlesque house. Koons and Strack claimed that their partners, Joseph Oppenheimem, C. C. Collier and Everet Taylor refused to permit them to have a voice in the management of the theater and they were not given a proper share of the profits.

Barney Rosenthal of the Columbia Picture Corporation, Empress Theater building, St. Louis neighborhood exchange, left for Chicago, Saturday evening, March 1, to meet Joe Brandt of the C. B. Film Sales Corporation. Upon his return to St. Louis, Rosenthal expects to announce the permanent location for his exchange. The new exchange, named Picture Row, but is not quite ready to give the exact location.

Walter Lee, former booker for Universal, and Robert Cummings, office auditor, have resigned their positions with that exchange. Cummings has gone south with the St. Louis Cardinals.

Joe Desberger, well known to St. Louis territory exhibitors, is now managing Fred Cornwell's Delmonte theater, while Barney Pagan, formerly in the same thead, has been transferred to St. Louis, is the new manager of the Congress theater on Olive street.

Curt Collmer, for many years manager for leading St. Louis theaters, is now conducting a "toy" film exchange in the Empress Theater building, St. Louis. In the past few toy films have become very popular and Charley sees a great future for him.

R. G. Taylor of Columbia Picture Corporation has returned from a visit with his parents in Indianapolis, Indiana.

Jake Rosenthal, well known Durban, Ia., movie magnate and vaudeville impresario, spent the past week as the guest of his brother, Barney Rosenthal, head of the Columbia Picture Corporation.

Green M. Luttrel of the Majestic theater, Jacksonville, Ill., was a visitor of the past week.

Mr. and Mrs. A. H. Hall of Duplo, Ill., on Saturday evening, March 1, entertained Tom McKean and his F. B. O. organization at a dinner-dance in their dancing pavilion in Duplo.

Harry Greenman, popular manager of the William Fox Liberty theater, St. Louis, is the proud father of a baby boy who put in his appearance at the Greenman home on February 21. The youngster has been named David MacLean Greenman.

E. R. Byrd, chief mechanic for the St. Louis Exhibitor Supply Company, has a baby son.

C. W. McCutcheon, American theater, St. Louis, Mo., and Doyle & Strain, owners of the Park, Cape Girardeau, Mo., have purchased new seats for their show house from the Fulco Supply Company, Plaza Hotel building.

The New Fourth Street theater, Market building, is purchasing its equipment from the St. Louis Exhibitors Supply Company, Plaza Hotel building.

C. E. McKean, local manager for Fox Films, was host at a banquet for his exchange employees at Hotel Majestic on Monday evening, March 3. The dinner was followed by a dance. Everyone had a glorious time.

Harry Haynes' St. Louis Exchange has moved into its handsome new quarters at 3334 Olive street. Sol J. Hankin, manager for Educational Pictures, occupies space in the same office.

Bob Cluster of the Washington theater, Belleville, Ill., will hold a "sales" meeting for Tom McKean and his F. B. O. organization on Saturday, March 8.

C. E. Penrod, district manager for F. B. O., was a visitor of the past week. He was well pleased with the way things are moving in the St. Louis territory.

Lonn Arnett has purchased the interest of Jack de Poynster in the Palace theater at Johnston City, Ill.

George Ware, former manager of the local Vitagraph Exchange, is back in St. Louis. He recently resigned the managernship of the Kansas City Vitagraph exchange. He is undecided as to his future plans.

Mrs. J. W. Rodgers of Cairo, Ill., entertained a party of friends at the Ziegfeld Follies at the American theater, March 1.

Senator John Reese of Wellsville, Mo., visited Harry Hynes in his new St. Louis Film Exchange and highly complimented him on his new quarters.

Ben Bautle, formerly owner of the Grand theater at Sparta, Ill., has purchased an interest in the Fourth Street theater, Moherly, Mo.

Bill Laris, former manager of the West End Lyric, has leased the Highpointe theater, St. Louis, and will operate as a high-class motion picture house.

George Placa, owner-manager Criterion theater, Franklin avenue, has returned from a trip to old Mexico, where he went to look after his oil interests.

Harry Loop of the Lyric theater, Springfield, Ill., spent the past week in Chicago. Harry Hays plans to operate a motion picture show in the Knights of Columbus hall, St. Charles, Mo.

Visitors of the past week were: Bib Stempel, St. Charles, Mo.; Bob Cluster of Johnston City and Belleville, Ill.; Jim Reilly, Princess theater, Alton, Ill.

Cecil Marbury, district manager for W. W. Hodkinson Corporation stopped off in St. Louis en route to Chicago from Omaha and Kansas City.

Dan Roche, well known Hodkinson exploiter, has arrived in St. Louis to handle the publicity on the first run for "The Hoosier Schoolmaster," which opens at William Goldman's King theater on March 8.

Charley Werner of Metro was confined to his home for a few days by illness. Herman Ferguson, owner of the Liberty, Maldon, Mo., has purchased a beautiful new home.

Accept no substitutes

Cytorea

We Now Have in the Course of Production the Following Pictures

Entitled

"AFTER BUSINESS HOURS"  "GOSSIP"
"THE PRICE OF PLEASURE"  "ONE GLORIOUS NIGHT"
"THE BEAUTIFUL SINNER"  "NIGHT LIFE IN N. Y."
"FINGERS OF SCANDAL"  "THE PENALTY OF JAZZ"
"RESTLESS YOUTH"  "MERRY WIVES"
"The Midnight Express"  "The Race for Life"
" Fighting the Flames"  "The Heartbreaker"

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C.B.C. FILM SALES CORPORATION
1600 Broadway, New York, N. Y.
M E S S E N G E R S. Marcus, Neufeld and Korson, state-righters now united last week, staged a Philadelphia invasion of the Washington field. They have formed the new "Trio Productions," Incorporated. Already in possession of the Philadelphia regional franchise, they have taken over the Washington unit of Preferred Pictures, the only separately chartered exchange of the M. Lichtman unit, which they operated two years ago in Albany, N. Y.

Jos. Young and Al Palmer will retain their relative posts in the new enlarged Washington offices, for the present. Louis Korson and Oscar Neufeld are associated with Marcus in the new venture.

Manager C. S. Spehr of Vitagraph is smiling; last week four of the five first-run Richmond, Va., theaters were showing Vitagraph pictures.

Miss Helen Dysart, formerly in Federated Films, Mather building, has been appointed secretary to Charles Parker of the Universal Film Exchange of Washington, on New Jersey avenue.

The Washington exchange of Federated Films, of Baltimore and Washington is now headed by Israel Colb, formerly a salesman for Merit Films in Buffalo and Albany territories. More recently, Manager Colb has been associated with Mr. O. J. Smith, in the city and Eastern Shore trade.

Lew Lyons, formerly special representative in Baltimore for Universal Pictures, is now operating the Maryland theaters for "Bob" Smeltzer, Washington manager of First National Pictures.

E. L. Greenhalgh has deserted the Maryland assignment of First National, and transferred his affections to the Old Dominion.

Ben Lust has made good his late assurances, and is now occupying the northeast portion of the former Sydney Lust-T. A. O'Donnell offices, which are now again known as lust I'dan, and their office executives, vice-president, Secretary Fitzgerald and the cashier.

Title to Community Hall, Gwynn Oak and Liberty Heights avenues, Baltimore, has been conveyed to Mr. and Mrs. Henry J. Quandt for $50,000, title in fee, by the recent purchasers of the Howard street estate.

Edwin A. Sherwood, manager of Crandall's Exhibitors Film exchange, after four weeks' spent assisting B. Payne, assisting "real" manager of Crandall's theaters in staging the presentations of Waring's Pennsylvanians at the Ambassador, left for a tour of the region, returning Saturday.

Wesley Etris, manager of Cran de's Apollo, that Strand theaters in Martinsburg, West Virginia, and son of Robert Etris, manager of Crandall's new Ambassador theatre here, was a Washington visitor last week.

S. H. Dudley's efforts to maintain his old-time "S. H. Dudley" theater on U street, across the alley from Crandall's Lincoln have proved unavailing. A "For Sale" sign has adorned the colored film house for several weeks.

Cleveland

J O H N K U M L E R of Toledo's Pantheon theater was in town last week, getting all fixed up with First National pictures for the spring business.

Billy Partelle, who owns and operates the Majestic theater at Mansfield, has just received his discharge from Mt. Sinai hospital in Cleveland, where he has been confinement for several days. Tonsillitis underwent a serious operation, but came out of it right-side-up-with-care.

Mrs. O. J. Smith, widow of the former proprietor of the Majestic theater, Akron, has been appointed administratrix of her husband's estate. Word has passed around local exchanges that Mrs. Smith will maintain her interest in the Majestic theater and will run the house herself.

Charles Barbian, who guides the destiny of the Wonderland theater at Akron, was one of the week's visitors around the exchanges which arranged several screenings for his benefit.

Judge Foster, of the Marion Photoplay Company, which controls practically all of the picture houses of Marion, was around the city this week, looking into dates for future pictures. Foster's all set for the spring, he says.

Ed Beattie, general manager of the Butterfield interests, stopped off in town last week, visiting with Fox Exchange Manager Frank Drew. Beattie left Cleveland Wednesday for New York, in company with Fox General Sales Manager R. W. White, who had been spending a few days in the office.

George Fleishman, manager of the Book Lot theater, Tolled, spent Friday in the exchanges, buying pictures and dating previously purchased pictures. Fleishman says business is pretty good over in Toledo. He says he does little exploitation. He plays the big pictures. And the big pictures play themselves, without any ballyhoo from the exhibitor.

Louis Mozelle, who manages the Cameo theater, Denison, journeyed up to Cleveland to pay the local exchanges a personal visit last week.

The New Palace theater, St. Clair avenue and East 25th street, Cleveland, has changed hands. J. Stein, former owner has sold the house to G. Ross. It is said that Stein, although a veteran local exhibitor, is leaving the picture field entirely.

San Francisco

J. C. Cohen, president of the Consolidated Amusement company of Honolulu, who is now on a business trip in New York, was expected back in San Francisco by March 5.

F. C. Munroe, president of the Hollywood theater, together with H. A. Richards, general counsel of the company, was a recent San Francisco visitor.

Paul C. Mooney, vice president of the Amusement corporation and director of sales, is expected in the city shortly to discuss matters with Sol J. Vogel, district manager of Universal, on March 1st succeeded Charlie Kurtzman as publicist director at the Grand theater. Kurtzman will open his own publicity office at Los Angeles. At one time Westland was director of publicity at the Cameo.

Bert Lennon, formerly publicity director for Thomas H. Ince is now in San Francisco as western publicity director for Lewis B. Mayer and Metro.

R. Pollock, owner of the "Playhouse" at Calistoga, California, was in the city recently.

E. M. Mastron of Loveolock, California, a recent visitor on San Francisco's film exchange, reported conditions are greatly improving in his section.

Sue Goforth of the Granada theater, San Francisco, returned to her desk after an illness of thirty days.

O. L. Olson, who in the past never had time for anything except the signing of Goldwyn-Cosmopolitan contracts, surprised his friends last week when he took off enough time to sign a wedding contract.

Mischa Glueckin, celebrated violinist has been employed to direct the Strand theater's new concert orchestra. As a youth of ten Guschin's violin playing revealed the mark of genius and as a mere lad he was employed as a concert master. He later was a soloist in Germany, his success being compared to that of Elman and Kreisler.

Among the orchestras with which he played are the Riga Symphony and the polizia orchestras at Hamburg, Berlin, Neufeld, Finland, he served as second concert master under Schneeberg and at Strassburg, France. Just before the outbreak of the war he was serving as concert master and soloist of the Exposition orchestra of Congreve and among his orchestras was the "Police Quartet," which recently sang at his theater.

T. V. Damon of the Yerreson theater, Jaffa, recently in this city stated conditions were much better in his section of Nevada than previously reported.

W. C. Wheeler, San Francisco manager for Vitagraph, returned from a business trip to Reno.
A STORY comes from Scranton of how M. E. Comerford, head of the Comerford Amusement Company, which controls the largest line of picture theaters in the hard coal mining regions of Pennsylvania, came to the aid of Miss Lotta Mazeppa, of Scranton, a very promising young violinist, when he learned that the girl contemplated giving up her musical education because of lack of financial resources. Mr. Comerford's attention was called to the young musician's plight by the Rev. J. Curran of St. Mary's Church, Wilkes-Barre, and immediately arranged a benefit concert in the girl's behalf, held in the Strand theater, Scranton, on February 10. The concert was given by Miss Mazeppa, assisted by the St. Mary's choir of Wilkes-Barre. Subsequently a similar concert was given in the Irving theater, Wilkes-Barre, another Comerford house. Miss Mazeppa had been studying the violin in New York under Aron. There are reports in Hazleton that Claude M. Stauffer, formerly connected with the management of the Grand theater in that city, has taken an option on some property for the erection of a new picture theater. The Manhattan theater, Scranton, is to be transferred to the old Second National Bank building, in the same block, according to plans of the Comerford Amusement Company.

C. Floyd Hopkins, head of the Willer & Vincent theatrical interests in Harrisburg, and president of the Harrisburg Chamber of Commerce, has been appointed to the new Central Pennsylvania Committee of the American Bankers' Association in which he was decided to ask the Chambers of Commerce of Lebanon, Carlisle and Harrisburg each to name a representative to go to Washington and request Congressman Frank C. Sites of Harrisburg to support the Mellon tax plan.

The stork news contains the interesting item that Mr. and Mrs. Harlan Woehrle, of the Third Street theater, Easton, have announced the recent arrival of a daughter.

TOM S. Daley, formerly manager of the Algoma theater, Sault Ste. Marie, Ontario, has been appointed manager of the New Players theater, Toronto, formerly an Allen subsidiary house, by the Famous Players Canadian Corp., which acquired the house last summer, has reorganized it under the name of 'Strand Theater.' Claude Smith continues as manager of the theater. There is no change in policy.

The Capitol theater, a new house, has opened in Calgary.

The Capital theater, 3902 Yonge street, Toronto, was the scene of a threatening fire on February 28 which was apparently of incendiary origin. The flames were discovered at 2:21 A. M. by a police officer, the fire at that time shooting through a fanlight in the roof. The damage was estimated to be $15,000. The authorities found that the rear door of the theater had been forced open, despite a heavy lock and a cross bar. The Capitol was erected several years ago by an independent company and it is not one of the many Capitol theaters in Canada controlled by the Famous Players Canadian Corp.

The addition of a film feature to Joe Frankin's vaudeville program was the wise move made by Joe Franklin, proprietor of the Franklin theater, Ottawa, starting February 25. Shows were run continuously three times daily and the greatest difference in patronage was noted for the afternoon performance. Mr. Franklin having much larger crowds for the matinees.

Several picture men of the Canadian Capital were largely responsible for the tremendous success of the Madi Gras Carnival and Cabaret Floor Show which was held in the ballroom of Low's theater, Ottawa, February 28 and 29, under the auspices of the Ottawa Lodge of the Elks. Those who organized and carried out the bit program included Manager Oriel Cloakey of the Recent, Frank Badlyge of the Famous Players Picture Bureau, Norton Pavne of Low's theater and Capt. F. W. Goodale, Low's manager.

The youngest theater manager in Winnipeg, Manitoba, is S. Swartz, who has been appointed manager of the Rialto theater, following a recent similar appointment to the Starland theater which he relinquished to take over the Rialto. Some time ago, Mr. Swartz was with the Lyric theater in Minneapolis.

Paul Riseman has bought the Arlington theater, a suburban theater of Winnipeg, Man., from M. J. Williams.

Mr. Wicks, formerly an exhibitor of Bredenburg, Sask., has purchased the Bijou theater at Rivers, Manitoba. Mr. Wicks is well-known throughout the Canadian West as he was one who took '20,000 Leagues Under the Sea' as a road show through the western provinces some time ago.

R. H. FAIRCHILD, salesman for F. B. O., out of Des Moines, was suddenly stricken with an attack of appendicitis at Cedar Rapids on Wednesday and was operated on at the hospital at Cedar Rapids.

Davis City, Ia., is again to see the cinema flicker. For over a year the theater there has been closed, but last week Mr. Sutherland, who had previously operated the theater, opened the theater with the showing of a Universal feature.

Mrs. Stegall of Fayette writes that she is planning the building of a theater at this town.

The New Milly theater at Tama has been added to the possessions of Exhibitor Jarnagin, who also bought the Idle Hour theater at Tama.

L. E. Mathews, formerly manager of the Lyric theater at Boone, la., is enjoying a vacation. He sold the Lyric theater to Wigman and now Mathews is looking for a new location.

Everybody at the Educational exchange has been busily engaged in spare moments in moving into new headquarters in the same building, the Des Moines film exchange building, but just across the hall from their former location. An addition to the staff of Educational is Fred Hiersborn, who will go on the road for Educational. He used to be with Select in Omaha. Mr. Kahn in his recent trip to the key cities reports that business is good, but the roads are not.

W. W. Booth of Belle Plain, Otto Panken of the Strand theater at Marenco, and Nate Chapman of Iowa visited the Famous Players office this week.

J. R. Granger, general sales manager for Goldwyn from the New York office, and District Manager Bansford visited the Des Moines exchange last week.

George Stephens, recently made assistant booker at the Famous Players exchange, is making good at his job.

B. B. Reingold, manager of Goldwyn in Des Moines office, made Cedar Rapids in his trip into the territory this week.

GODDESSES OF LOVE!

Venus, Aphrodite

CYtherea
GEORGE REISNER'S new To- kaiy theater at South Bend, Wash., was opened the latter part of February, with great ceremony, and was favored with a delegation of film men from Seattle, including the managers or representatives of the United Artists, Greater Features, Famous Players, Universal, De Luxe, Film Booking Offices, Pathe, Fox, Selznick and Hodkin- son exchanges. "Rolin Hood" was used at the opening attraction, and drew $1.10 as the admission charge. A seven-piece orchestra furnished the music at the house. Mr. Reisner tendered a large banquet to the visiting theater and film men before the opening. The house represents an expenditure of practically $100,000, and is noted because of the fact that it is a 1,000 seat house in a city of less than 4,000 inhabitants, drawing capacity houses at prac- tically every performance. It plays road shows as well as motion pic- ture programs.

Letters received here this week announced that the American theater at Dayton had been purchased by W. Allender, owner of string of houses in the small towns of this territory. A. F. Fleck was the former owner and manager. Mr. Allender was scheduled to take pos- session of the house early in March.

G. G. Swigley, owner and man-ager of the White Center theater, located in a suburb of Seattle, was seriously injured recently when the machine which he was driving skidded and crashed into a tree stump near the outskirts of the city. The accident was caused when Mr. Swigley lost control of the automo- bile on streets made dangerous by falling rain. He was thrown from the car, the latter being en- tirely wrecked.

Ed J. Myrick, formerly assistant general manager of the Jensen-Von Herbery circuit, last week took over the ownership and management of the Strand theater in Billings, Monta- na, which he has reopened under the name of the Myrick theater. The house was formerly under the di- rection of J. L. Byrd. Mr. Myrick has this week announced plans for the construction of a $90,000 suburban house in this city, work on which is expected to begin within a very short time.

Manager Frank Edwards of the Winter Garden theater last week announced that he had secured for DePinto as conductor of the new Winter Garden concert orchestra which has just been engaged to furnish the music at the show. Mr. DePinto has just come to this coast from the East, according to reports, where he was well known as a conductor of a number of large theater orchestras in that ter- ritory.

Theater employs of practically all houses in this city gathered at the Moore hall one night the latter part of February, when they enter- tained their friends at a specially arranged Theater Employees Dance. Special musical and entertainment stunts were included in the program of events, and as eight piece orchestra furnished the music for- dancing.

Miss Agnes Young, head usher at John Hamrick's Blue Mouse theater, has been receiving much publicity and praise recently as a result of the appearance of her first number at the showing of "Scaramouche" at the theater. Miss Young is especially interested in the atmosphere surrounding the presen- tation of any picture, and for "Scaramouche" she designed French costumes for the ushers who were considered as fine as any that have ever been seen by theatergoers in this city.

A spring fashion show, given in conjunction with a well-known Seat- tle costumer, was used to good ad- vantage recently by Robert W. Bender, manager of the Columbia theater. A special electrically lighted runway was built around the orches- tra, and a dozen models displayed to the audiences the latest spring models in volumes of every type.

W. K. Beckwith, salesman for Manager H. A. Black's Vitagraph exchange in the Seattle and western Washington territory, late in Feb- ruary received a check for $250, as first prize in the recent sales contest held in the western division. The contest was conducted by the Vitap- graph organization for all salesmen in exchanges in the western terri- tory, and ran for ten full weeks. Mr. Beckwith's sales during those ten weeks far eclipsed any other salesman in any Pacific Coast ex- change.

Paul C. Mooney, vice-president of the W. W. Hodkinson Corporation, in charge of sales and distribution, was expected to pay a visit to Manager R. C. Hill's local exchange late in February. W. G. Carruthers, salesman, has just joined Mr. Hill's staff, and will work in the Washing- ton territory. He is well known in the Northwest, having been con- nected with the Fox and Universal exchanges during his four or five years on the Pacific Coast.

Mrs. Fred G. Shier, wife of the recently appointed manager of the First National exchange, arrived re- cently from New York and is now estab- lishing her residence here. Mr. Shier's son and daughter are schooled in the East at present, but are expected to come to this coast at the close of their term, early in the summer. Louis Rosenberg, head salesman for Al Rosenberg's De Luxe Fea- ture Film Exchange, left here last week for Portland, after spending a number of days in the local office. Mr. Rosenberg started off on his trip a new Hudson speedster, having traded in his former Essex coach for the former car.

L. K. Brin, president of the Kwalt Feature Exchange, was ex- pected to leave Seattle this week for Los Angeles, where he was to confer with the Warner Brothers, whose product he handles in the Northwest territory. He was driv- ing the entire trip with his father- in-law, who has just come to this city from the Middle West, en route to California. Mr. Brin ex- pected to be gone about two weeks.

Guy F. Navarre, manager of the Fox exchange, was expected back in Seattle soon, after having spent a number of days in Los Angeles and San Francisco, conferring with Fox officials in the former city. During his absence the local office has been under the direction of Jack Cohen, assistant manager and booker.

Edward Armstrong, assistant general manager of Universal, left last week after having spent two or three weeks in the Wash- ington and Oregon territory. L. J. Schlaifer, manager of the local Uni- verseal exchange, has just returned after a road trip this state that took the better part of a week to make, and is again located in his Seattle office.

W. S. Southern, associated with Fred Walton in the American and Grand theaters in Bellingham, paid an infrequent visit to Film Row re- cently, making a absence of a num- ber of months. B. B. Vivien, owner and manager of the Empire theater, Ancortes, was another out- of-town exhibitor, who spent a num- ber of days among the local film magnates.

A. H. Hsu, manager of the Film Booking Office exchange, has recent- ly returned to his office, after comple- ting a short road trip to a number of key cities in this state.

SOUTHWEST

FRED PERSONAL Manager J. P. Ep- person of the Pathe branch at Oklahoma City, made a busi- ness trip to Dallas and other Texas points the first of the week.

Fred H. Wright is remodeling his theater at Maybank, Texas, and is shortly opening the theater under the name Kemp, Texas. Resident Ralph Mor- row of Dallas is visiting a meeting of Hodgkinson managers and de- partment heads at St. Louis.

R. A. Kelly has sold his Yale theater at Cleburne, Texas, to R. L. dress, who has taken charge. H. H. Hoke, director of the M. P. A. of Texas has gone to Battle Creek, Mich., for treatment. He has been ill for the past month.

Incorporations: Little Theater company, Dallas, Texas, capital stock $20,000. Incorporators, Louis Lipstiz, Elmer Scott and R. E. L. Knight, Jr., all of Dallas.


William Oldknow, president of the Southern Theater Equipment company, at Atlanta, Ga., is in Dal- las on official inspection and will visit the Oklahoma City office be- fore returning home.

C. E. Wilkinson has installed a new style photoplayer in his Olym- pic theater at Texarkana, Texas. Other equipment installed in the Olympic theater were a Minuta screen, two new Powers' projectors and a complete Mazda equipment.

Brickney & Garrett & Garbett have been given the contract to build the new Smith's new Orpheum theater at Tulsa, Okla., to cost about $750,000. The theater will be strictly modern and up to date and will seat over 1,500. The thea- ter will be five stories high, built of terra cotta, brick and stone.
SOUTHEAST

C. J. Mercer, resigned his capacity of salesman for the local Goldwyn-Cosmopolitan office, and will go to the Hodkinson exchange as salesman.

Charles Knickerbocker, who assumed managerial duties at the W. W. Hodkinson exchange in this city some months ago, will give up his duties locally, and be advanced to the position of Home Office Representative, going first to Kansas City. Knickerbocker, who is well known part of the country being formerly identified with the local Goldwyn exchange as manager before going East prior to last return here as Hodkinson manager.

W. A. Corby, manager of the F. B. O. exchange for the past six months, severed connections with this organization on the first of March. He goes to the Hodkinson exchange, as manager, succeeding Charles Knickerbocker. Corby will be succeeded by Abel Davis, who comes from Denver where he has been associated with the F. B. O. office.

Saturday March 1st. It was very successful and flattering, many exchanges calling, and the pipers and orchestra and facilities of the theater, for New York. to attend the meeting of district managers called by Harold Franklin.

Mr. and Mrs. C. E. Kessnich have returned from their tour of New Orleans, where Mr. Kessnich underwent an operation for appendicitis.

The Savoy theater, Alabama City, Ala., which suffered a disaster was first last November has been reopened, thoroughly renovated and refurbished. Mr. Woods, the owner, has closed his Lyric theater, Gadsden, Ala., the lease having been taken over for mercantile use.

Mrs. Anna Sessions, New Orleans branch manager of Hodkinson, has returned to her desk after attending the sales conference in St. Louis. The officials of the company presented her with a platinum wrist watch as third highest ranking general efficiency in the United States.

Yeggs cracked the safe of the Yale Cosmopolitan, New Orleans, was week before last, escaping with $2,000 in cash. They are both Saen-ger houses and burglary insurance covered the loss.

Charles W. Picquot opened his new Carolina theater, Southern Pines, N. C., last week.

The new Kettler theater, built by Carl Kettler in West Palm Beach, Florida, had its formal opening.
JAMES W. HOLDEN, the new manager of the Universal exchange in this city, arrived in town during the past week, and lost no time in getting down to business. Mr. Holden has been connected with Universal for the last six or seven years, starting in with the company in New York city as a salesman, and being later on transferred to Cincinnati, where he made an excellent record for himself as a branch manager. Mr. Holden came from Cincinnati here. The local exchange is now being transformed into a bank, and will later on be a buying office, and as such will be one of the largest exchanges in the city, serving about 400 theatres, and with additional salesmen covering the territory.

Alec Weissmann, who left this section two or three weeks ago for Mexico, where he will handle the United Artists’ product in letters to friends here during the past week, writes that he likes the country very much, and moreover that a bull fight beats a baseball game, when it comes to real thrills. According to Mr. Weissmann, a Mexican exhibitor may buy a picture for twenty days, but has the privilege of running it for a few days, and then repeating at some time in the future.

The Leland Music Publishing Company, which was recently formed in Albany, with Jacob Tarber, part owner, of the Leland theatre, as a member of the company, will open a store on Clinton Square in Albany.

Fred W. Mauzert, who has been manager and doing the booking for the Rialto in Glens Falls, for a long time, is no longer with the company. Fred Colburn was last week elected president of the company.

The offices occupied by the Famous-Players exchange in Albany, are now being redecorated throughout, the manager, J. H. MacIntyre, keeping a watchful eye on the work. About twenty are employed in the exchange.

Nathan Deier, manager for New York state, for Warner Brothers, dropped into town last week on his way to Buffalo, where he remained a day or so before returning to New York.

Nate Robbins, of Utica, head of the Robbins chain of houses, took a little vacation last week, and went rabbit hunting with friends.

There is a new manager at the State Theatre, in Utica, a Mr. Babson, hailing from Palmer, Mass. The house is one of the Goldstein circuits.

E. J. Smith, district manager for F. B. O., and former general sales manager for Universal, spent a couple of days here last week.

Jack Perrin, the four year old son of the manager of the Leland and Clinton Square theatres, has a great deal ofatheria. Incidentally, the father has been under quarantine, the nature of the boy’s illness having been discovered while Mr. Perrin was at the theatre.

J. H. MacIntyre, who recently came to Albany, to handle the Famous-Players exchange, is the owner of a decidedly rare watch charm in the shape of a Verdun medal. Mr. MacIntyre went over seas in August, 1917, and participated in the fighting in every sector.

The Grand, at Malone, owned by Bob Landry, who also owns the Strand, in Ogdensburg, and the Clinton, in Plattsburg, will be reopened on April 1, following extensive repairs, during which Mr. Landry has been running his pictures at the Palace.

Film salesmen, who visited northern New York last week, came back to town with some wild tales of the blizzard that raged for two days. In some places the film salesmen were obliged to follow the street car tracks rather than the sidewalks to the theatres visited.

First Graphic will move its exchange on April 1, to the third floor of the building now occupied by the Universal and the Bond Photoplay company.

With Ben Apple as captain, the bowling team from the American theatre in Troy, trimmed the five from the Troy theatre by 151 pins one night last week. But there is an explanation due in that Ben Stern was not rolling with the Troy theatre association.

Fenton Lawlor, salesman for Selznick, has joined up in a similar capacity with the F. B. O., exchange, where Ben Smith has come with Selznick.

Irene O’Brien, relief cashier at the Lincoln in Troy, has gone with the Griswold, in a similar capacity.

Jane Holloran, one of the best known young women along Film Row, and who has been practically in charge of matters at the Selznick offices for the past year, and who was formerly with Grand and Warner, has left for New York, to become secretary to the director of Cosmopolitan Productions. Miss Caroline Goodman, will be promoted to Miss Holloran’s position. Isabel Dwyer, of the local F. B. O. exchange, has also gone to New York.

There has been little improvement in business at the collar factories in Troy, while a layoff at the car shops in Albany is also affecting the theatres.

Carpenters were busy in Troy last week repairing seats at both the Lincoln and the American theatres.

Carelessness on the part of patrons in losing money and articles continues in the Albany and Troy theatres. Mrs. Anna Bender, of Menands, who left a mesh bag in the ladies’ room of the Clinton Square theatre in Albany, and which contained about $2,000 worth of jewelry had the same returned to her by an unknown woman. At the Lincoln in Troy on Saturday, a woman lost $20 in bills, and on the same night at the Troy theatre, a patron lost $25.

In its remodeled form, the Strand, in Troy, will accommodate about 800 person on the first floor. The carpenters have progressed to the extent that the house, damaged by fire, will be in shape to reopen on April 1.

Overhead will be cut during Lent at some of the houses in this territory. No soloists will be engaged at the Troy theater during the Lenten season, while the Lincoln will reduce its orchestra from ten pieces to eight, except on Saturday, Sunday and Wednesday, the same house also cutting down somewhat on its newspaper advertising.

The oldest statewide salesman in the person of N. J. Filkins was in town the past week, representing Advance Pictures, with headquarters in Syracuse.

Having jumped his newspaper advertising no less than ten times since he assumed management of the Griswold, in Troy, and having advanced his admission prices from 15 to 20 cents, without losing patronage, Jacob Golden, former newspaperman, is making a record these days in the local theatrical field. Mr. Golden is constantly springing new ideas to attract business. He now plans to offer $1000 for the best story written with the locale in Troy, the story to be later transferred to the films and shown at the Griswold. Next week Mr. Golden will use Stephen Harrington, a Troy policeman, as his soloist, the cop having attracted much attention at the recent Patrolmen’s minstrel show. By using his brains, Mr. Golden is breaking house records on Sundays. In place of running a show from 6 to 8:30 o’clock on Sunday night, he is finishing his first show at 7:45, and getting the “break,” while at other houses patrons are forced to stand in line until after 8 o’clock.
Chicago

B'LANAB & KATZ'S entire staff, including executives, managers, ushers, musicians and all others connected with their chain of theaters, with their wives, gathered at the Sherman Hotel on March 1 for a big get-together sup-
der and dance. More than eight hundred enjoyed the evening. Singing and dancing numbers were put on by artists of Balaban & Katz's entertainment staff. The party, which had been a success, lasted until a late hour.

The Hoyburn theater has been taken over by the Clyde Elliott, who operates the New Evanston theater and will conduct both houses as high-class feature theaters, booking only first-class pictures and big box office attractions.

O. Lambert has been appointed assistant manager of Goldwyn-Cosmopolitan's exchange to fill the vacancy made by the resignation of Ira Firman.

Fern Andra, star of German movies, who used to live in Hammond, Indiana, is back in the old home town visiting her father and mother. The Woman's Club and the Chamber of Commerce have all given receptions in her honor and many other affairs have been given to make the stay of Miss Andra pleasant.

Albert Dezel, who has been connected with the Selznick Organization for the past six months as general manager of the Chicago Advertising Service, has resigned to take charge of the advertising and publicity for Braden & Chester. His first assignment will be to put over "Powder River," which is shortly to open up for four weeks' showing in a loop theater. This is an official United States war picture which was taken on the battlefields of the world by the United States Signal Corps.

Walter Hill, who recently reigned as Universal's Chicago publicity and exploitation manager, after being connected with that company for several years, is now district agent for the DeVry Corporation, in charge of Indiana territory, and has opened headquarters in the Meyer-Kaiser Bank building, Indianapolis, Indiana.

Jack Cohen, old-time film salesman, is seriously ill at University Hospital, but has been able to see some of the film men who called there. He has been in the industry for a number of years and was connected with Goldwyn and Select.

C. A. Flader, general manager of theaters for Universal, spent last week in Chicago. From there he went to the coast, where he expects to make his headquarters at Universal City for a week or two.

Vice-President and General Sales Manager Grainger, of Goldwyn-Cosmopolitan Distributing Corporation, spent Thursday and Friday at the Chicago offices of his company and then proceeded to the west coast by the way of Seattle.

D. O. Reese has left Warner Brothers to become connected with Universal as a salesman and will cover suburban territory. Harris P. Wolfberg, Divisional Manager of Universal, was in Kansas City this week-end, visiting with his family. He returned to Chicago early in the week.

Roy Alexander, who recently resigned as manager of Universal's Chicago exchange, is visiting the west coast and expects to make his headquarters in Hollywood for a few weeks.

Ira Firman is in New York city, considering an offer for a new connection with a film company. Mr. Firman recently resigned as assistant branch manager of Goldwyn-Cosmolitans Chicago Exchange.

Buffalo

EDIE WEINBERG, former manager of the old Buffalo Mark-Straud, Elmwood and other theaters, who went to London several months ago to manage a Universal house in the British metropolis, is back in this country and posts cards from the Elks club, New York, that he is happy to be back once more in the good old U. S. A. Eddie is looking for a new connection. In the long period of service in the local exhibitorial field, Mr. Weinberg also managed the Syracuse Strand during the illness of Edgar Well, a few season's ago.

The local follies idea is taking hold in western New York. Last week the Strand, Niagara Falls, staged one, and Manager Peckerick put over a local show at the Loew's State and down in Jamestown, Manager Peterson did the same at the Palace theater. More than half a hundred of Chautauqua counties fairest participated in the Jamestown renewal.

Fred M. Zimmerman, manager of the F. B. O. exchange was all smiles the other day. When we asked him what the big idea was he produced a $100 check with 'Graft' telegraphed the office for being the winner, during the week in the Major-Thomson contract expedition. No wonder Fred is buying a new Nash roadster, with balloon tires and all the other toys. Manager Zimmerman announces the resignation of Charlie Goodwin from the F. B. O. sales staff.

Well, well, our old friend E. J. Hayes, formerly manager of the First National exchange, has been engaged as a special representative to represent the Associated Exhibitors' sales staff to handle a special block of sixteen features.

Joseph H. Schuchert posts cards from Havana where he is vacationing that it is easier to see the races run than to run movies. Mr. Schuchert is the owner of the Columbia and Colonial theaters and has the exclusive management of the theater in western New York, being manager of the Old General Film exchange when it opened.

Franz Rath, Jr., formerly associate organist at the Temple in Salt Lake City and feature organist at the Isis, Denver, and other western houses, has been engaged to preside at the organ of the Winfield organ at the Lafayette Square, succeeding Arthur J. Martel.

Charlie Hayman, president of the Cataract Theater Corporation, operating the Strand and Cataract theaters, Niagara Falls, is now in Madrid, Spain. On March 24 Charlie will meet Albert of Belgium.

Gosh, it must be tough to be a musician in a horn theater. You can't smoke back stage in that town, for Chief Platt N. Bond has started a campaign to put an end to such a practice. But the other day Recorder Fay P. Rathbun, in police court, returned a verdict of not guilty in the case of Harold Bradt, one of the melody boys at a hornell theater, who was charged with violating the ordinances by taking a few puffs back stage. Bradt produced a score of witnesses who declared he had not been smoking.

Harold Angers and Martin Thorman have resigned from the advertising department of Paramount Exchange. James Cranton, formerly with F. P. L., for three years has been engaged as postal clerk. Martin Kemper, local manager, is continually on the jump these days. He is determined that some other city is going to get that tombstone next year.

Paul Elliott has been added to the sales staff of the local exchange of the Selznick Distributing company. Mr. Elliott has been in Indianapolis with the same company.

The Stribley-Satterly battle attracted an unusually large gallery of film men. Among those noted at the ringside were Mike Kallett of Rome and Oneida, Mike Bloom of Cortlandt, Al Robbins, J. Meyer Schine, Howard Thurston of Lockport, Syd Samson of Bond Photo, and many other "knights of the leaping pintytes."

Bill Calihan, manager of the Regent theater in Rochester, is now buying the pictures for the Eastman, Regent and Piccadilly theaters in Kodak Town.

Al Becker of the Becker Theater Supply Company of Buffalo is installing much new equipment in western New York motion picture theaters. He has installed two new high intensity Simplex machines at the Strand, Niagara Falls; two high intensity lamps at the Elmwood which Al claims improves the projection 100 per cent.; two machines, 700 chairs, a Raven half-tone screen at the opera house, Mount Morris, which has been changed into a picture theater by Charles Martina; a 700 chairs, a Raven Haftone screen in St. Matthew's church, two new Simplex mazda equipment in the Urrey theater, as well as a Dallas and a Simplex two Superlite lenses and most everything else in this new J. D. Parmalee house.

Charlie Reiner, manager of the Grant theater, has gone to a sani-
tarium in Hornell, N. Y., to recover his health.

G. E. Cordingley, of the Gem, Owego, N. Y., has advised the exchanges in Buffalo that he has been unable to obtain good pictures for his house because they have all been sold to the opposition and that he has leased his house to Associated Theaters, Inc., of East Rochester.

"The Little Brother to the Empire," is the way Harrison and Fitzger announce the opening of the remodeled Savoy theater in Syra-
cuse.

Joe Liberman has been transferred from the Syracuse to the Rochester territory by Manager Sydney Samson of Bond Photo-
plays Corporation, while Jess Kauf-
mann has been transferred from Rochester to Syracuse.

CYTHEREA

starts, where language stops
POWER'S PROJECTORS

EQUIPPED WITH

POWER'S GOVERNOR TYPE SPEED CONTROL

AND

POWER'S SPEED INDICATORS

GIVE THE MANAGER AND PROJECTIONIST

ABSOLUTE CONTROL OF SCREEN PRESENTATIONS

HERETOFORE this department has rather discouraged the use of speed indicators on the ground that they were used to force the projectionist to adhere rigidly to an art-murdering "schedule" and to enable the leader of an orchestra to force the projectionist to synchronize the picture with the music instead of the orchestra leader synchronizing the music with the picture.

The speed indicator is here, however, and as it is used with excellent results in many first-class theatres, there is nothing to be gained by continuing to oppose it. It is an accomplished fact and further opposition would be merely butting one's head against a stone wall, with nothing to be gained but a cracked head, or at least a bad headache. The thing to do now is to fully accept the speed indicator. Occasional abuse is something that we are bound to find in every good thing which has ever been given to this world.

Synchronizing Possibilities

The great value of the speed indicator rests upon the possibilities it presents for synchronizing projection and camera speeds. Used for this purpose with the producer indicating the exact speed at which each scene ought to be projected, the speed indicator would instantly become a tremendously useful and absolutely indispensable part of motion picture equipment. Screen presentation would win the full-recognition as an important factor in good showmanship, and projection would gain some of the attention which is now so generously given to production. The sooner all theatres install speed indicators the sooner will producers awaken to the opportunity lying at their door for correcting one of the worst abuses found today in projection, viz.: overspeeding. As a matter of fact, producers should issue a schedule with each production setting forth the exact speed for each scene. The speed for each scene could be carefully worked out in order to produce the best possible effect upon the screen and this undoubtedly would greatly increase the pleasure of motion picture audiences and receive the warm approval of the public. This has already been done to some extent, but we hope to see a wide acceptance of the idea properly worked out through the use of speed indicators.

Camera Speed Not "Standard"

It is idle to claim that camera speed is "standard." It is not standard, no matter how vociferously cameramen may claim it is, and in all human probability it never will be. This is so for any one of several reasons. As well dispute it as the fact that two plus two make four.

I have for years insisted that the correct presentation of the picture is the highest function of the projectionist, but he has not as a class arisen to the demand. It is true, however, that in most cases he is not permitted to do so, or at least not more than to a limited extent, by reason of schedule limitations. With speed indicators, however, it would not be necessary for any manager who is a real showman to wait for the producer to give a complete schedule of speeds for any given production.

With a speed indicator, however, and the correct speed of projection indicated by the producer himself, there certainly would be greater chance of convincing friend manager that if he wants an iron-bound schedule he must trim his film footage to somewhere nearly fit the time instead of ruining everything by overspeeding projection.

Taking everything into consideration this department strongly advises that speed indicators be included in all future projection installations. It is up-to-date practice, and as matters now stand is to be commended. Nearly all high-class installations are including speed indicators, and high-class installations are pretty good guides for less pretentious ones to pattern after in essential details.

Screen Presentation Is an Important Factor in Good Showmanship
Need of Prologue for Effective Presentation

This Feature of Program Can Result in Enhancement Or Ruin of Picture

By Joseph Plunkett, Managing Director, Mark Strand Theatre, New York City

Whether exhibitors of one of America’s largest industries hold a coenaf and in beneficent moods exchange innermost secrets of program presentation, much wrangling over the subject of prologues is bound to ensue. Certain incontestable traits are inherent in most exhibitors—they love to feel that theirs is the best method of presentation and are not satisfied with being a step or two removed from this enormous ambition. This is a commendable characteristic, indeed, and easily found in any other American field of endeavor. Though I am one of the hoord, I shall attempt to be different this time by being less recalcitrant; I merely shall offer my views in the following which may be regarded in any light but not disputed because they are based on experience alone. But to grant a concession I will say that it is quite possible for experience to differ.

Prologue Has Caused Much Discussion Pro and Con

It is apparent from the foregoing that I am pro-prologue. Whatever has been said derogatorily of the prologue, I have sought to overrule; but reiteration is sometimes necessary. I have read on one or two occasions of several people who have deigned to express themselves rather dubiously on this subject, its intrinsic value as a subsidiary factor to good picture presentation. It seems to me that the reason for this, their doubtful attitude, is attributable to the fact that the true meaning of the word prologue is very often misinterpreted. Once the prologue becomes unequivocal to all, it will serve all as invaluable as it has served the Mark Strand Theatre.

Not Necessary to Depict Certain Scenes of Picture

Evidently, the general impression seems to be that a prologue must of a necessity here a reply of a certain scene or something else, no matter how irrelevant, from the photoplay which it precedes. It must not. A prologue should—and must—to earn the right to be called that and to be of value—he represents a portion of the story or type of photoplay it is to serve as an introduction. It must typify the locale for one, be atmospheric, strike a note of symbolism and suggest the nature of the picture that is to follow. Here it must stop!

But in a desperate effort to create atmosphere some have instead been accustomed to present such material that either bears no resemblance to the theme or which is a direct extract from the picture. The latter of the two mistakes of times reveals enough of the plot to destroy the desired illusion and thus kill the suspense, and is therefore impracticable. Imagine a producer spending hundreds of thousands in the making of a picture, leading up to the grand denouement of his story by many months of toil, only to have the climax shattered by a faulty prologue. An exhibitor may, with the best of intentions, do injury to both producer and audience. Which goes to prove that there are prologues and prologues.

Only Slight Danger of Overworking Prologues

The prologue may be overworked too, but the danger is slight. The only time the prologue idea will jar is when there is a constant repetition of the same scenery, soloists, music or other embellishments. It is even a necessity when the preliminary scene picture is Chinese in character, for instance, and the exhibitor must switch to his feature picture of the Alaskan wilds. The climatic transition is so explosive that the shock which the spectator receives may be compared with that of a speeding car of which the brakes have suddenly been jammed on. It is here as well as in innumerable other instances that the prologue is an excellent medium. And as long as good prologues can be presented intelligently they will be successful and their life interminable.

I am not overlooking the fact that “the picture is the thing,” and if it is in my power to enhance the picture’s value with a prologue that can be perfect in every way, I doubt whether it is my duty NOT to do so since I would be rendering a service to the producer, the theatre and most important of all, the audience, without whom I would not be writing this today.

Contract Involving $500,000 Let for Pensacola House

A contract involving approximately $500,000 went to C. H. Turner company of Pensacola, following opening of bids in New Orleans by the Saenger Amusement Company, which is to build a theatre in Pensacola, Fla. There were twelve bidders. The permit has been issued and the Turner company is ready to start construction. The theatre, seating 2,000 persons, will be built of steel structural frame and combination of concrete, tile and brick. It will have an entrance 25 feet wide on Palafox street and a decorated arcade about 100 feet leading back to the entrance, which will be approximately 100 x 156 feet. The front will be 55 feet high and elaborately designed.

March 15, 1924
Ritz Theatre, Staten Island, is Model Large Suburban House

THE Johnson & Moses Theatrical Company, operators of the biggest and finest theaters in Staten Island, New York City, dedicated their new Ritz theater on the evening of Saturday, March 1.

The new Ritz theater will be one of the largest and best equipped theaters in Staten Island and will accommodate more than 2,000 persons.

The Ritz theater is a new departure in modern theater design, executed in Italian Renaissance. The facades are of glazed terra cotta and imperious pressed brick, enriched with classic pilasters, supporting a well proportioned and attractive terra cotta frieze, the center portion of which is carried up forming a pediment with a classic panel portraying Apollo and the Nine Muses, executed in rich scagliolo.

The interior is of the Adams style of architecture, most attractively rendered with rich paneled side walls with tapestry panels extending to well proportioned cornice. The ceiling, which is beautifully paneled, gracefully slopes to a large dome, 50 feet in diameter, enriched with ornamental and provided at the base with an ornamental cove providing a concealed lighting system in which two thousand electric lights are used.

The proscenium arch, 50 feet in width, is attractively executed in ornamental plaster, enriched in the center with a large and well proportioned cartouche. On each side of the proscenium arch are two tiers of boxes, placed on a rake insuring perfect vision of the stage. Most attractive ornamental arch is extended over the boxes, providing for a large organ chamber on each side of the proscenium.

On the mezzanine floor is a large lounge or reception room, beautifully paneled and provided with a groined ceiling, on one side of which is an attractive fireplace with well designed cast stone mantel piece. Directly in the center of the lounge is a large well hole surrounded with balustrade of classic design. The balcony is entered directly from the mezzanine through invisitories on either side. The first five rows of the balcony are arranged for 'oges, beautifully carpeted and equipped with tapestry upholstered seats. The ladies' parlor and men's smoking room are on the mezzanine floor, each being attractively paneled and decorated.

The lobby, which is of generous dimensions, is provided with Tino's marble wainscoting with light colored Italian marble paneled side walls above extending to the ceiling and enriched with marble pilasters with classic capitals. The ceiling is ornamental plaster with deep panels and coffers enriched with ornamental moldings. On either side of the lobby, also at each end of the mezzanine, large mirror panels are provided set in metal settings, providing most attractive appearance.

The stairs throughout the building, which are exceptionally broad, are of Italian marble with marble and ornamental iron railings.

The lighting fixtures are most attractive in design. The main chandelier is 10 feet in diameter, is of solid crystal. This together with the main dome is lighted in four colors. Each color being controlled with a separate set of dimmers so that the building can be lighted in any color starting with a very dim light and gradually growing into a most brilliant lighting effect, or, if desired a combination of colors can be used in the lighting.

The building is provided with one of the largest and best pipe organs being furnished by the Skinner Organ Company.

Modern attractive marble drinking fountains are provided throughout the building and every convenience essential to the comfort of the patrons has been carefully studied and provided for.

The building is absolutely of fireproof construction throughout and is provided with every modern fire appliance including stand pipes, sprinklers and portable fire equipment.

The stage, which is one of the largest, is equipped for any kind of a production. On the left side of the stage a three-story extension is provided in which there are 20 dressing rooms and large chorus room.

The building is heated with a blower system of steam heat insuring a generous supply of clean warm fresh air and is ventilated with two exhaust fans, eight feet in diameter, placed well above the ceiling line of the auditorium, drawing the air through perforated panels in the ceiling, insuring a constant circulation of fresh air at all times.

**Theatre Building Proposed for Stillwell & Surf**

Coney Island will have a $1,000,000 theater if plans of the Chanin Construction Company are carried out to put up a seven-story building, 104x185, at Surf and Stillwell avenues. The site has been leased for 63 years from Richard Garms at a reported total rental of $2,000,000.

Irwin S. Chanin, head of the company, says the proposed structure will seat 2,600 and the building will have stores, offices and a dance hall, roof garden and restaurant. The theater is to be on the rear of the plot and will have an entrance at the rear. The lessees are represented by Samuel Kramer, attorney, of Manhattan, N.Y.

**Solo Organist Engaged to Write Organ Numbers**

Emil Velazco, solo organist at the Palace theater, Dallas, Texas, and one of the leading men in his profession in this country, has been engaged by one of the largest publishing houses in New York City to write and transcribe a suite of organ numbers especially suitable for motion picture work.
Check Depreciation
In Your Theatre Chairs Before it is too Late

RECEIVING as they do the hardest individual daily use of any one single item of theatre equipment, Theatre Chairs are the most likely to show the marks of wear and depreciation. Next to pictures and program, no feature should be guarded more against failure to please and satisfy your patrons. As every good manager knows, it is the combination of comfortable chairs and pleasing surroundings in your auditorium with good bills on screen and stage that build dependable patronage and sure profits year in and year out.

As specialists in Theatre Seating, with an experience covering many years and thousands of theatre chair installations we know that we can be of assistance to you in appraising fairly and efficiently the exact box office and patron value of your present theatre chair equipment.

If your seating is not clearly up to the standard that you must maintain to safeguard the prestige and patronage you now enjoy, you want to know that more than we. It will cost you nothing to take us into your confidence. Our advice you will find disinterested and honest.

Poor seating is a poor investment in the first place but a still poorer one to hold on to.

Make today "Chair Inspection Day" in your theatre. Come into it as though a total stranger and try out your chairs yourself, by sitting out a show or more. Try them on yourself.

Then if you are in the least doubt of their entire suitability, write us to secure, without obligation, a theatre seating engineer's candid opinion.

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No part of the entire equipment for a motion picture theatre is more important than the electrical equipment for projecting the picture on the screen.

The experience of Westinghouse in designing motor-generator equipment for motion picture projection means much when made use of. This experience has been acquired by actual contact with the various problems of better projection, affording a thorough knowledge of the apparatus necessary to produce the best results.

Westinghouse equipment is sold through distributors who are representative dealers in the entire equipment for a motion picture theatre—they have complete information on Westinghouse Motion Picture Projection Equipment and will be glad to assist you in selecting the proper electrical equipment for your theatre.

Write our nearest distributor.

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Panel

Motor Starter

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Motor Starter

Westinghouse
New Machine Imported by Dura for Cleaning Film

A new machine has been imported from Germany by the Dura Film Protector Company for the purpose of cleaning and renovating film that has been in use for considerable length of time.

A photograph of this machine is shown on this page. The large container in the center is partially filled with a cleansing liquid. When this container is raised in a position to encompass the mechanism directly above it and the film threaded as shown, it is ready for operation. The method of cleaning is, as the film passes down through the tank, the cleansing liquid is circulated and sprayed in such a manner as to remove all foreign matter from the film. It is then exposed to the air and immediately dries, being buffed on the celluloid side as it passes the buffing wheel directly under where the film is finally rewound.

The machine operates with considerable rapidity and film, after passing thru it, appears to have all foreign matter removed, particularly every bit of oil taken from its surface. The machine is now in operation by the Dura Film Protector Company.

Pictures of Heart Beats Made by Scientists

The New York Tribune reports that motion pictures of the heart beats of a turtle and of heart pulsations of other animals have been successfully made by Benton R. MacMillan, chief mechanician of the physiological laboratories of the Cornell Medical College. The camera also shows the effects of drugs on the heart.

Some of the more recent experiments on glands and the reasoning power of animals, the importance of the thyroid gland, the results obtained by injecting iodine into animals from which the thyroid have been removed, also have been graphically portrayed.

He has succeeded in making some extremely difficult pictures depicting the diastole and systole of the heart of a turtle, taken at a five-inch range. He gained his idea for photographic reproduction of vital organs during a visit to Scotland last summer, when he witnessed the showing of pictures of blood circulation in the lower animals. The rhythmical expansion and contraction of the heart muscles is shown exceptionally clearly by the films.

Shoal Effect of Drugs

Another phase of experimentation with heart pulsation has also been pictured by Mr. MacMillan, showing the effect of various drugs on the action of the heart. The organ was taken from a frog and attached to a recording lever which makes a record of pulsation on a smoked drum. The heart is suspended in a liquid of the same composition as blood, into which lead tubes conducting the different drug solution with which the experiment deals. By means of a special perfusion stopcock, the invention of Mr. MacMillan, these drugs are injected one after another, and the resultant reaction recorded by the cinematographs.

Wide use has been made of the machine in the picturing of experiments carried on with sheep and goats by Dr. Sutherland Simpson and Dr. H. S. Liddell. The reasoning powers of the animals are shown. This was accomplished by means of a maze, through which the animals were trained while young to find their way.

E. P. Giacomazzi Rebuilding Old Star Theatre

E. P. Giacomazzi has completed arrangements for the rebuilding of the Star Theater building which was destroyed by fire about four months ago.

The new building as planned will consist of two stories. The lower story will be used for the theater and auditorium, and the upper one will contain office suites. The building, it is estimated, will be erected at a cost of $10,000 and will be modern in construction throughout. Beside filling the need for a theater and auditorium and the constant demand for office rooms, the new building will be an addition to the business section of San Juan. Construction work is under way.

ILLINOIS

Chicago—Architect W. Ahlschlager, 65 E. Huron St., is drawing plans and taking bids for a new three-story and basement, 200 x 240, brick, steel and reinforced concrete theatre costing $1,500,000, on Belmont and Lincoln Aves., for the Lubliner and Trins Corp., 23 E. Jackson Blvd., the theatre to seat 3000.

Chicago—Architect John Hock, 7602 Chapel Ave., is drawing plans for a 750-seat theatre and store building, $30,000, one-story, 50 x 125, of brick, terra cotta and stone. Exact location and owner withheld. Address c/o architect.

Chicago—A syndicate headed by Walter Butz, 3% Montclaire Realty Co., Rm. 127, 122 S. Michigan Ave., is having sketches drawn by Architect Wm. P. Whitney, 122 S. Michigan Ave., for a two-story and basement, 215 x 50 x 125, brick, terra cotta or stone theatre, store and office building on Huron and Dearborn Aves., to cost $150,000.

Park Ridge—Elmer F. Behrens, 400 N. Michigan Ave., Chicago, is drawing plans for the Park Ridge Amusement Co., % architect, for a two-story and basement, 75 x 165, brick, terra cotta trim, theatre, store and office building to cost $125,000.
More Light for Less Money
With the G-E Incandescent Lamp Projector

Pictures equaling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a-c. arc equipment and is the equal of the d-c. arc outfit up to 50 amperes.

The simplicity of the Incandescent Lamp Projector (no adjustments during operation) and its healthfulness (no fumes or dust) recommend it to projectionists everywhere.

Send for literature and price including all necessary fittings for attachment to any American made projection machine.
Explanation of Image Formation by Means of Plane Mirrors

**Lesson II — Part II**

The formation of images by means of mirrored reflectors constitutes an exceedingly interesting study. It is possible, by varying the shape of the mirror, to change the image of any object which is placed in a certain position, or a certain direction, to make the image of any other object when its image in the mirror is viewed. The control exercised by the shape of the mirror naturally gives rise to different forms such as Plane Convex Concave

There are in addition two other forms of reflectors the parabolic and ellipsoid which however are not capable of general image formation. The parabolic reflector, in particular, gives a very poor image and its use is confined principally to searchlighting and other forms of projection work. The ellipsoid form, theoretically, is ideally suited to certain forms of projection and many attempts have been made to apply it but no general success has resulted due mainly to the fact that with the comparatively large light sources today, the distortion of the principal image at the conjugal focal point is too great. With an extremely small light source of very high brilliancy and an accurate mirror, some interesting results could be obtained with this form of mirror.

**Plane Mirrors**

The statement has often been made that we see objects by means of the light which they reflect to the eye. All objects reflect light. Even lamp black, the most perfect absorber known reflects a small percentage of light. However, there are several kinds of reflection and in order for an object to be visible when viewed from any position every pin point on the object must send light rays in every possible direction. In other words the object must diffuse the light. Were it not for dust, scratches, fingerprints, etc., the surface of a mirror would be invisible. Its presence, however, could be detected by the images of other objects formed by it.

Now when such a diffusing object, as for instance, a piece of blotting paper, is placed in front of a plane mirror every point on the blotting paper will send out light in every possible direction and such light rays as strike the mirror will be regularly reflected from its surface. The rays which do not strike the mirror are obviously useless as far as image formation is concerned.

Furthermore, when the eye is located in a certain position, only those rays which come from the object, strike the mirror, and are reflected to the eye are of any account as far as concerns the formation of the object image.

This fact makes it a little difficult to trace the paths of the light rays between object and mirror and mirror and eye. However, the position of the image bears the same relation to one side of the mirror that the object bears to the opposite side. Knowing this fact we can easily locate both the image and the paths of the principal light rays as follows.

Referencing to Fig. 11, A shows the three requisits for image construction; an object, OP; a mirror, KM; and an eye E. In order to locate the image (part B) draw lines B and D from both ends of the object perpendicular to the mirror and continue them on through so that line A, on the opposite side of the mirror, can be made equal to B and line C equal to D. Join the ends of these two lines by the arrow as shown. This represents the image of the object as formed by the mirror.

Now (Part C) from both ends of the image draw straight lines to the eye, E. That portion of the lines between mirror and eye represents the actual paths of light rays coming from the object after reflection from the mirror. The lines between image and mirror represent the imaginary paths of the light rays coming from the image.

From the points where these lines cut the mirror (Part D) draw lines to both ends of the object. The actual paths of the light rays will then be as shown by the heavy solid lines and the object will appear as if it occupied the position of the image behind the mirror.

Furthermore, no matter where the eye was placed, as long as it remained in the field of the mirror, the object would always appear as if it occupied the fixed position of the image. Thus, in Fig. 12, if the eye were located at point H it would see object PE as if it occupied position FG. The heavy solid lines between eye, mirror, and object would be the paths of the light rays.

If the eye were then moved to point J it would again see the object PE as if in position FG.

If the part JM of the mirror were cut off then the light rays from part OE of the object would not strike the mirror and hence would not be reflected to the eye. Only part FN of the image would then be visible. In other words, position J is outside the field of the mirror as regards part OE of the object.

**Reversal of Image**

A great deal of confusion seems to exist in the minds of some people as to whether or not a plane mirror shows a reversed image of an object within its field.

It is a well known fact that when the printed page of a book is held up before a mirror not only are the letters seen reversed but the words also read from right to left instead of, as usual, from left to right. Thus the letters MO HOW if held up before a mirror would be seen as WOH OM. The ar-

![Figure 11](image)

![Figure 12](image)

(Continued on page 1239.)
The opera chair illustrated is a typical example of the fine quality of our modern theatre seating.

Steel Furniture Company opera chairs are carefully designed to embody the utmost in beauty and comfort, and painstakingly built to retain their pleasing appearance through years of exacting service.

Our catalog shows the complete line, from luxurious period models to inexpensive veneer designs for the small theatre. Sent free on request.
Stage of the Grand Theatre, Columbus, Ohio. This theatre previous to its renovation, was anything but an attractive house. The remodeling that recently took place has practically made it a new theatre.

When The Picture Fails To Please—

You've booked a feature—you've drawn a crowd—yet somehow the picture fails to please! Have you helped it across with a pleasing presentation? Major System lighting effects prepare the audience for greater enjoyment of your pictures. The best pictures will pull bigger—even a poor booking can go over with Major lighting control as a regular part of the program.

Modern audiences appreciate rich, colorful lighting. They expect it as they expect good music. Improve your presentation and watch the difference at the Box Office.

Write for the beautiful book, "The Control of Lighting in Theaters," sent free upon request.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Features Embodied In New Simplex Ticket Register

The World Ticket & Supply Co. Inc., briefly outline below features of the latest model Simplex Ticket Register.

The construction of the Simplex Ticket Register is especially proper for drop key models, where the booth counter must be cut through next to the cashier for the operation of the keys. With this design, practically all the weight of the machine is carried by the front wall of the booth on account of the mechanism and motor being all at the back of the machine and next to the front wall of the booth.

Each unit of the Simplex is complete in itself, and has its own operating mechanism. The construction also makes possible an evenly balanced machine when in operation. The construction also permits the operation of all the units at the same time and where a customer wants an adult and child ticket the cashier does not have to wait while one set of tickets issues before pressing the button for the others. Every movement is positive in each unit. The feed wheel of each unit is designed so that no matter what wear takes place in the mechanism the tickets are cut at the proper place.

The magazines are open on one side with a retaining strip to keep the tickets from falling out. This construction leaves the tickets always free to issue without binding. This also leaves an unobstructed view of the tickets in the magazines. One of the chief advantages of the open design is that the magazine does not have to be removed from the machine to rethread, as the movement of a few inches of the magazine will allow the end of the strip to be picked up and the machine rethreaded without even opening the retaining strip.

The top plate of the Simplex machine is so constructed that there are no obstacles to interfere with the sliding of the coins in the making of change.

It is claimed that this register is meeting with material success and is being endorsed by many exhibitors in this country and abroad.

The World Ticket & Supply Co. Inc., report very good business for the past fiscal year.

Malotte Made Sales Manager of Page Organ Co.

Joseph A. Malotte for many years with the Rudolph Wurlitzer Company at Cincinnati, has been made sales manager for The Page Organ Company at Lima, Ohio. Mr. Malotte will devote his attention to the sales promotion of the Page Organ line. Mr. Malotte's many friends in the music trades wish him best of luck in his new undertaking.

Keene, N. Hamp. Witness Opening at "Colonial"

The residents of Keene, New Hampshire, will witness the initial opening of Keene's newest theatre, the "Colonial." The manager, Charles C. Baldwin, wishes to assure the future patrons of the Colonial Theatre that they will now have an amusement place worthy of notice.
Get This Information

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Address your inquiries (use coupon) for this valuable information on the many exceptional features of Feaster machines to

FEASTER MANUFACTURING COMPANY
General Offices 25 West 43rd St. New York City
Blizzard Fails to Make Impression on Simplex Service

To folks who know, the "Ten Commandments," Paramount's superfeature, rings the top note of directorship and photographic harmony. So it naturally follows that the producers of this famous picture should insist upon perfect projection wherever the picture is shown.

Among the numerous theatres selected by Paramount for the "Ten Commandments" showing is the Aldine Theatre, Philadelphia. On Tuesday night last were gathered a distinguished audience of public men, film executives and movie fans, all of them forming a first night gathering to greet the initial Philadelphia showing of the "Ten Commandments" at the Aldine. Present also were certain executives of the Famous Players-Lasky Company, who were extremely gratified at the enthusiastic manner in which the city of brotherly love welcomed their latest offering.

In the Cohin Theatre, where the "Ten Commandment" is now showing in New York City, the Projection has called forth untinted praise and it was natural that in the opinion of the film executives the projection for this picture should receive like praise at the Aldine Theatre.

Therefore, as the story goes, bright and early the following morning, the telephone on E. M. Porter's desk at the Precision plant rang loudly for on the other end of the wire was Harry Rubin. Mr. Rubin is the Chief of Projection at the Rialto, Rivoli, and Criterion Theatres, New York City, and was also delegated with the job of superintending the projection of the road shows that are touring the country with the "Covered Wagon" and the "Ten Commandments."

"How" asked Rubin over the 'phone, "how long would it take you folks to install three new Simplexes and three High Intensity Lamps in the Aldine Theatre in Philadelphia?"

"When do you want 'em" queried Mr. Porter. "Well" said Rubin, "our folks don't want another show to go by without it's run on different machines so it looks as though we'd have to rush them down right away."

So it was left. And things began to move, with the result that at four o'clock that afternoon, with the advance guard of a real old fashioned blizzard beginning to blot out the familiar buildings on 34th Street, the Simplex truck left the factory with its three complete Simplexes that had to be installed in Philadelphia that night. And through the howling blizzard they went, reaching the Aldine Theatre at 11:30 where E. S. Porter, Jim Soons (electrical wizard of Precision), Mark Swaab (the Philadelphia distributor for Simplex) and the Aldine projection crew formed a reception committee when the snow covered truck drew up at the theatre.

Company Makes "Grand" Modern House

And like a well trained unit, they started to work with the result that just as the first streaks of daylight illuminated the bronze features of William Penn atop the City Hall tower, in the Aldine theatre, a tired group were just finishing a screen test of the completely installed trio of Simplexes. A final tune up and then all was in readiness for the matinée which was witnessed by a critical jury composed of Famous Players representatives, Aldine Theatre representatives, distributor representatives and projectionists whose verdict was "perfect" after which verdict E. S. Porter accepted the thanks of all concerned for the almost unprecedented service which Precision had rendered and it was during this time that the thoughts of the "Eleventh Commandment" flashed thru E. S. Porter's mind and softly he murmured to those around him "Thou shalt use none but the best."

Good business in hot weather

It's easy enough to get if you'll just keep in mind that people want to be cool and comfortable in hot weather—

And to give them what they want.

Typhoons have proved in nearly 2,000 theatres that they deliver the right cooling results at the right price—

And that they pay for themselves the first summer.

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pencils of light

THE moving film, master draftsman of the emotions, draws on the screen with pencils of light—projector carbons.

National Projector Carbons are fit tools for the hand of the master. From them flows light, strong as can be, steady as Niagara, bright as the sun, yet beautiful on the screen.

Pictures in light—these are your merchandise. No matter how good the film, it is the light that makes it alive on the screen. To get the best out of every film—

Use National Projector Carbons.

Our Service Engineers are always at your call

National Projector Carbons

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio  San Francisco, Cal.

Canadian National Carbon Co., Limited
Factory and Offices: Toronto, Ontario
C. M. Waterbury has recently taken over the management of the Grand Theatre at Rocky Ford, Colo., and reports that business is very pleasing.

G. T. Littlepage is conducting a picture show at Nash, Okla., just recently installed.

H. Hickerson of Hutchinson, Kan., has purchased the Grand Theatre at Collinsville, Okla.

Taft and Heywood have purchased the Gem Theatre at Crescent, Okla., hereafter to be known as the Liberty theatre. Pictures will be the policy for the present time.

Wesley Trout, Enid, Okla., is now specializing in parts, special printed tickets and condensers and has discontinued handling a general line of theatre equipment.

The Rex Theatre which has long been one of the leading second-run houses of Dallas, Tex., has recently been closed and the building will be remodeled into a store.

A new picture theatre has recently reopened in Holly, Colo., and two Simplex machines and other up-to-date equipment have been installed.

The American Theatre, Enid, Okla., has recently changed its policy from vaudeville and pictures to straight second run pictures. The admission price now will be ten cents. American is under the capable management of James Allier.

CONNECTICUT

New Haven—Architect Joseph Dellavalle, 341 State St, has plans and bids are being taken for the one-story theatre building of tile and wood, on Grand Avenue and Franklin St., for James DeLucia, 153 Franklin St. House will cost $25,000. Lobby—24 x 70, auditorium—75 x 105.

Interesting News Reported
From the Southwest

T. Prouty has purchased the Empress Theatre at Enid, Okla., and will present pictures as the policy.

O. M. White is erecting a picture theatre in Buckhannon, W. Va.

HIGH INTENSITY

The great success of this latest development in projection for large houses has prompted my factory to produce a superior carbon for this work and now your requirements can be supplied.

For quality of light, life, and straightness, it cannot be surpassed.

Try a few sample sets, free of charge. They will be a revelation to you.

HUGO REISINGER
11 BROADWAY
NEW YORK

Sole Importer of "ELECTRA" Carbons
What Makes for Leadership?

The Construction and Equipment Department of the MOTION PICTURE NEWS leads all similar departments in other motion picture trade papers in amount of advertising carried, reader interest and progressiveness.

Because

MOTION PICTURE NEWS subscribers represent over 80 per cent of the buying units in this field.

Consistent editorial policy of greatest value to exhibitors, projectionists and the trade in general.

A determination to aid in the betterment and advancement of the motion picture theatres.

Do Your Box Office Receipts Slump in Summer?

You can prevent a serious drop in attendance during the Summer. One of the best known theatres in Chicago ran to capacity all during the torrid days last Summer. There is only one way under the sun that they could have done this. The answer is — cooler air.

It is not any too early for you to prepare for the coming hot weather. You will not be satisfied with a poorly planned ventilating system so why not let us talk over your proposition now while there is ample time.

Sturtevant sales engineers in your vicinity are able to talk to you on any kind of a system. They will recommend only the one best suited to your needs.

B.F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASS.

Plants located in
Camden, N. J. Sturtevant, Wis.
Farmington, Mass. Galt, Ontario

Sturtevant
PUTS AIR TO WORK

Sales Engineering Offices and direct representatives in every commercial center of the world
Large class second hand in good condition red parade car upholstery. Front of backs entirely covered. Available for delivery after June first. Full particulars upon request. Box 460, Motion Picture News, New York City.

Practical Optics for the Projectionists

(Continued from page 1230)

cases involving the placing of the eye in positions where no image would be visible. The point is: "What do we actually see?"

The last word is "The reversed impression" of the object, in the mirror. And the top and bottom of the object are not reversed for the same reason that type for printing is not placed up-side-down by the typesetter. Furthermore, in photography, when printing a positive from a negative, the positive is not placed up-side-down with respect to the negative, yet the negative prints a reversed picture on the positive and type must be set "backwards" in order to print in the regular manner. Also when threading a Graphoscope Portable projector, the film must be placed with the emulsion side toward the aperture (reversed) in order to compensate for the reversal caused by the right angled prism (mirror action) used in this machine.

So it is with the plane mirror also.

Difference of Opinion

In a recent issue of the News we printed the recommendations of a certain manufacturer for cleaning the "head" of a motion picture projector. The same issue also contained a short talk on the depreciation of screens.

In commenting on the above two points, R. H. Palmer, Jr., Manager and Projectionist of the Dixie Theatre, Dunedin, Fla., has the following to say:

"I have always used gasoline to clean my machine heads. First I use a toothbrush and gasoline, then submerge the machine in gasoline a number of times after which I remove it and turn a strong stream of water on the head. I follow this with an air blower working at a pressure of 80 lbs. per square inch. Have been using this method of cleaning for the past five years and find it about as good as any."

Screen Formula

"The best way to remodel or renovate a screen is to buy a new one. I have made six or seven screens in the past seven years according to the following directions."

"Have a carpenter build a frame four inches from edge of projected image (I presume Friend Palmer means that the frame should extend out four inches beyond the edge of the picture on all sides. Thus, if the picture was 12×16 feet, the frame would be 12 ft. 8 in. by 16 ft. 8 in.)

"Lighting Wire Reels

For Sale by

Howells Cine Equipment Co.

170 7th Ave., New York

STOP—LOOK—LISTEN!! BARGAINS IN THEATRE SUPPLIES!!!

The following is NOT SPECIAL SALE PRICES—THESE ARE OUR REGULAR PRICES AT ALL TIMES. Complete Line of Theatre Supplies kept for instant shipments. Courtey-Service-Prompt Shipments. Quick Service. We carry the most complete stock of theatre supplies of any house in the United States, and make shipments anywhere in the United States or Canada. Write us your wants and we will have it in stock we will get it on your order. We guarantee to make you a special discount on everything you purchase from us. Don't pay HIGH PRICES FOR SUPPLIES WHEN WE SELL for less. CASH WITH ORDER or we will be pleased to send C. O. D.

WESLEY TROUT

"Theatre Equipment Complete from the Street to the Street"

"Largest Mail Order Theatre Supply in the Middlewest"

Economical and Efficient Equipment for Theatre COOLING and VENTILATING

Write for Particulars

James M. Seymour

Lawrence St.

Newark, N. J. Est. 1896

END, OKLAHOMA.

Motion Picture News

"Cover this frame with fibre or beaver board and paste a good quality of heavy paper on top of this. Apply two or three coats of painter's glue, or size, to the paper covering and after this dries give it two coats of aluminium to supply another coat of clear glue and before it dries sprinkle or dust on some aluminium powder. This leaves the screen surface like sand paper. It is not glossy and gives a good picture. The cost is around $2.00 per foot the short way (referring evidently, to the height. A 12×16 ft. screen would then cost 12×2 or $24.00.)""As to the lasting quality, I know one that was used three years and was still in fair condition at the time it was destroyed by fire."

AMatter of Opinion

Gasoline, it must be admitted, is a good cleansing agent but the chief criticism we have to offer is that it evaporates so fast as to have a tendency to leave the dust and grit on the bearings instead of removing it. A light oil would undoubtedly be better.

However, the experiences of the individual projectionist should influence their choice.

Depreciation of Screens

We do not exactly agree with Friend Palmer's statement that the best way to renovate a screen is to buy a new one. In many cases this would be the better course to follow, however, one of the arguments for using a high quality screen is the ease with which its surface can be brought back to nearly its original condition by means of cleaning. The crystal beaded type of screen particularly is good in this regard.

The screen formula seems to be all right but it is our opinion that it would not retain its initial high reflecting power much over a year. If this were true, it would, no doubt, be quite as economical in the long run to purchase a high grade screen in the first place since such a screen should easily give five years service.

We recognize the fact however, that economy, economics may dictate making your own screen and on this score alone it is justified IF proper care is used to get a good finish since a poor screen, or one having reflecting characteristics unsuited to the particular theatre in mind, would more than offset the benefit of cheaper than the comparatively slight saving resulting from "making your own."

A good screen is the best kind of an investment.

Egyptian Theatre to Be Built in Alhambra

W. G. Kellow and Theodore Nagel have purchased frontage at Valley Boulevard and Garfield road, Alhambra, Calif., and have commissioned Architect John W. Smart to prepare plans for a two-story structure that will contain an Egyptian theatre and will cost about $150,000.

Marcus Loew Adds Another to New York String

Marcus Loew has added a theatre in White Plains to his Greater New York string. The playhouse will be given a gala opening about two weeks from now, attended by stage and screen stars in person.
EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
MAY

**Comedy Releases**

**JUNE**

**Comedy Releases**

**JULY**

**Comedy Releases**

**APRIL**

**Comedy Releases**

**MAR**

**Comedy Releases**

**FEBRUARY**

**Comedy Releases**

**JANUARY**

**Comedy Releases**
Short Subjects

Coming Attractions
Motion Picture News
Booking Guide

October to March will be published April 3rd.
THE ELEVENTH COMMANDMENT
"Thou Shalt Use None
But Simplex"

The Paramount Super Feature
"THE TEN COMMANDMENTS"
opened at the
ALDINE THEATRE
PHILADELPHIA

Present at the opening were various officials of the Famous Players-Lasky Company, who were NOT entirely pleased with the projection, for the Aldine was NOT using Simplex projectors.

And here's what happened the next day—

Mr. Harry Rubin, who has charge of projection at the Criterion, and the Rivoli and Rialto Theatres in New York City, and who has charge of "THE COVERED WAGON" and "THE TEN COMMANDMENTS" projection, got in touch with us and here's what happened.

10:00 A.M.—Phone Call—"Can You Install Three Simplexes with Simplex High Intensity Lamps at the Aldine Theatre, Philadelphia, by tomorrow morning?"

10:01 A.M.—Answer—"Sure" ! !

4:00 P.M.—Machines loaded on Simplex truck.

11:30 P.M.—Arrive at Aldine Theatre during howling blizzard.

6:00 A.M.—Installation complete. Machines tested.

2:30 P.M.—Matinee started.

Later—Famous Players officials, Aldine management and picture men present congratulate Simplex representative on projection and service.

Unanimously agree that projection now is the finest ever witnessed at the Aldine

A First National Picture

Rothacker Prints and Service.
We Announce With Pride

three guaranteed audience attractions

The Great White Way
Cosmopolitan's Surprise Picture

Nellie, the Beautiful Cloak Model
The Melodrama of 1000 Thrills

Three Weeks
Elinor Glyn's Renowned Romance

Goldwyn - Cosmopolitan
You Know that
Meat, Clothes and Automobiles
Vary in their Quality

Do You realize that
Negatives, Positives and Prints
Vary as much in Quality?

The Standard Way
in Hollywood

Standard Film Laboratories
John M. Nickolaus S. M. Tompkins
Seward and Romaine Streets
Holly 4366
Hollywood, California
ACES-ALL ACES!

Play the Paramount game. (The deuces are wild.) Here's what you get in the deal:

GLORIA SWANSON in an Allan Dwan Production "A Society Scandal"

James Cruze's "THE FIGHTING COWARD"

THOMAS MEIGHAN in "The Confidence Man"

CECIL B. DE MILLE'S "Triumph"

And here's what you draw:

Herbert Brenon's "The Breaking Point"

George Melford's "Dawn of a Tomorrow"

Pola Negri in "Men"

William de Mille's "The Inside Story"

and 10 others

18 Paramount Pictures for March-June
Gloria Swanson has made another "Humming Bird"!

You know what "The Humming Bird" is doing! Breaking records from coast to coast. Copping a barrel of coin. Absolutely the box-office sensation of the past six months!

Here's a promise and a prophecy: "A Society Scandal" will be even more of a sensation! Bigger crowds. Bigger money. The greatest Swanson of them all!

Drop around to the Rivoli, New York, and watch the crowds. And read these reviews:

"Fits Miss Swanson even better than did 'Zaza' and 'The Humming Bird.'"
—Brooklyn Eagle.

"The very best thing Allan Dwan has ever directed. Everybody is at their very best."
—Tribune.

"Unusually large crowd lured to the Rivoli by the star's name and the title. None of them disappointed."
—Herald.

"I should like to have the revenue it will bring. Gloria's fans are going to eat it up."
—American.

"A vehicle upon which any exhibitor can ride with profit."
—Telegraph.

"Designed to tickle the ladies. Swanson fans will draw long breaths."
—Daily News.

"Gloria never so glorious. Better than 'The Humming Bird.'"
—Evening World.

One of the 18 great March
—June
Paramount Pictures

GLORIA SWANSON
in
"A Society Scandal"
An ALLAN DWAN Production


A Paramount Picture
(Produced by Famous Players-Lasky Corp.)
The Fighting Coward
(Paramount—Seven Reels)
(Reviewed by Frank Elliott)

CHALK up another hit for James Cruze. Here's a picture that answers the continual demand for "something different." Taking his company right down into the heart of Dixie, Natchez, Mississippi, to be specific, Mr. Cruze has taken Booth Tarkington's story of ante-bellum days along the famous waterway and developed it into one of the most delightful pictures we've seen in several months—a picture which is at once a drama, a comedy, a satire and a romance.

-Wheel-

THE STRANGER is one of the best pictures I have ever seen. Very well done, cast and direction couldn't be better. A picture that everyone will enjoy.

-Variety

PHILADELPHIA

Cahoon—The Humming Bird
(Paramount, third week). Better weather kept this one's gross well up and it was held one week longer than expected. Gross reported at $18,000; 10-11.

-Command

NEW YORK

Cahoon—The Ten Commandments
(Paramount). Grosses $16,353 last week. Many who believed pictures would burn out its patronage after about two months, but from advance sale indications look like it is going to duplicate to great extent run of "Covered Wagon".

-Variety

LOUIS ANGELES

"THE HUMMING BIRD" at the Million Dollar Theatre, Los Angeles, took in $20,024 the first week and has been held over indefinitely.

-Times-Star

Theo. Roberts Sitting Up
Pittsburgh, March 5.
The improvement by Theodore Roberts has been rapid since his critical illness. Mr. Roberts was able to briefly sit up in his room yesterday.

-Moving Picture World

DETROIT

We can't resist calling again to your attention that picture at the Capitol—"Icebound." If you want to see some real directorial work; some very fine acting and a fine example of story-telling through study in characters, you don't want to miss "Icebound." It's the screen version of the play that was awarded the Pulitzer prize for the best American drama. —J. K.

-Wheel-

Theatres "in Pied Piper Malone"

-Boston-Tribune

WASHINGTON

Wlio to Direct "Peter Pan?"
Still another director is being dismissed to wield the directoral megaphone for "Peter Pan." Yesterday a search was current on Broadway to the effect that Fred Niblo had been signed up by Famous Players for the film version of J. M. Barrie's famous play.

-Globe Back at Work

Washington is back at work at the Famous Players Eastern plant, work having already been started on "Mas-" handled. Allen Dunn has the picture in charge, which is a development of a story suggested by Elbert Hubbard.

-Evening-Times

Paramount Pictures
Produced by
Famous Players-Lasky Corporation

New York City
FOR that necessity of successful programs, snap, try Universal Short Subjects! You will find every conceivable kind of material in the big array of stars and subjects Universal offers, all of which has proved itself the best box-office ammunition. Comedies, westerns, news reels, all are the best the market affords—and have stood the acid test of audience appeal! Try them!

New Two-Reel Westerns Are Real Treats

The new two-reel westerns will be made with all the care devoted to full-length pictures. They will be feature pictures in short lengths! The plans for these new two-reel westerns are the most ambitious ever undertaken for any short subjects. Stories from well-known authors are being purchased and all the stars have been picked with care—Pete Morrison, Bob Reeves, Harry Carey, Jack Mower and many others, all stars. The direction will be the best! They are just the kind of westerns that you have always wanted.

International News Reel No. 22 the Best Ever

For the first time in history, Umberto Romagnoli, International News cameraman, and Captain Coppola, crack pilot of the Italian Air Service, hovered over the mouth of Mount Vesuvius in an airplane, shooting "close-ups" of the seething volcano amid swirling smoke and deadly gases. A big new thrill your fans will never forget—and which you get in International News No. 22 at no extra cost. The Prince of Wales makes his first public appearance since his last riding spell—and another big spell takes place in Elgin, Ill., where four thousand barrels of beer are poured into the streets by prohibition officers. These and other big news events in International News No. 22 are indicative of what International News gives you—always without extra cost!

You Can't Go Wrong with The Leather Pushers

"It's the finest short feature on the market today. Sullivan is a whirlwind. They're certainly a money-getter. Book them and boost them big!"—Manager Peck's Theatre, La Salle, Ills. The fourth series is the best of them all and Billy Sullivan is better than ever. They are made from the inimitable Collier's Weekly stories by H. C. Witwer.

Pete Morrison a Great Favorite in "Ghost City"

Manager O. L. Meister of the Whitehouse Theatre, Milwaukee, Wis., says: "Any exhibitor who doubts what a serial can do should have attended our opening today. Ghost City and Pete Morrison are becoming great favorites. We did better than expected. It offers great exploitation possibilities." If your audience wants action they will get it in this serial.

Get Ready for "The Fast Steppers"

The new racing series is going to be fastest two-reel series ever made! Billy Sullivan and Shannon Day have just finished the second chapter under direction of Edward Laemmle. They are based on "The Information Kid" stories by Gerald Beaumont, read by thousands in the Red Book Magazine. Book this series now! Be ready to show them as soon as they are ready!

Erle C. Kenton to Direct New "Gump" Series

The Gumps are back in a new series with Erle C. Kenton directing. Mr. Kenton has directed some of Mack Sennett's best comedies in the past and it is dead certain that he will make the new Gump series more famous than ever. Melville Brown and Phil Dunham will assist Mr. Kenton and arrange the stories for Andy, Min and little Chester. Samuel Van Ronkel is now busy with the new production plans and Joe Murphy, Fay Tincher and Jackie Morgan will be featured.

Rudolph Valentino A Real Sensation With Women Patrons

The screen's greatest lover is back with Carmel Myers in a two-reel re-issue that is a knockout. The Valentino name will jam them in! Read what St. Paul did with "A Society Sensation": "Society Sensation with Valentino a real sensation, packed our Tower theater all week; played to more women than we generally play to on entire week."—Signed, Joseph Friedman, Tower Theater, St. Paul, Minn.
Double-barreled because—FIRST, the thrills are built right into the story, written by the famous and popular Saturday Evening Post author, Courtney Ryley Cooper, who is a real genius when it comes to planning hair-raising, breath-taking situations. SECOND, because these stupendous thrills are enacted by William Duncan, himself, king of dare-devils and the greatest chapter play star in pictures today. That's why "The Fast Express" will make any other chapter play look like a pink tea. It is in every sense of the word a super-serial.

Directed by WILLIAM DUNCAN himself

"Thrill overlapping thrill. A winner for the exhibitor!"
—Exhibitors Trade Review.

"Starts off with a bang. You will make no mistake in booking this one!"
—Moving Picture World.

"Thrilling stunts!"
—New York Morning Telegraph.
The Tiger Lady

Comes to Life—

The queenly beauty of Elinor Glyn's stately heroine — half-woman, half-tiger — will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!

Elinor Glyn's

THREE WEEKS

Goldwyn-Cosmopolitan

The Cast

AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN, Continuity by
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture

Produced by the Demand of the Great American Public!

The Cast

AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN, Continuity by
CAREY WILSON

Editorial Director
JUNE MATHIS

A Goldwyn Picture

Produced by the Demand of the Great American Public!
Mopping up everywhere!!!

EMORY JOHNSON'S
GIANT EPIC OF THE SCREEN

"THE MAILMAN"

Not one picture in 1000 gets boosts like these

Another Emory Johnson knockout—packed them in for three days, H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

Went over big! Paul Glace, Arcadia Theatre, Reading, Pa.

Get this picture and go after it. Hess & Rau, Lyric Theatre, Watertown, S. D.

A wonderful production—get it and boost it, J. J. Crowell, Star Theatre, Middleport, N. Y.

Registered one hundred percent—big business. Mr. Frank L. Brown, Cabrillo Theatre, San Pedro, Calif.

No one should miss this real picture. Marshall & Halvorson, Strand Theatre, Bridgewater, S. D.

One of the best Pictures we ever had — step on it heavy. A. W. Parker, Princess Theatre, Sanborn, Iowa.
A Screen Show-Down

Ready
For
Immediate
Release

B. F. Zeidman presents
"DARING YOUTH"
The Story of an Untamed Wife
and A Knowing Husband
with
Bebe Daniels
Supported by
Norman Kerry Lee Moran
Lillian Langdon and Arthur Hoyt
Directed by William Beaudine

Sacramento Pictures Corporation
presents
John Curt's Famous Stage Success
"LISTEN LESTER"
with
Louise Fazenda Eva Novak
Harry Myers George O'Hara
Alec Francis Lee Moran
and Dot Farley
Directed by Wm. A. Seiter

5
Big Ones- they

Distributed through —
Principal Pictures
With a "Pat" Hand.

Book Them
Now
Through the
Leading
Exchange in
Your Territory

EASTERN PRODUCTIONS, INC.
present
"THE MASKED DANCER"
with
HELENE CHADWICK
and
LOWELL SHERMAN
adapted from
"The Woman With the Mask" by Rodolph Lothar
Directed by BURTON KING

B. F. ZEIDMAN presents
"THE GOOD BAD BOY"
with
JOE BUTTERWORTH, MARY JANE IRVING
and
BROWNIE, The Great Dog
Directed by EDDIE CLINE
Director of "Circus Days"

B. F. ZEIDMAN presents
"DAUGHTERS OF PLEASURE"
Starring
MARIE PREVOST and MONTE BLUE
Directed by WILLIAM BEAUDINE

can't be beaten!

PRINCIPAL'S second series of 5
T. N. T.
IT'S A PARTY
Can You Beat It?

For the money—you cannot!
On the word of an honest press agent

Soup Chorus at 7
That starts the eating — Don't be late
Because when we say Seven we mean S-E-V-E-N

Bed Time Stories at 8
A great government celebrity
A great banker
A great actor
A great director
A great Author-Director
A great press agent
Will tell the hitherto hidden secret romances of the Motion Picture Industry

Cover the Field Show at 9
That winner of the prize competition for the best original skit on the industry
acted by leading professional actors — (They've got to come across because we've
got the oil on them.)

Sensational Movie at 10
The greatest production of all time produced especially for the occasion — All the
resources, capital, talent, of all the great producers have been drawn upon for
the making of this super-super-super picture of the Motion Picture Business.

Sprite Dancing at 11 Until —
Paul Whiteman’s Jazziest Orchestra —
Oh, Ladies — This is your treat ’cause the P.A.’s are as light on their feet as the
swan’s down of truth that they tell.

Grand Popularity Contest at 12

The Associated Motion Picture Advertisers, Inc.
Present Their Fourth Annual

THE NAKED TRUTH
PRESS AGENTS’ REVEL
AND
DINNER DANCE
Hotel Astor, Saturday Evening, March 29

TICKETS— Couples, $15. Individual, $10.
Ask any Motion Picture Publicity Man or apply to
S. CHAS. EINFELD, General Ticket Agent
First National, 383 Madison Avenue Telephone Vanderbilt 6600
Announcing

HERE are all the elements of a sensational box-office success—a great star— a great author—a great story—a great director—and a great cast, including Holmes Herbert, Flora LaBreton, Hedda Hopper, Alan Simpson.

Lois Wilson in "ANOTHER SCANDAL"
Cosmo Hamilton's latest and greatest novel

Produced by Tilford Cinema Corp

Distributed by HODKINSON
Season 1924-1925—Thirty First-Run Pictures
"Harry Carey in his new series for Hodkinson easily takes his place as one of the two great exponents of the universally liked Western film dramas."

"If 'The Night Hawk' is an example of what the exhibitor may expect in the new Harry Carey series, we see this star at last among the half dozen great box-office personalities."
Entertainment!

that's what you're selling and here it is~~~100% 

It is seldom that you find a picture that will please everybody. Here is one that will do exactly that. It is 100% entertainment — a brilliant, sparkling comedy drama, packed with laughs from start to finish. The fact that it is based on Eugene P. Lyle, Jr's great Saturday Evening Post story, "The Ringtailed Galliwampus," means that it has real story value — plus a ready made audience.

BOOK IT NOW AT YOUR NEAREST HODKINSON EXCHANGE
Hodkinson Has a Sure Bet
In Five-reel Comedy-melodrama


THIS comedy-melodrama, made in the D. W. Griffith studios, is a subject that has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture.

The production, we have heard, was originally laid out as a starring vehicle for Al Jolson, to be directed by D. W. Griffith and we have no doubt that Mr. Griffith more or less watched the picture going through his studio. If he did not he certainly missed a number of good sound laughs.

Lloyd Hamilton is as funny as Al Jolson probably thought he would be in the part. Hamilton is a diverting comic, well-schooled in all the tricks of getting his full share of laughs out of every situation and piece of business.

The comedy vein of the production is frequently broken into with decided flourishies in the realm of thrilling melodrama. Near the end of the picture there is an action-full chase participated in by a number of speed boats that constitutes an excellent thrill punch.

The story is light enough not to interfere with the gags and the thrills. Hamilton impersonates a colored man about town and seeks to track down a bootleg chieftain of darktown. He encounters a series of adventures that carries the interest safely through.

The sub-titles of the production, done by the talented Ralph Spence are a particular feature of the show.

We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. It ranks with the very best feature length comedies we have seen and we expect it to be responsible for a gale of laughter in the motion picture houses of the country.

The Cast: Lloyd Hamilton, Tom Wilson, Tem O'Malley, Lucille LaVerne, Irma Harrison, Edna May Sperl, Sally Long, Kate Bruce.

Distributed by HODKINSON
Season 1924-1925
Thirty First Run Pictures
This is the second Palmer Photoplay—
The First Was “Judgment of the Storm”
Now Playing Leading Theatres Everywhere

Palmer Photoplay Corp.

Presents

Madge Bellamy in

"THE WHITE SIN"

With John Bowers—Francellia Billington
and Distinguished Cast

"THE WHITE SIN" starring beautiful Madge Bellamy is the Second PALMER PHOTO PLAY, and we say to you as we said on “JUDGMENT OF THE STORM”—go see this picture with your own eyes, then judge.

We told you that “JUDGMENT OF THE STORM” would make big profits for you. IT IS DOING SO as evidenced by the flood of congratulatory telegrams being received daily at F. B. O. “THE WHITE SIN” with its bigger title and great story and cast offers as big if not even bigger crowd getting money making opportunity. Arrange your play dates now and WATCH FOR OUR NEXT ANNOUNCEMENT.

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723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE
Sales Office United Kingdom, R-C Pictures Corp., 26-27 D’Arblay St., Wardour St., London, W.1, England
A swirling storm of mighty melodrama

THREE MILES OUT

Madge Kennedy

in a thrilling, death-defying role that challenges the greatest heroism of the screen's most daring actors

Physical Distributors
Pathé Exchange, Inc.

Encore Pictures

Associated Exhibitors
Arthur S. Kane, President.
Madge Kennedy

Supported by a cast of actors whose names are a guarantee of picture quality and box-office returns:

HARRISON FORD
as the fighting, death-defying hero

MARC MacDERMOTT
as the master mind of the bootleggers

IVAN LINOW
brutal chief of crew of rum-runners

"We can get married at the first port."

Heart-Throbbing Romance

It's the romantic story of a society butterfly who defies her parents, refusing to wed the man they selected for her—deserting him at the altar.

She rushes to the vessel of which her real sweetheart is captain, prepared to elope and marry him at a South American port. That is the beginning of

"Three Miles Out"

The girl scorns the advances of her fiancé's rival, flies to the aid of her lover when paid tools threaten his life and exposes their frame-up of him.

An Irvin Willat Production

Finally, out of sheer devotion, this hot-house butterfly turns into a dare-devil and tries to tear to pieces the big bullies who would kill both him and her.

Presented by KENMA CORPORATION

An Irvin Willat Production

Associated Exhibitors

Arthur S. Kane, President

Physical Distributor: Pathe Exchange, Inc
Action! Action! Action!

Thrills—action—romance! But these alone do not make a great picture. Story—ideas—continuity—are equally essential. And that’s why the producer employed the screen’s foremost story writers—

John Emerson and Anita Loos

Result: A typical Emerson-Loos story, with many comedy climaxes to relieve the tension of the melodrama—When not shivering with suspense you’re convulsed with chuckles.

When, for instance, the supposed bride lifts her veil and reveals the features of—another—your sides fairly shake. Mirthful recreation without slapstick. Fun without roughness.

"I've got as much right to the gal as you have!"
Meets Biggest Competition

The picture has played Broadway and justified itself—with “Ten Commandments”, “Covered Wagon”, “The White Sister”, “Hunchback” and “Great White Way” as opposition.

“Three Miles Out”

Did The Critics Like It? Oh Boy! Listen:

Herald: “Fast and furious and sweeps the spectator with it.”
Morning Telegraph: “Amazing, thrilling entertainment.”
Daily News: “Thrilling and full of suspense.”
Sun: “Full of thrills; very much more than palatable.”

And it didn’t play in an opera house, or a shooting-gallery, but at the Rialto, the home of screendom’s classics.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, President
Physical Distributor: Pathe Exchange, Inc

They bound the captain, then tossed him overboard.
A Yankee Doodle Laughburst from Coast to Coast!

DOUGLAS MAC LEAN

in his Dashing-Screaming Comedy Hit

THE YANKEE CONSUL

"Whale of a laugh producer." — Variety.
"MacLean's new comedy is a whizz." — Los Angeles Times.
"Crowds stormed doors at Central." — Eve. Telegram-Mail.
"Will be remembered as one of the fastest and best farces of year." — Los Angeles Record.
"MacLean is of the Fairbanks school and at times outdoes the master." — Boston American

N.Y. Fire department stopped ticket sale five times in a day as crowds stormed Central Theatre box-office.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President — PATHE, Physical Distributors
It Bubbles Money

JACK HOLT

The Lone

By Louis Joseph

An S.E.V. Tay

Wilton Lackaye
Tyrone Power

Everybody knows
The Lone Wolf

ASSOCIATED

ARThUR S. KAY

Physical Distributors
Pathe Exchange, Inc.
And This Is Why!

DOROTHY DALTON

WOLF

Vance
production

Charlotte Walker
Lucy Fox

Everybody likes this big cast

EXHIBITORS

Encore Pictures
Entirely in

Technicolor

Famous Players-Lasky's
Forthcoming Zane Grey Picture

THE photographing of Famous Players-Lasky's next Zane Grey Picture—"The Wanderer of the Wasteland," an Irvin Willat Production—has been completed. Technicolor cameras were used exclusively. Watch for the release date!

For weeks everybody has been talking about the wonderful Technicolor sequence in Cecil B. DeMille's "The Ten Commandments." And they're already talking about the Technicolor underwater scenes in "The Uninvited Guest"—a Williamson Production released through Metro—which opened in Loew's State Theatre, Boston, on March 3rd.

At Hollywood, work is progressing rapidly on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.

Progressive Producers
do it in

Technicolor

Technicolor Motion Picture Corporation
Boston New York Hollywood
7228 Exhibitors (unheard of in all the history of continued pictures) have applauded F. B. O. for the famous “FIGHTING BLOOD” series.

THINK OF IT. Practically more than half of ALL the motion picture theatres in the entire United States have thrilled and delighted their audiences with that remarkable series.

And NOW comes the simply marvelous H. C. WITWER - COSMOPOLITAN MAGAZINE series — “THE TELEPHONE GIRL” following up “FIGHTING BLOOD.”

Written by the same author H. S. WITWER with millions of followers,—published in COSMOPOLITAN, with millions of readers and by the same director (Mal St. Clair), who made the “Fighting Blood” series that smashed all records for money making for exhibitors.

WHAT A BREAK FOR THEATRES WHO PLAY THE WINNERS.

Trying to describe this new “TELEPHONE GIRL” series is like trying to gild the lily.

Nothing on the market,—yes, and that includes super specials and huge pictures, that begins to compare with this new series for money making, continuous crowd getting ability.

Never in all the history of the industry, has any Company brought out such a series as F. B. O.’s “Fighting Blood” and then followed it up with another smashing winner such as this new “TELEPHONE GIRL” series.

The first chapters are absolute riots. Genuine knockouts.
Your audiences will just “eat em alive”. And there are 12 of them, guaranteeing 12 solid weeks of smashing business.

Millions of fans who saw F. B. O.’s “Fighting Blood” series can’t hardly wait for this new “TELEPHONE GIRL” series.

Gorgeously dressed,—smartly produced, they’ll make the whole Nation roar with laughter.
That means 12 weeks of big money for every theatre that plays them. HAVE YOU SECURED YOUR BOOKING AS YET?
If not, take a straight tip and WASTE NO TIME.

If there ever was a clean-up—“THE TELEPHONE GIRL” series is IT. Wire, write, phone or call immediately for—

The simply marvelous H.C. Witwer - Cosmopolitan Magazine Stories

The TELEPHONE GIRL series

Produced and Distributed Throughout the World by

FILM BOOKING OFFICES of America, Inc.
723 Seventh Avenue, New York, N. Y.

Sales Office, United Kingdoms R-C Pictures Corporation, 16-27 D’Arblay Street, Wardour St., London, W. 1, England
"Another Winner on Educational's List"

and a comedy that will bring an uproar of laughter from any audience when the henpecked husband jumps from the frying pan into the fire by joining the Marines.

CLYDE COOK

IN

"THE MISFIT"

"Clyde Cook is coming into his own. *** this picture *** certainly gives Cook an opportunity to do some good stunts. Cook has that pathetic quality which is one of Chaplin's chief assets, and he has a droll fashion of miming. In addition to that he has some good gags in his new picture, and a session with the marines which gives him an opportunity to do some trick drilling. This is another winner on Educational's list.—"

N. Y. Morning Telegraph

Funnier than

"THE BRONCHO EXPRESS"

EDUCATIONAL
FILM EXCHANGES, Inc.

For foreign rights address
FAR EAST FILM CORP.
729 Seventh Avenue
New York City
"What a Relief!"

No matter how excellent the dramatic feature, it needs the "relief" of a good comedy to make a thoroughly pleasing program.

Grace Kingsley, reviewing the program at Clune’s Broadway in the Los Angeles Times, says:

"Neal Burns disports himself in a thoroughly delightful Christie Comedy called ‘Fool Proof’. ***

"What a relief these bits of nonsense are after the heavy emotion of the ‘features’! Why don’t the larger houses follow the common sense plan of putting in a snappy two-reel joy-pager, instead of their everlasting grand opera?

"It is always a joy to go to Clune’s. You don’t have to watch any second-rate steppers prance, any third-rate singers warble, nor get a crick in the neck looking up at the high-brow grand opera tabloids."

No better relief from the "heavy features" than

Christie Comedies

E. W. Hammond
PRESENTS
NEAL BURNS
IN
"BUSY BUDDIES"
AND
JIMMIE ADAMS
IN
"AGGRAVATING PAPA"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
FIGURES TALK

According to Variety issued March 12th the grosses of three Broadway, New York, theatres for preceding week (first week of Lent) were as follows:

<table>
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<th>Theatre</th>
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<tr>
<td>Strand</td>
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<tr>
<td>Rivoli</td>
<td>$16,880</td>
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<tr>
<td>Rialto</td>
<td>$18,855</td>
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</table>

Of course, the picture at the Strand was that phenomenal box office attraction

Daughters of Today

The above comparative figures again prove the drawing power of this remarkable picture.

SELZNICK DISTRIBUTING CORPORATION
'SCARAMOUCHE' SMASHES RECORD Topping All Previous Receipts By Drawing $67,960 At Capitol

Washington's Birthday Pulled $14,520—"Robin Hood" Formerly Held It for Fortnight's Run—Look for Better Than $50,000 on Second Week—Business Good at Other Houses

'AMERICA' SMASH HIT

"Scaramouche," the Metro special, smashed all existing box-office records at the Capitol last week by running up gross receipts of $67,960. The picture on Washington's Birthday alone drew $14,520. That is now the record for one day's taking at the big picture house.

As against "Scaramouche," the Strand held "The Hunchback Notre Dame," the Universal picture, but it did not have the draw that the presentation at the bigger house held. "The Hunchback," however, is also held over for the current week. The Capitol yesterday got another smashing day for the second Sunday, $12,290 gross, with the outlook being that business will be in the neighborhood of $50,000 on the second week.

The record for one week at the house was formerly held by "Robin Hood," while the two weeks' record was recently captured by "Little Old New York."

The most severe snow-storm of the year—the strongest opposition Broadway has ever known—couldn't stop SCARAMOUCHE from setting a world's record at the CAPITOL New York

Pete Harrison Tells About

The most severe snow-storm of the year—the strongest opposition Broadway has ever known—couldn't stop SCARAMOUCHE from setting a world's record at the CAPITOL New York

Jury Imperial Pictures Ltd. Exclusive Distributors through Great Britain. Sir William Jury, Managing Director.
For love of a Woman—and to Avenge a Friend!

Flashing maid and clashing blade—an audience love it!

The madness of a mountebank, the lust of a lord, and the love of a maid are woven into this fiery romance of swords and sedition, royalty and revenge, and terror and tyranny.

Passions clash and lives smash in “SCARAMOUCHE”—so do box office records!
INGRAM'S
MOUCHE

From the famous novel of the French Revolution
by RAFAEL SABATINI

featuring
Ramon Novarro
Alice Terry
Lewis Stone

Ingram’s Great Masterpiece

“The Four Horsemen” set record grosses—but ‘SCARAMOUCHE’ has beaten them!

It is REX INGRAM'S supreme achievement.
Crowds! Crowds!

In New York—
Broke the house record of the 44th Street Theatre, broke its own record three times, and achieved the largest gross for a single performance of any motion picture now or ever shown on Broadway at advanced prices.

In London—
Seen by 123,000 people in three weeks at the Tivoli Theatre, engagement extended eight more weeks, and still going strong!
Jack Pickford's
"THE HILL BILLY"
"Real Entertainment"

"Another good picture is 'The Hill Billy' in which Jack Pickford is starred," declares the New York Herald's film reviewer.

"Well directed, cleverly acted, intelligently cast and brilliantly photographed, it stands up with the very best offerings of the season.

"This is a picture well worth seeing and there is no hesitation in recommending it as genuine photoplay entertainment."

Now Booking

JACK PICKFORD

"THE HILL BILLY"

Suggested by a John Fox Jr. Story ~ Adaptation by Marion Jackson
Direction by George Hill

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange
Meet
Fred Thomson
The latest and greatest
Western Star now flashing
across the horizon stars
F.B.O.’s
SIX BIG WESTERNS

Produced by Harry J. Brown

No Western Star in the history of Western pictures looms up as big as FRED THOMSON does in F. B. O.’s BIG SIX SERIES of Western specials directed by Albert Rogell.

No. 1—“The Mask of Lopez”
No. 2—“North of Nevada”
No. 3—“Galloping Gallagher”

No Western pictures now on the market surpass these new offerings from F. B. O. Grab 'em while they’re hot. See them at your nearest F. B. O. Exchange.

FILM BOOKING OFFICES
of America, Inc. 723 Seventh Avenue, New York City
David Belasco's
"DADDIES"
by John L. Hobble
A Delightful Comedy of Bachelor Life with
Mae Marsh
Harry Myers, Claire Adams,
Claude Gillingwater,
Willard Louis,
Craufurd Kent

Directed by
William Seiter

20th Century
Comedy Reminiscent of the days of '76

WESLEY BARRY

"George Washington Jr."

From the famous Play by
GEO. M. COHAN

A 100% Audience Picture in which Freckles emerges from knickers into the long-trousered role of a dashing young hero.

Directed by
MAL ST. CLAIR
THANKS—

Theatre Owners From Coast to Coast Have Booked

"AFTER THE BALL"

(THEIR FIRST PICTURE)

With such enthusiasm and dispatch that the big idea of exhibitor co-operation has proven a success beyond the shadow of a doubt

We Thank—


1000 Other Theatre Owners Who Arranged

Bookings and FIXED DATES for their First Great Picture so soon after its release

We Also Thank—

Renco Film Company—Director Dallas Fitzgerald—James Colwell—Gaston Glass—Miriam Cooper—Edna Murphy—Robert Frazer and all who were responsible for this splendid production

ANDERSON PICTURES CORPORATION

723 Seventh Ave.
NEW YORK
You've made the best comedy catch you've had for your box office since Hector was a pup. It's a whirlwind—a perfect gale of fun— a real laugh buster. Jump for it! Bag it now!
"The most appealingly human story I have ever directed."

Richard Barthelmess
The Enchanted Cottage
with May McAvoy
A John S. Robertson Production
A First National Attraction
Photographed by George Folsey

Inspiration Pictures, Inc.
Produced by Samuel Goldwyn
First National Pictures

First National Attraction
February to June
1924
“Again-Prints”

B. JONES, who while a prominent executive of the Eastman Company, is also an advertising man, makes this salient contribution to the important subject of prints:

"Whatever tends to give the greatest satisfaction to the ultimate consumer, even if it costs more money at the start, works for the general progress and prosperity of the business."

A true statement! Elementally true, of course. But there's many a business today — and especially the motion picture business — that demands some fundamental business axiom.

* * * *

Prints are the goods we sell to the public. It is by prints alone that we are known to the public; prints make our sole contact with the public. Prints are the entertainment we sell; and the motion picture business will rise or fall by virtue of the quality of entertainment it purveys.

It matters not whether Mary Pickford is in the picture; nor whether it is a picturization of a great drama; nor the best work of the best director; nor whether money has been lavished upon sets — if the print shown is too distressingly bad to be enjoyed by the public.

And yet — How much thinking and talking do we do about the condition of prints? How much as compared with the production of the negative? Is it not a fact that all production energy, initiative, finance and hope to the point of hysteria — are centered upon the making of the picture?

And then — How much money, time and consideration are devoted to the picture the public sees — the print — in the several thousand theatres where the public will see it, and judge it by the quality of the print?

* * * *

Prints, we repeat, are the goods we sell to the public. And yet, in all the advertising pages of the trade papers, there is not a word said, nor has there been in our recollection, about the quality of the prints.

That, certainly, is a singular fact.

The advertisements discuss negative value only. Apparently it is assumed that the prints furnish the negative value; that they are alright.

And yet we know that they are not.

That often they are wretched.

Some companies, judging from the questionnaires coming back from exhibitors, pay attention to their prints; others plainly enough, do not. While the advertisements are silent as to print quality, the salesmen in the field are not. They are selling pictures to many theatres by emphasizing print quality above the negative value.

* * * *

We are wondering a good deal these days about the effect of the radio upon picture theatre attendance. When exhibitors like Fred Desberg, Frank Newman, A. H. Blank and others tell us that radio is encroaching, we realize the situation is serious. But, for all that, the question simply simmers down to a matter of competitive entertainment.

If the picture holds its own, if it maintains its appeal, radio won't bother it to any extent. But it must keep up its quality of entertainment, and that means, beyond any argument, that in those several thousand small towns where radio gives that much-desired contact with the outside world, the motion picture must — somehow — be a great deal better than it is — if we regard as essential the general progress and prosperity of the business."

And it's a matter, apparently, that is equally up to the prosperity of the and concern of exhibitors and producer alike.
WHAT numberless letters and telegrams describe as an interesting address was broadcasted from WOR radio station at Newark, N. J., Monday night by William A. Johnston, president and editor of the News.

Mr. Johnston's talk, as he prefers to term it, summed up the idea that salaries paid to stars are simply a result of supply and demand.

"There is one Norma Talmadge and one Mary Pickford. People all over the world want to see them in pictures, hence their services are in demand and the supply being so exceedingly limited, their services are worth a lot of money."

Mr. Johnston explained the case of Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Harold Lloyd, Norma Talmadge, Charles Ray, Jackie Coogan and a number of the other greater stars who are producers.

We furnish a few vital points in Mr. Johnston's address: "The movie salary is not large in the theatrical world. The Stone family, Fred Stone, Mrs. Stone and their daughter, Dorothy Stone, draw a combined weekly salary of $8,000—paid out of the earnings of a single theatre, whereas in the case of a Chaplin, or Fairbanks, or Lloyd film, it is being played simultaneously, day and night, in several hundred theatres all over the world. By all business logic the film star ought to receive a great deal more than $10,000 a week.

"Stars and their salaries are economically like diamonds—the price is high, keeps going higher, and always will be high because few are to be had and everybody who can afford them wants them."

"It is exactly the same with the lesser stars and feature players. There are some seventy well known actors and actresses whose services are greatly in demand—so much so that they work some seventy odd weeks a year. They work in several pictures at once, and their salaries range from $500 to $2,500 a week."

"The producers are willing to pay, because you, yourself, want to see these favorites at your theatre, and because you want to see them, your exhibitor wants to get pictures that feature them. He makes known his wants to the distributor and the distributor, in turn, demands the pictures from the producer. So there you have your plain case of supply and demand which raises the price of these stars' services.

"It is exactly the same economic law that determines the price of a pair of shoes or a suit of clothes or the food that you eat.

"Most people don't understand the movie and all that goes with it because they still think of the picture as they do of other forms of entertainment. There is a vast difference. The stage is a business, but the motion picture is an industry."

AFTEr viewing the latest James Cruze picture, "The Fighting Coward" and being minded to enthuse ad lib over this most delightful production, we began to write: "Add another triumph to James Cruze" when we found that our own reviewer and still another had opened their appraisals with exactly the same words. So we will begin all over and take a new tack.

"The Fighting Coward" is a thorough-going delight. Who couldn't be charmed with it? To take a straight dramatic, keep it popping every moment with action and interest and then deftly satirize it all so that laughter is apt to jump out of any nook and cranny of the play is accomplishment indeed.

James Cruze is a director par excellence, but—and this is the moral we point—James Cruze is making one hit after another today and winning plaudits from every side because James Cruze is an organization director. He can, without losing a bit of his own virile originality, take advantage of all-the-resources, facilities and brains about him. He is amenable. He is not a one-track mind. He feeds others and lets others feed him back: His eyes and ears—with all his training and experience—remain open and his lamp of egoism keeps low.

And that, gentlemen, is our idea of a director of today, because today the public wants organization made pictures. The public demands, say the genius of one man's inspiration, but assuredly finish that comes from many contributing sources.

May M'Afoy has left New York for Los Angeles and Ernest Torrence has left Los Angeles for New York.

When so conservative and able a showman as Frank Newman comes out for the two-a-day policy with big pictures, it means something. The public wants them, says Mr. Newman; that's enough. The obvious thing to do is to give them to the public in the right way.

Referring to the picture situation in general Mr. Newman isn't worried about radio nearly so much as the renting policy of some distributors. First runs are being placed with vaudeville houses at very much less than the rentals asked from a picture theatre for the same pictures. The vaudeville house gives the picture to the public along with six acts of vaudeville for a less admission price than the prevailing picture theatre admission. "How," asks Mr. Newman "is the picture theatre to maintain prices—and rental prices—against such tactics?" We don't know.

The third annual ball of the Paramount Pep Club—which is now in the fifth year of its prosperous existence—was held in the Grand Ballroom of the Hotel Astor last Friday evening. Each succeeding year since the Paramounters started their terpsichorean function, has found it (like the circus) bigger and better than ever—with everything new but the name. The various committees in charge of the hall co-operated with business-like efficiency. The general dancing began at nine-thirty and continued until twelve o'clock—at which hour a special vaudeville show was presented.

Among the performers were Ann Pennington and Brooks Johns from the Folies, Grace LaRue, Rue Samuels, Van & Schenck, three celebrated pianists of syncopation, Zez Confrey, Victor Arden and Max Kortlander, Vincent Lopez and his orchestra—and other big-time acts from the Keith circuit.

After the entertainment dancing was resumed and continued 'til the wee sma' hours. Among the guests were Adolph Zukor and party, Jesse L. Lasky and party, Robert T. Kane, E. J. Lubin, S. R. Kent, Sidney Olcott, John Finn, Dagmar Gedowsky, Bebe Daniels, Richard Dix, Thomas Meighan, Irving Lesser, Fred Warren, Allan Dwan, Hugo Riesenfeld, William Brandt, Louella Parsons, Mel Shauer, H. H. Buxbaum, Charles McCarthy, A. M. Botsford, Claude Saunders, Harold B. Franklin, Victor Shapiro—and hundreds of others associated with the industry and other fields of commerce and art.

Independent producers will appreciate a story told by Ex-Governor Carl Milhken of Maine at the last luncheon of the Independent Producers and Distributors Association; he seemed to hold the opinion that a new crop of produ-
ers was needed each year if independent production were to continue.

"Years ago," said the Governor "an old woman travelled New England with an act the leading feature of which showed a lion and a lamb reclining at ease and in amity. An inquisitive New Englisher asked the old woman if she did not have considerable trouble with the two animals; "Oh yes," said the latter, "of course we have to renew the lamb occasionally."

* * *

A DD another theatre to the growing coterie of "two-a-day" show houses. This time a big new one—the Forum, of Hollywood, California. The Forum cost a round million dollars, seats 1,887 people, all in one floor, and has parking space for five hundred autos. The lobby has ten magnificent paintings, size 16 by 21 feet each. It is a splendid addition to the country's finest theatres.

"Of course," says Julian K. Johnson, the Forum's managing director, "we will run two shows a day, reserved seats and all that goes with the big picture presentation. That is what the big picture demands; and the big pictures are with us."

Mr. Johnson, formerly with Finkelstein and Rubin and A. H. Blank, and one of the most prominent theatre directors, was in New York last week. He wired us from Los Angeles that he has secured Griffith's "America" for the opening—and for an indeterminate run.

* * *

W HEN William Murphy, of St. Louis, was tried for robbing a shoe store recently, his defense was an alibi. He couldn't possibly have committed the crime for he was attending a movie that night with another young man and two girls, according to his attorney.

The other young man and the girls confirmed his story. But on cross-examination the prosecutor asked one of the girls what picture she saw at the theatre.

"Charlie Chaplin in 'Safety Last,'" she responded. "Guilty!" the jury decided.

The alibi failed because the jurors knew Harold Lloyd was the star of the film. The moral of this tale is if one wants to establish an alibi concerning attendance at a theatre—one should keep up to date on the pictures and their stars.

* * *

TOM MEIGHAN is a stickler for correct detail. He believes in covering his tracks so that no gaps are discernible. While making scenes for "The Confidence Man" he invited Warden Lewis E. Laves of Sing Sing the other day to give him several pointers. The warden probably knows more confidence men than any other person in the United States.

* * *

J. STUART BLACKTON has invented a new technical arrangement of lights by which he has procured effects in photography which never before have been shown on the screen. The experiments were conducted upon his arrival in Los Angeles and used for the first time in the studio set of "Between Friends."

Mr. Blackton will acquaint us with the technicalities of his invention just as soon as they are perfected.

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If the Japanese system of transporting film was adopted in America the frenzies would be riding the rattlers as government employees. It's a strikingly original system—to say the least—and the Japs apparently have no knowledge that celluloid is highly inflammable. The film is shipped in a large canvas bag wrapped with straw. Tin containers are unknown. The Imperial Railways will not accept a shipment of film unless it is wrapped in straw.

This system if instituted here would certainly increase heart palpitation among producers, distributors and exhibitors alike.

The ever-present theatre broadcaster—Program Subject to Change without Notice—would come into its own.

Imagine an exhibitor announcing to his audience—"We regret to inform you that we are unable to show "The Great Train Robbery" tonight as the film was destroyed by fire during transportation."

* * *

R. G. Liggett, president of the M. P. T. O. of Kansas, tells this one:

"When I owned the old Seventeenth Street theatre in years past, I had an opportunity to sell it one day. I didn't care to sell at that time, but I asked the man who wanted it what he intended to use it for. He confided that he desired to establish an undertaking parlor there. The only thing left for me to do was to tell him that he had picked an ideal location as the theatre had been 'dead' for several years."

* * *

THE National Board of Review in its weekly photoplay guide honors four features with its precious asterisk for the week ending March 8th. For the general audience composed principally of adults the Board selects Warner Brothers' "Beau Brummel," Fox's "A Man's Mate," and Universal's "The Signal Tower." For the general audience and special "family" audience including boys and girls of high school age the Board selects First National's "The Enchanted Cottage."

* * *

D. ROWLAND Rogers' class in Motion Picture Production at Columbia University was addressed last Tuesday evening by Mrs. Lotta Wood, scenario writer for Douglas Fairbanks.

* * *

SIR PHILIP GIBBS, the British war correspondent and author, once wrote a book which he called "Now It Can Be Told." Under the same head, and with an eye on the German film invasion that followed the war, let us tell you something interesting about C. L. ("Bill") Yearsley.

On another page of this issue you will find an article by Mr. Yearsley on that same German invasion. He does not tell you, however, because he is too modest, that it was he who insisted upon the featuring of Pola Negri's name in connection with the first German pictures of hers that came over. In our opinion, Miss Negri in great part owes her present position as a star in American pictures to Bill's foresight and judgment. It might have come anyway but that is the way it did come. And we think it is due Mr. Yearsley, even at this late date, that the fact should be recorded.
Chicago Exhibitors Aid Music Fight
Join Broadcasters' National Association
In New War on American Society

THERE is a chance of saving the
New York State many thousands of
dollars through the passage of two
bills already introduced in the legis-
lature and which have for their purpose
the exemption from the cities of the pro-
xemptions of the proposed state building
codes, where cities themselves have their
own bureau of buildings. In the Senate,
the bill has been introduced by Senator
John Knight, while Assemblyman C. P.
Miller is fathering the bill in the lower
house. This is the first time both bills and
each has been referred to the committee on
labor and industries.

The bills, as introduced, provide as
follows: "This article (meaning the stand-
card building code) shall not apply to
the city of New York or to other cities
having a bureau of buildings, which is
charged with the duty of enforcing a
building code enacted by the legislative
body of such city.

In all probability, there will be a pub-
lie hearing later on in the month on the
bills. If the bills are passed and
approved, it is generally conceded that
they will thwart the drastic demands
embodied in the proposed building code as
first submitted.

Film Censorship Debate
at Rochester

BEFORE a large attendance of the
City Club and a gathering of N. Y.,
March 8, the question debated was
whether the motion picture censorship
law should be repealed or not.

Courtland Smith, secretary to William
Hays, advanced arguments, supported by
a mass of evidence, that the law should
be retained, while John H. Dobie,
chairman of the New York State Motion
Picture Commission, emphatically de-
clared that the present censorship law
should not be repealed.

The local newspapers gave columns to
the affair.

Stench Bombs in Campaign
to Unionize Chicago

The stench bomb campaign alleged to
be carried on by organizers attempting to
form the Theatre Ushers, Cashiers and
Doormen's Union of Chicago, has caused
considerable trouble to Chicago theatre men,
even theatre managers having suffered from
the malodorous bombs, following which police
details were placed at these theatres to prevent
 repetition of the outrages.

The new union claims to be affiliated with
the American Federation of Labor but theatre
men have been unable to verify this. The
stench bomb attacks followed efforts of the
union organizers to compel theatre managers
to force their employees to join the union,
which in every case, met with a refusal from
the theatre managers. Investigation of members,
cashiers and doormen develops the fact that
most of them know nothing of the new union
and are not interested in joining it.

Cosmopolitan Appointment
Surprises Canada

Moving picture men of Canada have been
sirred by the announcement at Toronto, On-
tario, of the appointment of Jack Arthur,
director of music and productions of the Fam-
ous Players Canadian Corp., Toronto, to the
general-managership of the Cosmopolitan
Theatre, New York, owned by William Ran-
dolph Hearst. Mr. Arthur is to assume the
new position May 1st, it is said.

As general director of music for Famous
Players in Canada, Mr. Arthur had sup-
ervision of music and specialty presentations
in all of the 60 theatres of the corporation
in the Dominion and he has had outstanding
success in the producing of novelties, dances,
prologues and other features of moving pic-
ture performances at the large theatres on
the circuit.

December Film Exports
Total $778,638

December exports of films totaled $778,
638, according to figures made public by the
Department of Commerce. The different di-
visions were:

Sensitized, but not exported, 4,459,999 ft.
valued at $109,761; negatives, 352,540 ft.
valued at $121,079; positives, 10,590,922 ft.
valued at $547,798. The total monthly total
is $778,638.

The month's largest shipments included
1,904,291 ft. unexposed film, valued at $51,
125, to Japan; 183,404 ft. of negatives, valued
at $73,722, to England, and 1,654,566 ft.
of positives, valued at $70,218, to Canada.
Looking Back on the German Invasion

The metropolitan success of the earlier German pictures raised American production workers to the perils of the invasion and national opposition began to crystallize. John Emerson, President of the Equity Association, sounded the actors' alarm. American Legion members among Hollywood studio workers created a street demonstration that forced the management of a Los Angeles theatre to withdraw "The Cabinet of Doctor Caligari," which had just opened to big business. The same picture had to be withdrawn in Dallas. American picture folk had determined not to submit tamely to the loss of their industry to the Teutons.

Exhibitors' experience the country over was beginning to demonstrate that while the public would accept art and entertainment from anywhere our people did not really want German pictures, most of which were beginning to fail at the box office.

The public's curiosity had been satisfied, they were quick to learn by some heavy historical, spectacular subjects no matter how well done. Modern stories of German life and atmosphere would not go at all.

So the German invasion fell of its own weight because the American product, even at higher cost, proved much more acceptable and therefore more profitable.

The influences and circumstances responsible for what success German pictures had in America may be summed up as follows. First, there was the really artistic and entertainment value of the better subjects. Second, the public, already sold on the idea that the Germans do many things exceedingly well, were curious to see how they could make motion pictures.

Naturally importers brought in the best subjects first. The impetus gained by the few really fine German pictures secured distribution and first runs for the less desirable ones that followed.

Another contributing factor to the brief success of the invasion lay in the exhibitors' resentment at high film rentals caused by what was then considered excessive production costs. Many exhibitors, faced with ever increasing rentals and seriously alarmed by the decreasing attendance due to post war industrial depression, felt themselves forced to welcome anything which promised a reduction in operating expenses.

Having won the war, theatre men saw no reason why they should continue it industrially, especially as the public did not at first show any resentment to German pictures. Exhibitors hoped foreign competition that would lower production costs was at last at hand—and what exhibitor or merchant does not want more profitable merchandise if he can get it?

It was the box office that invited the German invasion and the box office that defeated it. As we look back upon the hysteria that attended Pola's seduction of our industry we may take comfort in the thought that we need not the enemy and that they are ours. The effectives of the German invasion were Pola Negri and Ernst Lubitsch and they are now of us. It is also gratifying that art and genius again proved themselves international, for therein lies the security of our own markets. American motion picture supremacy seems secure so long as we can capture the talent of the world.
**Smith Again Heads Ohio M. P. T. O.**

**Attack by Pettijohn on Bank Publicity Features Annual Banquet of Organization**

**M**ARTIN G. Smith, of the East Side Amusement Company, Toledo, was elected for the third time as President of the Motion Picture Owners of Ohio, at the third annual convention of the organization held at the Hotel Chittenden, Columbus, March 6-7.

Other officers are: J. J. Harwood, Cleveland, vice-president-at-large; J. A. Akerman, Cincinnati, first vice-president; William M. James, Columbus, second vice-president; James P. Dunley, Akron, third vice-president; George M. Fenberg, Newark, secretary, and J. A. Schwall, treasurer.

Members of the executive committee are: Fred Tyner, Portsmouth, J. N. Trunk, Youngstown; Henry Biebner, Jr., Delaware; Isaac Friedman, Akron and George Moore, Baycure.

The banquet was featured by the outspoken address of Charles C. Pettijohn, general counsel for the Huys organization, who assailed publicity put out by both exhibitors and producers.

He declared that publicity has been responsible for the producers' and exhibitors'ills. "The publicity bank being handed out is doing more to hurt your business than anything else," he said. "They have called every piece of cheese a super-special until you must convince the public you have something very much out of the ordinary or they'll stay at home to watch the radio."

A strong declaration in favor of Sunday opening in Ohio was made by Charles L. Thurber, secretary to Mayor James of Columbus, who made the address of welcome to the convention in the Mayor's absence.

"There is no reason why the exhibition of film productions in Ohio State Pan-Palace, Inc., should not be legal," said Mr. Thurber. "The motion picture is America's greatest entertainment and there is no valid reason why it should be considered illegal to exhibit them on Sunday. They are a great deal cleaner than most entertainments of the theatrical world." At the banquet, R. F. Woodhall, of Dover, N. J., President of the Motion Picture Theatre Owners of New Jersey and a director of the national organization, acted as toastmaster. Mrs. Elmer G. Derr, President of the Cleveland Cinema Club, delivered a short address. Robert E. Welsh, editor of *Moving Picture World*, made an interesting talk.

**Fred Meyer Complimented For Truth In Advertising**

**THE PALACE THEATER, Hamilton, Ohio, of which Fred S. Meyer is managing director, has been complimented by the Advertising Club of Hamilton for truth in advertising.

The club awards a trophy annually, and this year honorable mention was given to the Palace. The Hamilton newspapers devoted considerable space to the story. The Hamilton Advertising Club is affiliated with the Associated Advertising Clubs of the World.**

**“Siegfried” Given Unique Showing in Berlin**

**THE first screening of the Decla super show "Siegfried," the first of the two pictures in the Nibelungen production by Fritz Lang, was attended by representatives of the trade press not only of Germany but of Great Britain, France, Italy, Holland, Austria, Czecho Slovakia and Roumania as well. The opening performance took place at the Ufa Palast, Berlin, the largest kino in the German capital, last week.

The British representatives, who had come to Berlin especially for the occasion, were Mr. Norman-Wright, president of the Film Federation, Ernest Fredman, the editor of that paper, Mr. Raymond of the Kinematograph Weekly, Mr. Caborn of the Bioscope, Mr. Barrow of the Tatler, Sir Sidney Low, representing various publications, and Alfred Rose of the London Central News.

The French were represented by Raoul de la Bourie, while George Gabrielli attended the performance for the Italian trade papers.

The show, a banquet took place at the Hotel Adlon, where Dr. Stresmann, formerly the Chancellor of Germany and now German Minister of Foreign Affairs, delivered a speech in which he hailed the film as a medium of peace and better understanding between the nations of the globe.**

**Delaware Grants Charters For Amusements**

Recent charters granted to film and amusement concerns, and related enterprises by the corporation bureau at Dover include, Universal Pictures Corporation of Delaware, Incorporated, motion picture films, etc., capital $10,000. The C. P. Lens Sales Company, Inc., to deal in motion picture films, raw stock, chemicals, photo and camera goods, lenses and apparatus, was capitalized as $10,000 concern. The Potomac Photo Supply Company incorporated under similar terms as a $50,000 interest. A capital increase was granted to the "International Theatres" of the Amusements Corporation, which is now capitalized at $100,000 to a new base of $1,000,000.

**Lefcourt Plans New House For Broadway**

Broadway is to have a new picture theatre. It is to be built by A. Lefcourt, former president of the now defunct Pioneer Film Corp., on the property immediately adjoining the Strand on the north, at Broadway and Forty-Eighth Street.

It has a frontage of 52 feet on Broadway and a depth of 140 feet in Forty-eighth street.

The approximate cost of the land and the proposed building will be in the neighborhood of $5,000,000, it is said.

**T. O. C. C. Clubhouse Plans Are Progressing**

Plans are progressing with the T.O.C.C. for a clubhouse in the New York film district to take in various classes of membership which will include all phases of the industry. It is said there will be different memberships for exhibitors, etc., stage men, theatre architects and trade paper men, to all of whom the clubhouse would be accessible.
Public is Entitled to Good Prints

By E.R. Rogers, F.P. Theatre Dept.

New Guardianship Bill in N.Y. Legislature

WITHOUT any mention of matron or proposed license fee, a bill, much changed from the original pertaining to the admission of unaccompanied minors to theaters in New York state, has been introduced in the Legislature during the past week, and will no doubt be passed without opposition. The bill was introduced by Senator Reburn, and embodies many ideas on the part of Samuel I. Berman, of the New York State M.P. T.O., and others interested in the best methods to be employed in handling the unaccompanied children situation.

The bill as introduced by Senator Reburn provides that the governing body of a city, town or village, may adopt an ordinance allowing children between 8 and 16 years to be admitted to a picture theatre at such hours as will not conflict with school duties, but in no event later than 6 o’clock in the evening.

Such an ordinance must carry a provision, however, that no unaccompanied children are to be admitted to a theatre unless provided with a pass which shows their segregation on the street level of the house.

Reaction on Theatre

But if adequate prints are supplied—and they are in many cases—and these prints are seriously injured or destroyed by poor mechanism, who is to blame? The answer is clear. The exhibitor is to blame but the public suffers most, because the public has paid its money for good pictures—good as to physical condition as well as good in dramatic and entertaining quality.

The reaction on the theatre is a decline in attendance, and this, in turn reacts on the distributor. It has very often a direct relation to the question of rentals. The exhibitor loses money, not merely on the picture which was in poor condition, but on succeeding pictures. It is a fact, as everyone knows, that once you drive business away from a house, it is no easy matter to get it back. That business has been driven away from the theatre—especially the small town house—by bad prints is just as true. This condition can be cured, and normal business numbers—business figures—will return in time—by giving the public good prints. But the theatre has lost prestige in the meantime.

The public suffers, too, if play dates are deferred longer than the life of the prints.

The exhibitor, then, bought shopworn goods; he is always paying for shopworn. This overworking of prints should be stopped. It is doing the distributor no good and is certainly doing much harm to the exhibitor.

Distributors should discard bad prints long before it becomes an absolute necessity. Sometimes prints never go out of service until they burn in the machines or are sent back to the exchange in such a disconnected condition that it is too much trouble to put them back again.

I am one of those who firmly believe that no distinction should be made, in the matter of prints, between big houses and small exhibitors. The small theatre needs good service as well as the first-run fellows. If anybody thinks the so-called small town public is not discriminating in this matter, he is very much mistaken. They know, and they do not fail to register their displeasure when they are disappointed by being shown a cheap piece of merchandise, which is what a bad print most assuredly is.

In reference to play dates as related to the print question, let me point out that they have a very vital bearing on each other. The popular picture, it stands to reason, is likely to be worn out far more quickly than the subject of lesser appeal. If the print of a popular picture needs to be renewed, the exchange ought to renew it. It is only good business to do so. Good business for the whole industry.

Projection Quality Necessary

If the exhibitor books within reasonable time after release date, he stands a far better chance of getting good prints. And it is clearly up to him to see that he has good equipment, and that the equipment is kept in good order. An operator who knows his business is a great asset in this business. He is a very important cog in the machine which extends all the way from the studio to the screen.

It is an axiom that no matter how good a projector is, it is useless, if the projection and careless handling of film. And the operator’s carelessness or incompentence has far more than a mere local effect. It may spoil the picture for a great number of creditable and responsible people. And this is a very serious matter. What we need, in my opinion, is a unity of purpose for the conservation of prints. The projection-booth, and what goes on there, is pretty nearly the final factor in the theatre’s destiny. The director, the players, the author, the laboratory may all have done their work well. If the projection-booth fails to measure up, all the good efforts of the studio and laboratory may be for nothing. You can’t have picture quality without projection quality.

In the same way, it is clearly the duty of the exchange to do its part in keeping prints as nearly as possible, as they were when they were inspected. This means, among other things, that prints ought to be withdrawn from circulation and replaced in any instance where that is necessary.

The speed of screen efficiency can only be gained and maintained by unity of purpose and square dealing on the part of both exhibitor and exchange. Good prints are very essential. They are helpful in establishing prestige for business and building good will for the exhibitor.

The plain truth is that we are not fulfilling our duty to the public unless we give them entertainment that is as perfect in its physical condition as can be had and artistic quality. The whole question of prints goes right back to this. And the sooner both exhibitor and distributor make up their minds that the public has a right to good prints—in the case of every picture—the better off we shall all be, not only in business returns but in every other way.

Former Governor Milliken Speaks in Penn.

“The Relation of the Motion Picture Industry to the Church,” was discussed in an address made by Carl E. Milliken, former Governor of Maine, to the Ministerial Association of York, Pa., in the York Y. M. C. A. The audience included about one hundred people, especially interested in religious and educational matters.

The former Governor took a broad-minded view of the industry, spoke of its great influence on the minds of the public and particularly on youth, and exhorted every Christian to do their duty to exert their influence and influence in eliminating unwholesome material from the screen.

Mr. Milliken went to York through an arrangement with the Appell theatrical interests and through courtesy of Will H. Hayx.

N. Y. Assembly Gets Bills on Miniature Machines

Two bills, apparently identical with those introduced and defeated last year, have been introduced in the New York State Assembly during the past week by Assemblyman Stein- gut. The first bill seeks to amend the general city law by providing that miniature motion picture apparatus, use of which is permitted, must be of a type approved by the National Board of Fire Underwriters, or the head of a fire prevention bureau of a municipality. This bill has been referred to citys committee.

The second of the Steinig bills amends the general business law as it relates to the requirements for, and the approval of miniature motion picture machines,
Music Tax Cases Heard in Kansas City

Exhibitors Contend Suits Were Not Brought By Real Parties At Interest

The case of four music companies against six Kansas City exhibitors "went to bat" in the Federal court in Kansas City Monday and a definite ruling now appears inevitable, following months of delay.

The case was taken to the court by President of the Kansas City Division of the M.P.T.O.A. and owner of the Broadmoor theatre; J. T. Wilson, Queen's theatre; J. Stockdale and E. F. Stockdale, Empire theatre; A. H. Bousad, World in Motion, Gillham Company, Gillham theatre. The music companies are: Irving Berlin, the Broadway Music Company, Leo Feist and Stark & Cowan.

"A part of the complaint on the part of the music companies alleges certain music was played without the knowledge and consent of the plaintiff," Mr. Eisner said. "It is the contention of exhibitors in the case that circular letters were sent to theatre owners by the music companies, urging them to play the music; that the music could not have been played without knowledge and consent of the music companies under such circumstances."

The exhibitors, through Mr. Handy, will base their defense upon the contention that the suits have not been brought by the real parties at interest. That the interest of the individual music companies have been assigned to the American Society of Authors, Publishers and Composers which according to Mr. Handy, is contrary to Federal statutes.

Maryland Legislature Scene

Delegate Sharp, of Baltimore, on March 3 presented before the Maryland Legislature a letter from the Independent Citizens' League of Baltimore urging the Legislature to pass a law legalizing Sunday picture performances.

The League claims to represent 20,000 citizens. Its letter declared that the most progressive cities in the world show pictures on Sunday, and no lessening of church attendance noted.

A number of petitions from church organizations in various parts of the State have been filed, urging that the present Blue Laws be retained. The result of the battle is in doubt.

Exhibitors In Northwest Conn. Organize

A new organization named the Northwest District Association of Motion Picture Theatres Managers was formed recently in Waterbury, Conn., for the purpose of bringing united action in opposition to the Federal antitrust tax.

Nicholas Janele of the Lyric Theatre, Waterbury, was elected chairman and A. Bemino, of the Carroll Theatre, Waterbury, was elected secretary and treasurer. Members of the organization include representatives of picture theatres in the northwestern district of Connecticut.

Radio Injuring Neighborhood Patronage, Says Sidney B. Lust

That radio is injuring attendance at neighborhood theaters in Washington, D. C. is the belief of Sidney B. Lust, exchange manager and exhibitor of the Capitol City. He writes to Motion Picture News as follows:

"I have been reading the different comments as to whether or not the radio is decreasing the patronage of the motion picture business."

"I certainly agree with William Brandt when he says: 'The radio is decreasing the patronage of the movies.' I believe that I can speak with a fair amount of knowledge here that the interest of the individual music companies have been assigned to the American Society of Authors, Publishers and Composers which according to Mr. Handy, is contrary to Federal statutes."

Preliminary Skirmish on Repeal Bill at Albany

The Walker bill for the repeal of the New York State censorship law will be passed by the Assembly within the next two weeks, and then go to the Assembly for action.

A preliminary skirmish in the Assembly occurred March 12, when the Ways and Means Committee of that body refused to report the Hackenburg repeal bill out of committee. The vote stood 14 to 4, Assemblymen McGinnies, Yale, Hutchinson, Steinburg, Moore, Clayton, Porter, Lord, Lattin, LaGuardia, Cook, all Republicans, voted to keep the measure in committee, while Assemblymen Hamill, Boyle, Kennedy and McDonald, Democrats, voted to report it out.

Repeal advocates contend that the Walker bill, which is the Administration measure, will be passed should it come to a vote in the Assembly. It is expected the real test will come on that measure, that a public hearing will be held after the passage of the bill in the Senate and that its fate will be known by April 1.

Ottawa Enjoys Capacity Lenten Business

Exhibitors of Ottawa watched with interest the effect that the Lenten Season might have upon theatre attendance by taking the cue from patronage at various local theatres on Ash Wednesday, which is a Government holiday.

All but one of the downtown houses played to capacity business both for matinee and evening performances. Incidentally, there was no decision on the part of any manager to charge night prices for the afternoon shows. On following days, the leading theatres continued to enjoy excellent patronage. Weather conditions were excellent.

Schad Is Honor Guest At Philly Dinner

H. J. Schad, president of the Eastern Pennsylvania Theatre Owners, was the honor guest at a dinner at the Ritz Carlton in Philadelphia recently, at which exhibitors, distributors, exchange men and national picture executives were present.

Charles H. Goodwin acted as toastmaster, and among the speakers were Charles Ray, film star; Sydney Cohen, president of the M.P.T.O.A.; W. J. Steinburg, Mayor of Philadelphia; William B. Smaray, Mayor of Reading; Samuel E. Lewis, auditor general of Pennsylvania; R. S. Woodhill, president of the New Jersey M.P.T.O.; M. J. O'Toole and others. All paid warm tribute to the guest of honor.

Urbach and Schottenfels Join M. P. World

Lawrence A. Urbach has resigned as editor of the Motion Picture Journal to join the advertising division of Moving Picture World. Mr. Urbach has been associated with trade papers for eight years, having formerly been a member of the staff of Moving Picture News and Exhibitors Trade Review.

Clarence Schottenfels, formerly with Exhibitors Trade Review and sales manager of the Rex Hedwig Laboratories, has also joined the advertising staff of Moving Picture World.
Mary and Doug, Hays, Griffith and other Notables on Program at Naked Truth Dinner, March 29

Following the announcement that for the first time in banquet history there would be no speachmaking at The Naked Truth Dinner, annual banquet of the Associated Motion Picture Advertisers, the imposing lineup of those who will tell Bedtime Stories in place of lengthy dissertations at the Hotel Astor, New York, on the night of March 29, is announced today by A. M. Botsford, chairman of the entertainment committee.

These notable Bedtime Story tellers will include: Mary Pickford, Douglas Fairbanks, Will Hays, David Wark Griffith, Samuel Rothafel, Rupert Hughes, A. M. Botsford, and ? , the Big Personality, one placed high in the Federal government, whose name is being withheld as a surprise.

These Bedtime Stories will be broadcast by Station WEAF along with the rest of the entertainment by wireless—to the W.A.M.P.A.S. in Hollywood, to every film club, to England and to the radio fans.

Further these Bedtime Tales will be limited to five minutes each instead of ten as previously announced and each will deal with Naked Truths concerning the motion picture industry.

Mary and Doug will detail some Truths as viewed from the actors standpoint. Will Hays, as director general of the motion picture industry, will lay bare the facts as he sees them. D. W. Griffith will relate the reel dope about directors. Samuel Rothafel will give the showman's angle. Rupert Hughes will give the author's viewpoint. That Big Personality will say something to make his hearers' ears burn. And what The Press Agent, Mr. Botsford, will say will be the sensational surprise of the evening, so they say.

Thus will the program proceed space smoothly and unruffled from the soup which begins at seven until the dancing that ends at dawn, with Paul Whiteman, the famous orchestra leader, there in person with two jazz bands, one playing where the other leaves off. It is expected that no costuming, no music in the intermission between the story telling, the comedy sketch and the other entertainment features arranged for the evening.

Meantime the judging committee selected to pick the best fifteen-minute comedy sketch on the movies offered for production at the dinner is hurried to the eyes with more than five hundred manuscripts submitted with a view of winning the $100 prize at stake.

Five hundred tickets to the Naked Truth dinner have been sold already, and as the number is to be limited to 1,050, those who would go are advised to get them now while the getting is good as $15 for doubles and $10 for singles. The sale of tickets is in the hands of S. Charles Einfeld, care First National Pictures, 383 Madison Avenue, New York City.

Ontario Exhibitors Plan Stunts For Rotarians

Two moving picture men of Ottawa, Ontario, are in charge of arrangements by the local Rotary Club for the district convention of International Rotary which is to be held at Syracuse, N.Y., on April 20, when large numbers of Canadian Rotarians from Ontario and Quebec will take part in the proceedings. Those who have charge of the Ottawa programs are Ray Peek, director of the Canadian Government's Moving picture bureau, and Oral Clooney, manager of the Regent Theater, the Famous Players house in the Canadian Capital. They are planning unusual stunts.

Famous Operating Profits $4,245,783.93

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies), reports for the twelve months ended December 29, 1923, net operating profits of $4,245,783.93 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $15.07 on the common stock outstanding.

On March 10, 1924, the Board of Directors declared the regular quarterly dividend of $2 per share on the preferred stock, payable May 1, 1924, to stockholders of record at the close of business on April 15, 1924. The books will not close.

San Francisco Starts War On Film Fakirs

San Francisco managers of film exchanges are co-operating with the San Francisco police in helping them rid the city of fake film concerns and fake film promoters who have been practically running wild and taking money away from "would-be" movie stars.

The last film promoter arrested on complaints was one giving the name of James Calhau, who it is claimed, obtained as much as $25,000 by promising to make film stars of certain San Francisco men and women. It is also claimed he promised them big positions. His fees are said to have ranged from $250 to $1,500 and the ages of his customers were from 18 to 58 years. Ten others already have been arrested.

$6,000,000 Charter Granted In Delaware

Among the allied amusement and film charters granted in Dover, Delaware, last week was that of The Montrose Pictures Corporation, Incorporated, for the manufacture of motion pictures, etc., capitalized at $6,000,000. Other concerns included the capital increase from $4,750,000 to the new figure of $5,500,000 granted to The De Forest Films Corporation Inc., parent of the new film and radio enterprises of Dr. Lee DeForest.

The Comerford amusement interests of Pennsylvania secured a Delaware charter for their new "Comerford Construction Company Inc., as general contractors conducting an engineering and construction business, etc., capitalized at $250,000; Trio Productions, Incorporated, Philadelphia, Wilmington, Washington and Baltimore, incorporated at $30,000 for the manufacture and distribution of motion pictures.

Daylight Saving Repealed in Niagara Falls

The City of Niagara Falls will operate on standard time this spring and summer. The city council has adopted a resolution repealing the daylight saving ordinance. Voters of the city expressed disapproval of the daylight saving plan at a referendum held last fall and in repealing the ordinance the council is merely carrying out the wishes of the voters.

Lockport, N. Y., has also repealed its daylight ordinance and will be on standard time. Buffalo will operate on daylight saving time in spite of efforts of exhibitors to kill the ordinance.
Arbitration Discussed at Luncheon

Governor Milliken Talks at Luncheon of Independent Producers and Distributors

EX-Governor Carl Milliken of Maine, Vincent Gilroy, chairman of the speakers’ committee of the Arbitration Society of America and George Haisedell, editor of the Exhibitors’ Trade Review were the guests of honor at the luncheon of the Independent Motion Picture Producers and Distributors Association at the Hotel Astor March 6th.

Vincent Gilroy was the principal speaker of the occasion and took advantage of arbitration over litigation and told of the manner in which the Arbitration Society of America functioned.

Governor Milliken discussed the independent producers and distributors. He said in part:

“There are two points only I want to leave with you. If we are to get along and let a little money come back to the producer, the independent market has got to be running on all cylinders. The problem is that the territory is not 100 per cent complete. That is a problem in which all independent producers and all exchanges are interested and a situation that needs attention.

“The other matter that I am thinking of now, one that confronts the entire industry, is that of chain theatres, on which, to be perfectly frank, I claim no great wisdom.

“In my humble opinion, I believe the chain theatres are a situation throughout the country. I have an idea that unless that situation will be handled with great restraint by men who own the chain theatres, there will be a condition of revolt. The fact is that things have moved so fast and people have been so busy trying to keep up with this mushroom situation of ours that the average American has not noticed what is going on—but when he does, he will not stand by and have his entertainment dashed out to him. It will not be long before it will be up to one distributor or one theatre to handle this entire situation.”

Daylight Saving Battle in Troy, N. Y.

Motion picture theatre owners in Troy are already enlisted in a fight to repeal the daylight saving ordinance in that city. There will be a public hearing in Troy in May. Similar steps are to be taken by the owners of theatres in Albany and Schenectady.

It is claimed that the theatres in these three cities alone lost many thousands of dollars last summer by reason of the daylight saving act. The loss is perhaps heavier in Schenectady and Troy by reason of the fact that these two cities have Sunday shows, and depend to a considerable extent on this day to tide them through the week with a profit.

Gus Schlesinger On Road To Recovery

Gus Schlesinger, the foreign manager of Warner Brothers, is rapidly recovering at his home after a minor operation at the Fifth Avenue Hospital. He expresses thanks to his many friends for their kind thoughtfulness during his illness.

Urges Projection Inspectors as Aid to Better Prints

PROJECTION inspectors should be sent out by exchanges as an aid to keeping prints in good condition, according to the view of David S. Mayo, projectionist, of Americus, Georgia.

In a letter to the Motion Picture News, Mr. Mayo declares he believes the exchanges could save money if they would have a first class projectionist go from one small town to another making inspections of all equipment and telling unfair managers either to fix their equipment or lose service. “That may sound foolish,” he adds, “but exchanges in Atlanta can vouch what I say to be true. They have to write some managers insulting letters about paying for prints they have torn up before the managers will give their projection rooms a thought.

“Is the projectionist not the man who should know where the trouble lies more clearly than all the rest. I don’t mean that he has more brains than all the others combined. But from a common sense standpoint a man who has studied a thing all his life should understand its nature and wearing quality.”

Referring to the article by E. V. Richards, Jr., the Schlesinger Amusement Co., New Orleans, which followed William A. Johnstone’s first editorial on Better Prints, Mr. Mayo writes: “Mr. Richards’ idea that high amperage causes films to become dry and brittle, is wonderful indeed, as high intensity arc lamps have done a great damage to films as well as produce a great picture on the screen.

“F. That is one point Mr. Richards has scored, but, if you will permit me, I shall try to bring out even more points. The one and greatest cause of wear of films today, next to high amperage, is speed. Not so much in small towns as in large cities. Pocket holes, after running at speed of these fast run bosses may in show defects, but after some few days’ run afterwards they begin to show undercuts.

“Trends in many large cities they give a projectionist an eight reel feature, two-reel comedy, one-reel news weekly and twelve-minute overture added, with running time of an hour and forty-five minutes. Eleven thousand feet of film in 93 minutes, and still we wonder why film does not stand up as it once did at sixteen pictures a second.

“In the small towns the causes of extra heavy wear on films are inexperienced men and worn equipment. Theatres in good towns are paying dear for the managers in other towns who fail to keep up their equipment as they should, while others have inexperienced men who cannot keep up equipment for lack of knowledge.”

Blank Closes Capitol at Des Moines

The DES MOINES CAPITOL, owned by A. H. Blank, and one of the largest houses in the middle west, closes its doors Friday of this week because of the general slump in theatrical activities in that section. Mr. Blank is also threatening to close his Des Moines Rialto and Director unless there is an improvement in conditions.

The Capitol opened last August as a combination vaudeville and picture house. The Rialto is confined to photos only. Efforts to stimulate business in many ways have been ineffective.

Illinois M. P. T. O. Fixes Convention Dates

The Illinois Motion Picture Theatre Owners set April 23rd and 24th as the date for the annual convention. The meetings will be held at the Sherman Hotel, Chicago. The convention committee in charge of the event is composed of L. Siegel, Glenn Reynolds, Ben Berve, L. Zaffer and Mike Colan, who are planning a program which will make this convention of interest to all exhibitors in the state.

One of the features already decided upon, is a big get-together dinner which will be attended by exchange men and exhibitors. The following have been chosen to fill the vacancies on the board, Jack Miller, Ike O’Brien and Ben Coony, all of Chicago.

Child Labor Case Appealed In Pennsylvania

J. B. Curry, of Los Angeles, Calif., who was arrested in Harrisburg, Pa., on February 20, charged by the Pennsylvania Department of Labor & Industry with violating the child labor law in allowing his daughter, Dorabella, to appear as a professional entertainer in motion picture and other theatres of the state, was fined $100. After a hearing before Alderman W. S. Doebler, of Lancaster, in which city the alleged violation took place.

Curry at once appealed from the decision and the case has been listed for trial in the third week of April. It is looked upon as a test case to determine whether children under fourteen years old may legally appear in professional theatrical performances after 8 o’clock in the evening. Deputy Attorney General Brown is representing the state in this case.

Kansas Showdown Due In Unfair Competition

A “showdown” on unfair competition in Kansas appears inevitable. Schools and churches long have been a “thorn in the side” in several sections of the state.

Supreme Court Judge Richard Hopkins, of Kansas, when he was attorney general of Kansas, gave it as his opinion that schools and churches, using motion pictures “commercially or ought to be taxed; that it was unfair for non-taxable institutions to commercialize in an industry in which others were taxed. Should developments in the near future warrant it, exhibitors probably will seek legal protection against such competition, in which ease an appeal would be made to Attorney General Griffith.
Film Stock Sale Halted by Missouri Official

Deputy Financie Commissioner B. T. Harwitz in charge of the "Blue Sky" department at Jefferson City Mo., revoked on March 7th the permit recently granted General Film Manufacturing Company to sell stock in Missouri. The revocation, it is said, came without the defending company being given a hearing.

Harry F. Tecke, prominent St. Louis contractor and capitalist, is President of General and Romaine Fielding is Director General. Tecke succeeded Fielding as President several weeks ago and both claimed that there was no fraud. Tecke, it was reported, was organized in 1923 to produce pictures.

The first intimation the film men had of the revocation was from newspaper stories. Harwitz charged that the stock sold was promotion stock but was pegged by officers of the film company which stated that the $85,545 sold to the general public had gone into the treasury and was being expended in conducting the company's business affairs.

President Tecke stated that the company had just finished "The Love Power," a feature picture, "A Child's Problem," three reel dramas and is now completing "A Dog's Tale," the first of a proposed series of ten two-reel comedies featuring James Douglas and wife.

Industrial, educational, titles, trailers and art work have also been some of the company's activities. Deputy Harwitz finally agreed to re-open the case on Wednesday March 12.

Public Utilities Exploit Through Pictures

Public utility companies and other large concerns are turning more and more to moving pictures as a means of disseminating information regarding their products and services. Large sums are to be spent in this direction within the next few months, it is said.

Among the concerns which have taken up or are about to take up this method of exploitation are the following:


"Gambling Wives" is Sold for New England

Dr. W. E. Shallenberger, president of Arrow Film Corporation, closed a deal in Boston last week with McConville, Patton and Hepworth representing Independent Films, Inc., whereby the latter will handle "Gambling Wives" for New England. The Boston concern has been handling Arrow releases for the past three years.

Kansas Exhibitors Arrange Extensive Program

"The Exhibitors' Midnight Frolic," not only promises to be a feature of the convention of the M.P.T.O. Kansas at Emporia, Kans., April 1 and 2, but may become an annual addition to the convention. An elaborate 20-point program of entertainment is being prepared this week by C. E. Cook, business manager, and a new high mark in attendance appears certain.

A "surprise" will be staged in the Strand theatre, Emporia, on Monday, Tuesday, April 1, exhibitors only participating. Mr. Cook will leave for Emporia in a few days to complete arrangements for the meeting.

The business program involves the following:

Discussion of the national association of broad-asters in combating the music tax and the appointment of a legislative committee to work towards obtaining an amendment of the copyright act.

Report on the Kansas City joint board of arbitration during the last six months. Discussion of complaints pertaining to poor prints issued by exchanges.

Discussion of amendments to by-laws.

A discussion: "What makes big film rental; competitive bidding or excessive production cost?"

Approval or disapproval of a central shipping bureau of films and accessories.

Adoption of plans of co-operation with Parent-Teacher associations in aiding in public service work.

Formation of plans to aid exhibitors in Kansas oil towns where business is greatly depressed.

Urson, Iribe Are Appointed Associate Directors

Frank Urson and Paul Iribe are announced as associate directors at the Lasky studio. According to Cecil B. DeMille, director-general, they will direct actresses Joy in her first film venture since her elevation to a rank of increased importance in the Paramount fold.

She will have the principal featured role in "Changing Hasbards," adapted from Elizabeth Alexander's, "Achieving Hasbards." The combination of Urson, Iribe, Joy, Cowan and Higgin presents five people, all of whom are graduates from the productions of Cecil B. DeMille. Frank Urson, who has directed a number of Paramount productions, recently returned as Mr. DeMille's assistant. Paul Iribe is Mr. DeMille's art director. Sada Cowan wrote several scenarios for Mr. DeMille, while Howard Higgin was for a number of years Cecil B. DeMille's technical director.

Ethel Wales in Cast of "Inside Story"

Ethel Wales has just been signed for an eccentric character role in Mr. DeMille's newest picture, "The Inside Story," according to the announcement by Jesse L. Lasky, first vice-president in charge of production. Clara Beranger is the author and scenarist of "The Inside Story," a mystery comedy.

Fred Jackson To Write Story For Denny

Fred Jackson has been engaged by Universal to write an original story for Reginald Denny. He has chosen the title "You Can't Live on Love."
Pathe Plans Annual Sales Contest

"Storey Pennant Race" Scheduled to Open March 23 and Close July 12

Pathe will launch on March 23rd a $1,000,000 sales contest, which will involve the sales personnel of the company's thirty-five exchanges in what promises to be the most spirited competition of its kind ever conducted under Pathe auspices. This year Pathe's most important sales event on the annual calendar will be dedicated to J. E. Storey, General Sales Manager of Pathe Exchange, Inc., and will accordingly be known as the "Storey Pennant Race—1924."

The Race will be divided into two parts, each consisting of eight week periods. During the first eight weeks the competing branches will qualify for positions in the five Leagues into which they will be divided. This qualifying period will begin on March 23rd and will close at midnight of May 17th. The five Leagues and the qualifications required for admission to each group are as follows:

The Champion League, which will contain the seven branches showing the greatest increase in billings on all Pathe subjects during the qualifying period;

The National League, which will include the seven branches showing the next greatest increase during the preliminary period;

The American League, which will have the seven branches recording the third highest increase;

The Capitol League, which will contain the seven branches showing the fourth highest increase during the qualifying period;

The Minor League, which will include those branches not placed in any of the preceding divisions.

In the event that more than the designated number of branches qualify for places in any division or league, all branches so qualifying will be assigned places in such division or league and will be eligible for the division prize.

With the assignment of all thirty-five branches to their positions in the various Leagues, the major term of the contest will begin at midnight of May 18th and end at midnight of July 12th.

In case of ties, each branch so tied will be awarded the full prize provided for the position tied for.

General Sales Manager J. E. Storey, for whom the annual Pathe Sales Contest has been named this year, has been associated with the Pathe organization over a period of many years.

Heretofore, the Pathe sales contests have been usually held during March or November because these months, it was felt, coincided more nearly with the peak periods of the year's business. Officials in the present instance decided that any seasonal advantages that the early spring or late fall might hold could be dispensed with and the sales drive launched so as to extend right into the summer season. Practically the same procedure was adopted last year in the case of the Pearson Pennant Race, which extended throughout the summer season.

New Featured Player For "Wandering Husbands"

Margaret Livingston, has been signed by The Regal Picture Corporation to appear as the feature player opposite James Kirkwood and Lila Lee in "Wandering Husbands" the second production in the series of Kirkwood-Lee pictures to be released by the Hodkinson Corporation.

Carmelita Geraghty Makes Debut in Comedy

Carmelita Geraghty, daughter of Toh Geraghty, the widely known production editor and scenario writer, makes her debut in comedy in "Trouble Brewing," the latest Larry Semon release through Vitagraph. Miss Geraghty is one of the prettiest of the younger recruits of the screen.

F.B.O. To Distribute "Girl Of Limberlost"

The Film Booking Office announces they will distribute "A Girl of the Limberlost," based on the novel of the same name by Mrs. Gene Stratton Porter. Mrs. Porter personally supervised the direction of the production. The cast includes Cullen Landis, Gertrude Olmstead, Gloria Grey, Emily Fitzoy, Arthur Carriere, Raymond McKe, Alfred Allen, Virginia Boardman, Jack Daugherty, Ruth Stonehouse and others. The picture was directed by James Lee Merrim.

Schertzinger Will Direct Metro's "Bread"

Metro has selected Victor Schertzinger to direct the screen version of Charles G. Norris' novel, "Bread." Production will start this month as soon as Mr. Schertzinger has finished the editing of Jackie Coogan's second Metro picture, "A Boy of Flanders," direction of which he has just completed.

Lenore Coffee and Albert Lewyn are already working on the adaptation and continuity of "Bread." Players are being sought for the leading roles.

de Brullier Engaged For "Ben Hur" Role

Nigel de Brullier is the sixth player selected to act in Goldwyn's picturization of "Ben Hur." He will act the role of Symonides, played on the stage by many of the most prominent players of the age.

Albert Lema has been engaged by the Goldwyn studio executives to act as assistant production manager for "Ben-Hur."

Buster Keaton's "Sherlock Jr." April Release

Metro announces that "Sherlock, Jr.," Buster Keaton's latest feature length comedy, will be released in April and not this month as was reported previously.

"Sherlock, Jr." is now being cut and edited and a print is expected in New York within the next ten days. It is not improbable that Keaton may bring the print East himself and look over the various Broadway shows.

PRIZE ORCHID IS NAMED FOR MARY

The grand prize winning bloom of the International Flower Show, in this instance an orchid, has been named for Miss Pickford who, through this signal honor joins the ranks of such notables as Mrs. Florence Kling Harding, widow of the late President Harding; Mrs. Calvin C. Coolidge, wife of President Coolidge; General Pershing, Queen Elizabeth of the Belgians, and Princess Mary of England, now the Viscountess of Lascelles, for all of whom prize winning flowers has been named in very recent years.

Miss Pickford, to whom a bloom from the prize winning orchid was presented as she formally and officially opened the 1924 International Flower Show at the Grand Central Palace, New York City, is the first representative of the motion picture industry ever to be so honored.

The "Cymbedium—Mary Pickford," as the prize winning orchid has been named and under which title it will be registered officially in horticultural records and history, was grown by Joseph Manda, of West Orange, N. J. Mr. Nandis credited with having created more distinct types of orchids than any other grower, and his greenhouses at West Orange constitute one of the most beautiful show places of the kind in the East.

The plant was awarded the prize medal of this year's International Flower Show and will be placed in competition at other flower shows throughout this country and Europe.
“Tree In Garden” Is Next For Seastrom

THE SECOND picture to be directed for Goldwyn, by Victor Seastrom will be “The Tree in the Garden,” from the novel by Edward C. Booth, an English writer.

The novel, published a year ago, was highly praised by the American reviewers.

Director Seastrom is enthusiastic about the screen possibilities of this novel, preparatory work upon which has been under way for some time. No announcement has yet been made of any of the players to act in the film.

Rubenstein Gets Rights to “Law of Israel”

S. Rubenstein has acquired the American and Canadian rights to “The Law of Israel,” adapted from the famous novel “Judith Trachtenberg” by Karl Emil Franzos. This picture has been released throughout Germany and France with pronounced success and created a sensation in Paris where it enjoyed a lengthy run.

It will be released on the State rights market.

Print Of “Broadway After Dark” On Way East

The print of “Broadway After Dark” has left the Warner Brothers west coast studios and is coming to New York, where it will be released sometime in April.

Universal Announces Fall Schedule

Carl Laemmle Lists Releases Which Are Due from August to January

UNIVERSAL has definitely lined up its product for next season, and not only has practically completed most of next fall’s pictures but is still on its entire release schedule from August to January. This information comes from Carl Laemmle, president of the Universal Pictures Corporation.

Universal is increasing its Jewel picture output from twelve to thirty-six a year. Next year’s product, to be known as the Perfect Thirty-six, is already well under way, many of the pictures having been completed and several of them having already arrived in the East.

Here is a list of next season’s product as scheduled beginning with the first of the Perfect Thirty-six, to be released August 4th.

Number One is a Mary Philbin picture adapted from I. A. R. Wylie’s Good Housekeeping Magazine story, “The Inheritors”. This production was directed by King Baggot.

The second production of the year is the William Dudley Pelley Saturday Evening Post story, “Courtin’ Calamity”, in which Hoot Gibson is starred.

The third is “The Throw-back”, the prize winner of the Laemmle Scenario Scholarship Contest.

The fourth production is a Jack Hoxie, entitled “The Triple Cross for Danger” by Walter J. Coburn. It was directed by Clifford Smith.

Reginald Denny’s first contribution to the thirty-six is to be, “The Reckless Age”.

Wadsworth Camp’s railroad story, “The Signal Tower”, in which Virginia Valli is starred, follows the Denny picture.

Baby Peggy’s third feature picture, “Editha’s Burglar,” is the next of the thirty-six.


Next a Hoot Gibson attraction will be released, “Broadway or Bust”, by Byron Morgan.

Jack Hoxie contributes another western following this, entitled “Claim No. 1” which will be followed by William McGarg’s Red Book story, “Wine”.

November 2nd, Universal will release Kathryn Norris’ current best-seller, “Butterfly”.

Lincoln J. Carter’s melodrama, “The Tornado”, with an all star cast, follows “Butterfly”. Jack Hoxie’s western picture by Isadore Bernstein, “The White Horseman”, will be followed by Mary Philbin in “Mits”.

This will be followed by Reginald Denny in “The Missourian” by Eugene P. Lyle, Jr., directed by James Horne.

Hoot Gibson’s, “The Pony Express”, is the first of the December releases, which will include, “Headlights”, By Charlotte K. Kunzig, the second of the prize winning stories in the Laemmle Scenario Scholarship Contest; a Jack Hoxie subject entitled “The Purple Rider” and Virginia Valli in Mrs. Mary Roberts Rinehart’s “K”, directed by Harry Pollard.

Matt Moore Engaged For F.B.O. Production

Matt Moore has been engaged by B. P. Fineman, general manager of the F. B. O. studios, to play the leading role in "Fools in the Dark," work upon which began Monday under the direction of Al Stantell. It marks the star’s first appearance in an F. B. O. production.

The story is an original by Bertram Millhauser and was adapted to the screen by John Grey. Others in the cast are Patsy Ruth Miller, Bertram Grady, Tom Wilson and Charles Belcher.
“Covered Wagon” Starts Second Year
Event is Fittingly Celebrated at N. Y.
Criterion and with Ritz Luncheon

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A ST Monday night saw the opening of the second year of the run of “The Covered Wagon” at the Criterion Theatre in New York City. The occasion was marked by a fitting celebration that night, and with a luncheon the following day at the Ritz to those critics who reviewed the production at its opening showing at the Criterion.

To mark the event at the Criterion the big electric signs on the theatre were changed to indicate the opening of the second year’s run, the interior of the theatre was decorated with flags and a special musical program which included “Covered Wagon Days” was conducted by Josiah Zaro.

Among the guests were all the theatrical producers who had ever had a production in New York for more than a year. These included: Oliver Moross, A. H. Woods, David Belasco, W. A. Brady, John L. Golden, Lee Shubert, James Montgomery, Sam H. Harris, Florenz Ziegfeld Jr., Winthrop Ames, Wagenhals and Kemper, Arthur Hammerstein and Agnes Nord, Nicholas Schenck and Marcus Loew were also guests.

The motion picture players present included Ernest Torrence, who played the role of the scout, Bill Jackson, in “The Covered Wagon” and won fame thereby. He delivered a short speech. Others in the audience were Gloria Swanson, Thomas Meighan, Bebe Daniels, Mr. and Mrs. Rudolph Valentino, Richard Dix and Helen Chadwick, Adolph Zukor and Jesse L. Lasky, president and vice-president of the Famous Players-Lasky Corporation, and a number of executives of the company were present also.


Grand-Asher Offices Take New Quarters

The Grand-Asher Distributing Corporation, which was formerly located at 15 West Forty-Fourth Street, has just moved its offices to 1650 Broadway, New York City, where, with much larger and finer space, they will be better able to carry through their plans to enlarge the eastern offices, increase the publicity and advertising departments and move the booking department from the main Post office, where it is now, to New York City.

Emmett Flynn Will Make “Man Who Came Back”

P LANS for the immediate production of the stage plays and books purchased by William Fox for the screen are now well under way. The most important announcement of the week coming from Fox Film Corporation was that Emmett Flynn has signed to make “The Man Who Came Back.” The film adaptation of the Jules Eckert Goodman stage success will go into production at once at the West Coast studios.

Dorothy Mackaill has been signed for the leading feminine role. George O’Brien will play the title role. The other principals in the cast selected so far includes Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel, David Kirby, Walter Wilkinson and Brother Miller.

“If Winter Comes” Subject Of Winning Essay

“If Winter Comes,” the William Fox screen version of the A. S. M. Hutchinson novel, was taken as the subject of the winning essay in the recent Motion Picture Book Week Contest conducted by Mrs. Myrtle Whitney Snell, amusement inspector of Burlington, Iowa.

Following is a part of the essay which was written by Marguerite Matlock, a second year high school student:

“I like this picture because it is clean, wholesome and uplifting with just a touch of humor to brighten it. This picture brings before your mind the deep things of life. It inspires you with a longing to do right, to be just and kind. It also brings out in you a love for your fellowmen, for the keynote of this picture is love: ‘the love that suffereth long and is kind.’”

Publishers See Marion Davies In “Yolanda”

Two hundred and fifty leading sellers and publishers of greater New York attended a performance during the week of “Yolanda,” in which Marion Davies is starring, at the Cosmopolitan Theatre. They were the guests of Grosset and Dunlap, publishers of the special Marion Davies edition of Charles Major’s romantic story from which “Yolanda” was adapted.

Hodkinson Employees Will Hold Supper-Dance

The Hodkinson employees will hold a supper-dance on the evening of March 22nd, at the Seventy-Seven Division Club House, 27 West 25th street, New York.

The committee in charge have promised the jazziest of jazz bands and an abundance of epureum delights commingled with amateur, pro and semi-pro entertainment.

Edwin Carewe Company is Back from Algiers

One of the longest foreign “location” trips ever undertaken, was ended last week when, after five months spent in Algiers and Paris, Edwin Carewe and his company of American players returned to New York with the completed negative of “A Son of the Sahara.” This will be a First National picture, and is scheduled for release by that company in April.

Action stills from “A Girl Of The Limberlost,” based on the Gene Stratton Porter novel and to be released by F.B.O.
Eleanor Boardman To Have "Mary Third" Lead

The leading role in King Vidor’s third Goldwyn picture, will be portrayed by Eleanor Boardman. She will be the Mary in Vidor’s film version of Rachel Crothers' stage play, “Mary the Third.” The title will be changed, it is announced, in order not to give the impression that the picture is a historical or costume production.

The continuity for “Mary the Third” has been completed and Vidor is about ready to begin photography.

Complete Cast Named For "Desert Rose"

The complete cast of the Harry Carey feature “Desert Rose” now in production for early Hodkinson release includes Virginia Browne Faire, Thomas G. Lingham, Francis Ross and Leon Barry. The picture is an adaptation of the Shannon Fife story. Hunt Stromberg is personally supervising the production.

F.B.O. Announces Release Schedule

Plans For Distribution Of One Picture Weekly For Coming Three Months

“A Girl of the Limberlost,” a special production from the Gene Stratton-Porter novel, and the fifth Emory Johnson production, tentatively titled “Swords and Plowshares,” re-starring Mary Carr and Johnnie Walker, are on the Film Booking Offices spring release schedule. There will be one release each week.

“Damaged Hearts,” a T. Hayes Hunter production written by Basil King, ushered in the month of March. This is followed by the third Fred Thomson western, “Galloping Gallagher,” which is to be released March 17. Other March releases are “Money to Burn,” the third chapter of “The Telephone Girl” series, and the Charles Selzig production “Yankee Madness,” written by George Plympton, with Billie Dove, Walter Long, George Larkin and others in the cast.

A number of productions are scheduled for release in April, the first being “His Forgotten Wife,” a Palmer Photoplay Corporation production starring Madame Bellamy. The release date being April 2. The fourth episode of “The Telephone Girl” series, “Sherlock’s Home,” will be released on the same date. April 21 will see the next Fred Thomson western, “The Silent Stranger.” This is followed by the fifth episode of “The Telephone Girl” titled “William Tell,” to be released April 27.

“A Girl of the Limberlost,” directed by J. Leo Meehan, and produced under the supervision of the famous author, Gene Stratton-Porter, is set for release on April 28.

May will introduce the sixth episode of the new Witwer series, “Love and Learn,” set for release on May 11. This will be followed by the new Emory Johnson production tentatively called “Swords and Plowshares” starring Mary Carr and Johnnie Walker.

May 19 is the release date for the F. B. O. feature “Untamed Youth.” The seventh episode of “The Telephone Girl” series will be released May 25. “King Leary” will be the title. May 26 will bring forth the fifth Fred Thomson western, now in production.

Jeannie Macpherson Signs Paramount Contract

Jeannie Macpherson has signed a new contract with Paramount according to an announcement by Cecil B. DeMille, director-general, of that organization.

Miss Macpherson has written exclusively for Mr. DeMille for nearly ten years, and her success as a writer has been closely yoked with the achievements of the producer and director-general. The new contract calls for a series of stories exclusively for Cecil B. DeMille production.

Critics Luncheon Guests Of Albert Smith

Critics of Los Angeles newspapers and representatives of trade journals were guests of President Albert F. Smith and J. Stuart Blackton at a luncheon at the Hotel Biltmore in that city, Friday, March 7. The preview of “Let Not Man Put Asunder,” in which Pauline Frederick and Lou Tellegen have leading roles, was the feature of the occasion. Miss Frederick and Mr. Tellegen joined Mr. Smith and Mr. Blackton in receiving the guests.

Raymond Hatton In Rupert Hughes Picture

Raymond Hatton is to play a dandy of the Revolutionary War period in a “flash-back” to that time, in the Rupert Hughes’ Goldwyn production, “True As Steel.” Hatton has just joined the cast.
Arlliss pictures through Selznick

Releasing Agreement Is Signed With Distinctive Pictures Corporation

By the terms of an agreement just concluded Distinctive Pictures Corporation will release future George Arliss pictures through the Selznick Distributing Corporation. The first of these will be a comedy drama, 'Twenty Dollars a Week,' which will be ready about the first of April.

This story is based on the Edgar Franklin novel 'The Adopted Father.' Supporting Mr. Arliss in this production are Edith Roberts, Taylor Holmes and Ronald Colman. Harmon Weight, who directed the previous Arliss pictures with the exception of 'The Green Goddess' is responsible for this production. The agreement was signed by Henry M. Hobart for Distinctive and W. C. J. Doolittle for Selznick. Negotiations have been under way between Mr. Doolittle and Mr. Hobart for the last six weeks.

The contract will not change in any way the existing relations between Distinctive and the Goldwyn-Cosmopolitan Corporation, it is said, by which the latter distributes certain other feature productions of Distinctive.

D. I. BROSSEAU

Talks on Merchandising

Properly applied and supervised business principles are the necessary essentials for the material reduction of operating costs, according to D. I. Brosseau, business counsellor for First National, who has made an exhaustive study of conditions.

He says, in part:

"Taking into consideration the mushroom-like growth of the Motion Picture Industry, it is only natural that certain basic principles of business have been neglected in the marketing of motion pictures. Of course this same state of affairs is one which all new industries pass through before they eventually cut excessive costs, and work on solid business principles, and with sound business tactics. There is not a single merchandising principle that is used in other businesses which cannot be applied to motion picture business. and if these principles are applied properly, and with proper supervision, the net result must be a material reduction in the operating costs as well as in the cost of accessories, both from the investment standpoint, as well as from the quantity necessary to waste.

"There is no other business that is known where such heavy investments are made with so little turnover, a turnover as understood by merchants, and after all motion picture business, is nothing more nor less than a merchandising proposition.

"A turnover can be increased in two ways: first, by actually increasing the sales over a certain period with the same investments, or else decreasing the initial investment with no decrease in the sales. Until Motion Picture Companies realize that the business in which they are interested is no different from any other business, and the sooner they realize that the same principles of other businesses must be observed to meet competition, the sooner will this great business be looked upon with favorable consideration by both bankers and investors and other people whom all businesses depend for their capital and support.

"Standardization is another very important function, which older business has realized as being an essential and potential business builder and has adopted. Motion picture business requires this at present, when cost consideration is so vital a factor. Standardization of effort, of routine, of handling accessories, of print inspection, of accounting methods, etc., all would mean economy in a big way.'"
Altoona Strand Winner of MacLean Prize

DOUGLAS MacLEAN PRODUCTIONS announced this week the results of the contest for best decorated theater fronts, in connection with showings of Douglas MacLean's "Going Up." Mr. McLean offered five prizes. There were many entries and competition was keen.

The judges—the exploitation editors—L. H. Moen of Motion Picture News; Epes W. Sargent, Moving Picture World, and L. A. Morgan, Exhibitors Trade Review, selected the five winners, as follows:

First, Strand Theater, Altoona, Pa.; second, Strand Theater, Independence, Kas.; third, Barci, Shenecoctady, N.Y.; fourth, Capitol, Oklahoma City; fifth, Colonial, Tacoma, Wash.

Viola Dana Finishes "Don't Doubt Your Husband"

Viola Dana has completed "Don't Doubt Your Husband," her fifth Metro starring picture for this season. It is now being cut and edited and a print will be rushed East this week. Metro will release it on the 24th of this month.

Miss Dana is supported by Alan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson, Robert Dunbar.

"Don't Doubt Your Husband" is an original story by Sada Cowan and Howard Huggin, written especially for Miss Dana. It was directed by Harry Beaumont and photographed by John Arnold.

Miss Dana will soon begin production on a new Metro starring picture for next season. This is "Along Came Ruth," the Broadway stage success with Ruth Chatterton, which Henry Savage produced in New York. Eddie Cline will direct, and in supporting cast will be Walter Hiers, Tully Marshall, Raymond McKe, Victor Potel, Gale Henry, Nelson McDowell, DeWitt Jennings, Adele Farrington and Brenda Lane.

James Cruze Starts Work on "Enemy Sex"

"The Enemy Sex," James Cruze's current production, was begun during the week according to an announcement by Jesse L. Lasky, first vice-president in charge of production of the Famous-Players-Lasky Corporation.

"The Enemy Sex," which was adapted by Walter Woods and Harvey Thew from a novel by Owen Johnson, features Betty Compson. Heading the cast are Perry Marmon, Kathryn Williams, Hulsey Gordon and DeWitt Jennings, while others included are, Sheldon Lewis, Dot Farley, Pauline Bush, Frank Bonner, Pauline French, Ed. Squadrille, Kate Towner, Will H. Turner, Ed. Brady, John Roche, William Austin, J. Morris Foster and Walter Wills.

Beulah Marie Dix to Adapt "Feet of Clay"

Beulah Marie Dix will adapt Cecil B. DeMille's next Paramount picture, which is to be a screen version of "Feet of Clay," by Margaretha Tuttle.

Jeanne Crain, Mr. DeMille's special scenario writer, will be at work on the production to follow "Feet of Clay," while this latter story is being filmed.

Original Stories Out, Says Goldwyn

Producer Declares Public Wants Only Well Established Stories or Plays

THE original story for the screen is a thing of the past. So says Samuel Goldwyn, who for years sponsored the original story written expressly for the screen and who perhaps brought more well known authors into the film world than any other individual producer.

"Following a careful survey in which hundreds of theatre owners were consulted and an analysis of the successful productions during the past three months, I can safely say that the public today demands only well known stories or plays and that competition among producers for subjects of this type will be greater than ever during the next six months," says Mr. Goldwyn.

"What the public wants are stories they know about. Subjects that they have read, seen on the stage or have learned enough about through the newspapers and word-of-mouth advertising. Then they want to see these characters and climaxes relived in pictures.

"Sometimes a play or a book has a situation that is talked about all over the country. Perhaps it is the title. In any event there is at least one outstanding factor that creates a genuine desire on the part of motion picture patrons to see the picture.

"For years I have been the champion of the original story. I have in the past induced many authors to write for the screen. I have experimented and invested considerable money in the idea. I am convinced however, that the situation today has changed.

"Another change in the trend of the public demand, strongly favors the modern story. With the exception of one or two stories now in production and which are of a standard of merit that will win them tremendous success, the costume or period play is a thing of the past. It is silly to say that all costume plays will fail. Some of our greatest successes to come will be such productions. They will however—at least the successful ones—he very few and far between. The producer of a costume play starts off with a handicap at this time and unless he is able to offer a human story that will carry on its sheer strength of plot, its exceptional characterizations and its beauty, he will never overcome this handicap.

Paramount Starts Work on Mystery Drama

"The Guilty One," a mystery drama featuring Agnes Ayres has just gone into production at Paramount's West Coast Studio with Joseph Henabery directing. In support of Miss Ayres are Edward Burns, Cyril Ring, Crawford Kent and Clarence Burton.

"The Guilty One," was a stage success when it was produced with Pauline Frederick in the star role. The story and play come from the pen of Michael Morton and Peter Truill. "The Guilty One," was adapted for the screen by C. Anthony Coldeway.
Principal Schedules Five For Release

FIVE STATES RIGHTS productions are announced for immediate release by Principal Pictures Corporation. They are:
- "Daring Youth," produced and presented by B. F. Zedman. In the cast are Bebe Daniels and Norman Kerry, Lee Moran, Lillian Langdon and Arthur Hoyt.
- "The Good Bad Boy," another B. F. Zedman production. The principals are Forrest Robinson, Joa Butterworth, Mary Jane Irving and Brownie, the famous "dog star.
- "Listen Lester," presented by the Sacramento Picture Corporation. In the cast are Louise Fazenda, Eva Novak, Harry Myers, George O'Hara, Alec Francis, Lee Moran and Dot Farley.
- "Beggars on Horseback," a B. F. Zedman production, starring Monte Blue and Marie Prevost.

Fleming Company in S. F. for Water Scenes

Departure of Director Victor Fleming for San Francisco, with a company of thirty screen players signalized the start of production on "Code of the Sea," in which Rod La Rocque and Jacqueline Logan are co-featured.

Other members of the supporting cast as announced by Jesse L. Lasky, first vice-president of Paramount in charge of production, are Maurice Flynn, George Fawcett, Lake Cosgrove, Lydia Knott and Sam Appell.

At San Francisco a fleet of ships has been assembled for use in the numerous water scenes which are to be filmed. "Code of the Sea" is an original story for Paramount written by Byron Morgan and was seenarized by Bertram Millhauser.

Rawlinson Feature Title Is Changed

Herbert Rawlinson's "Clay O'Caillin" picture has been changed in title to "The Dancing Chest." Alice Lake, Robert Walker and Edwin Brady have the principal supporting roles.

J. R. Bray to Picturize "Outline of History"

Plans are rapidly taking shape, according to an announcement this week, for the picturization of "The Outline of History," H. G. Wells' epic of the growth of civilization. Part of the production will be made in England; it is said, in order to make the suggestions and counsel of Mr. Wells more readily available, but the bulk of this picture will be made here.

Production work will be carried on under the direction and supervision of J. R. Bray, president of Bray Productions Inc., who controls the world screen rights to the "Outline." Mr. Bray has gone to England to confer with the author.

In conjunction with the picture production of the "Outline," arrangements will be made to photograph specially selected scenes to be made immediately available for use on the Brayco, a new type of projector, invented by Mr. Bray, and designed to project still pictures on the screen.

Norma Talmadge's "Secrets" to Open at Astor

The opening of Norma Talmadge's "Secrets," has been set for March 29th at the Astor Theatre, New York, where it will play for an indefinite run. The motion picture adaptation from this Sam H. Harris play, was made by Frances Marion and directed by Frank Borzage.

A special prologue will be arranged for the "Secrets" by S. L. Rothafel, and special music has been written by Al Sobler and Haven Ballestine. "Secrets" is not a picture with lavish sets or hundreds of people in the cast.

MacLean Productions Are Sold for England

Contracts were signed during the week by Harry Rowson, president of the Ideal Films, Ltd., and J. S. Woody, general manager of Associated Exhibitors, Inc., by which the British rights to all Douglas MacLean productions were transferred to the Ideal.

Mr. Rowson arrived in this country some weeks ago and started checking up the independent market. His negotiations were suddenly nipped in the bud when he was stricken with illness which confined him to his room at the Astor Hotel. He signed the contract immediately upon recovery.

"Yankee Madness" Due For Early Release

The Charles Seelng Production "Yankee Madness," with cast, including Billie Dove, Walter Long, George Larkin and others, has been accepted by F. B. O., and scheduled for early release, according to announcement by "Yankee Madness" producer.

"Yankee Madness" was written by George Plympton and filmed by Selig at the F. B. O. studios.

"Tess of D'Urbervilles" Cast Increased

Stuart Holmes and Raymond Griffith have been added to the cast of "Tess of the D'Urbervilles," Thomas Hardy's novel which Marshall Neilan is now making into a photo-play at the Goldwyn studios. Holmes will act the part of Alec D'Urberville. Griffith will act the role of Dick.

Production Hurrying on Paramount Lot

SPRING production activities at the Famous Fox, Long Island studio are being increased by leaps and bounds. Three productions are now under way and within the next week two others will be commenced.

Rudolph Valentino in "Monsieur Beaucaine," is half finished with the production.

Thomas Meighan is just completing his new picture, "The Confidence Man," with Victor Heerman directing and with Virginia Valli in the leading feminine role, and Gloria Swanson has begun her newest Paramount picture, "Manhandled," under the guiding hand of Allan Dwan. Tom Moore is her leading man.

Herbert Brenon is finishing up the preliminary preparations for his next production, "The Mountebank," which will be started this week with Ernest Torrence and Anna Q. Nilsson.

Another new production to be started March 17 will be "The Man Who Sold Himself" in this picture Richard Dix will have the featured role and Alan Crosland will direct.

Fox Makes Additions to Tom Mix Cast

Dolores Rousse, Charles McHugh and Al Freemont have been added to the cast of "The Trouble Shooter," the latest Tom Mix vehicle which is under production at the William Fox West Coast Studios.

Jack Conway is directing this western drama from the story and scenario by Frederick and Fanny Hatton. Kathleen Key has the leading feminine role and the others in the cast are: Earl Fox, J. Cunnis Davis, Howard Truesdale, Frank Carrier and Mike Donlin.

Scientists go to Bahamas with Williamson

J. E. Williamson, who is responsible for the undersea pictures in Metro's "The Uninvited Guest," left last week for the Bahamas Islands accompanied by two scientists of the staff of the American Museum of Natural History. They will take undersea pictures of large coral growths and submarine vegetation. Mr. Williamson returned to the Bahamas at the request of the museum.

Alice Joyce Will Make Series in England

ALICE JOYCE is sailing for England within the next two weeks, to assume the starring role in "The Passionate Adventurer," the first of a series of productions to be made in England under the supervision of Myron Selznick for release through the Selznick Distributing Corporation.

"The Passionate Adventurer" is to be a film adaptation of Frank Stayne's melodrama of the same name, and the picture will be filmed on the original locations called for in its story.

Mr. Selznick sailed last Saturday to make preliminary arrangements for starting the production in England, where Tempest, who will be one of the featured players in "The Passionate Adventurer," is also on the way abroad.
Christie Signs Gil Pratt as Director

The latest director engaged by the Christie organization is Gil Pratt. Mr. Pratt will be at once assigned to the direction of the next Bobby Vernon comedy which goes into work this week. The story is now being written by Pratt, in collaboration with Frank R. Conklin, Walter Graham, and Keene Thompson. The latter has also been added to the Christie staff as scenario writer and gag man.

Archie Mayo, another Christie director recently added to the forces, is directing Neal Burns’ next comedy.

Natalie Joyce, recently added as a leading lady, plays her first lead with Neal Burns in the new comedy. Others in the cast include Jay Belleson, Lila Leslie, Ward Camfield, George French, Buddy Fine, Bob North and George Burton.

Shirley Mason Signs New Fox Contract

Shirley Mason has affixed her signature to a new William Fox contract and has started work in “The Strange Woman” at the West Coast Fox studios.

This new picture, which is adapted from W. J. Hulbert’s stage success in which Elsie Ferguson was starred on Broadway, Edmund Mortimer will direct this production. Miss Mason’s support includes Theodore Von Eltz, leading man, and Harold Goodwin, juvenile.

“Gambling Wives” Premier In Providence

“Gambling Wives,” the Arrow special features Marguerite Dak, Edward Earle, Hedda Hopper and Ward Crane, had its premiere at the Rialto Theatre, Providence, R. I., the week of February 23, and according to Manager William Mahoney, was enthusiastically received.

C. B. C. Productions to Be Columbia Pictures

The C. B. C Film Sales Corporation will in future call their own productions Columbia pictures. The decision was made by Joe Brandt and Jack Cohn. The name Columbia will distinguish C. B. C. pictures from those the concern handles for other producers.

Scott Dunlap Will Direct Jackie Coogan’s Next

Although Jackie is now in the midst of his second Metro picture, “A Boy of Flanders,” Jack Coogan, Senior, announces that he has already signed Scott Dunlap to direct Jackie in Willard Mack’s original story, the purchase of which was announced a week ago.

This picture, as yet unnamed, will be original also in that it will lack huge sets, mob scenes and all the other accessories to a “sumptuous” production. Instead it will include the homely atmosphere of the San Francisco water front, the United States Marines who are stationed there and the San Francisco police force.

Mr. Mack will be present all through the period of production in an advisory capacity, it is said. The entire personnel now assisting in the production of “A Boy of Flanders” will be retained for the new picture which will go into production after Jackie has had a few weeks rest.

“Rejected Woman” Release Is Due Soon

“The Rejected Woman,” Distinctive’s feature starring Alma Rubens and Conrad Nagel, will be ready for release in the near future through Goldwyn Cosmopolitan. This is the picture which was filmed under the working title of “Blood and Gold.”

Albert Parker, who directed, announces that the cutting and titling have been completed. The story is by John Lynch.

Dawn Completes Work on “Lure of Yukon”

Norman Dawn, producer and director has about completed “Lure of the Yukon,” upon which he has been working for the past year. He went as far north as Point Barrow for some of his scenes.

Arrangements are now being completed with a large distributing organization to handle the picture.
Parker Announces "Broken Barriers" Cast

REGINALD BARKER has announced his cast for his next Metro-Louis B. Mayer picture, "Broken Barriers." His announcement carries the names of James Kirkwood, Adolph Menjou, George Fawcett, Mae Busch, Norma Shearer, Robert Frazer, Walter Hust, Robert Agnew, Ruth Stonehouse, Margaret McWade, Anna Q. Nilsson and Mary Carr.

"Broken Barriers" is from the novel by Meredith Nicholson which appeared as a serial in Cosmopolitan Magazine before publication in book form.

Sada Cowan and Howard Higgins are now busy adapting the story. It is expected that Mr. Barker will begin actual production in a week or so. Metro will release the picture next season.

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Olga Printzlau Completes Original For Screen

Olga Printzlau has completed an original screen story entitled "My Lady's Lips" to be included on B. P. Schulberg's program of Preferred Pictures to be produced this spring.

Miss Printzlau's recent work in the field of screen writing includes the adaptations of "Daughters of the Rich," "Maytime" and "The Breath of Scandal."

"Pal o' Mine" to Feature Pauline Garon

Following the announcement made by the C. B. C. Film Sales Corporation last week that Irene Rich would have the lead in their new picture "Pal O' Mine," another report has been received from Harry Cohn on the coast that Pauline Garon will be featured in the same picture.

Miss Garon has already made two successful productions for C. B. C.: "The Marriage Market," and "Forgive and Forget."

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Darmour Named Assistant To Selznick Chief

W. C. J. Dolittle, President of the Selznick Distributing Corporation, announces the appointment of L. J. Darmour as Assistant to the President. In accordance with the policy of the company, the appointment was made from within the organization, as Mr. Darmour has been connected with the Selznick company for a number of years.

In his new position, Mr. Darmour will work with all departments of the organization, at the same time giving special attention to the acquisition of new product.

Mr. Darmour has had an association of more than ten years with the motion picture industry, and is thoroughly familiar with every phase of the production of pictures. For seven years before he joined Selznick, he was with the Gaumont Company. Among other posts he held in the Selznick organizations were those of associate editor, then editor, of the Selznick News reel.

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Careful Casting for F. B. O. Series

Declaring that the proper casting is a very vital factor in producing each of the two-reel subjects in its Telephone Girl series, based on H. C. Wittwer's current stories in Cosmopolitan Magazine, F. B. O. officials promise players of prominence.

One of the most recent to be chosen was Mario Carillo, who has played "heavy" parts with stars of the screen.

Tom Wilson, prominent character actor; Eddie Hearn, leading man, George O'Hara; Douglas Gerrard and others appear in the various episodes, of which there will be twelve in the series.

Harry Rapf Is Signed By Louis B. Mayer

With the completion of "Broadway After Dark" Harry Rapf also completed his contract with Warner Brothers. He has been signed by Louis B. Mayer to direct a series of pictures, the first of which is now in preparation. Monta Bell, who directed "Broadway After Dark," will continue with Rapf, it is said.

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Distinctive Will Produce "The Weavers"

"The Weavers," Sir Gilbert Parker's romance, will be the next feature picture on the production schedule of Distinctive Pictures Corporation.

"The Weavers" will call for a cast of about eight principal players, half a dozen minor parts and quite a number of specialty bits.

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Lloyd's "Girl Shy" for Release April 20

"Girl Shy," the new Harold Lloyd comedy, will be released on Easter Sunday, April 20.

This marks Lloyd's debut as an independent producer.

"Girl Shy" is described as a comedy drama embodying a unique character study. Harold Lloyd appears as a "girl shy" youth. Jolyna Ralston is seen again opposite Mr. Lloyd, and Richard Daniels and Carlton Griffin are prominently cast in the support. "Girl Shy" was directed by Fred Newmeyer and Sam Taylor from a story by Mr. Taylor, assisted by Ted Wilde, Tim Whelan and Tommy Gray.

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"Broken Barriers" Scenario being Prepared

Sada Cowan and Howard Higgins are making the screen adaptation of "Broken Barriers" which will be Reginald Barker's next production. Mr. Barker recently completed "Women who Give" which Metro releases this month.

Work on the sets for "Broken Barriers" is being rushed and Mr. Barker is now casting the exacting parts of the story.

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"Why Men Leave Home" is Due Next Month

"Why Men Leave Home," a John M. Stahl production presented by Louis B. Mayer, has taken its place among the "1924 Twenty" of the Associated First National Pictures, Inc. The screen adaptation of the New York stage success by Avery Hopwood will be distributed to first run theatres during the coming month.

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Lubitsch Decides on Next Story for Warners

ERNST LUBITSCH has finally decided upon his next story for Warner Brothers, which will be his last before he is loaned by that concern to Famous Players-Lasky for a picture with Pola Negri.

The coming Warner production will not be an adaptation, but an original story by the director and his staff writer, Hans Kraly. It is said that it will be a dramatic modern story with an American background. The title of the story and the cast have not yet been decided upon.

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Highlights from a current Universal production "The Storm Daughter" featuring Priscilla Dean.
"Beau Brummel" Has World Premiere On Coast

"B" AU BRUMMEL," Warner Bros. screen version of the Clyde Fitch play, with John Barrymore in the starring role, went into the California theater, Los Angeles, last week for its world and western premiere, and was enthusiastically received. Warners have arranged for an extended run of the picture in the Miller theater, following the first showing at the California.

Harry Beaumont's direction, and Barrymore's performance elicited high praise from the critics.

"Heart Trouble" Discarded As Talmadge Vehicle

Work on "Heart Trouble," a vehicle for Constance Talmadge, was ordered stopped last week in Los Angeles by Joseph M. Schenck, because the story was found to be inferior, according to advances from the Coast.

The company was dismissed and work on the selection of a new story begun.

Universal Appoints New Exploitation Chief

Oral D. Clooney, who for some time past has been manager of the Regent Theatre at Ottawa has resigned that position to assume new duties as director of exploitation for Universal Pictures on the west coast. His headquarters will be in Los Angeles.

Stewart Succeeds Kearney With Famous

Famous Players-Lasky has again appointed Len Stewart, manager of the theatre advertising department. The opening was made for Stewart when Pat Kearney tendered his resignation.
SAME sound advice to exhibitors is given in the current issue of "The Close-up," Paramount's publication for its theatre managers. That advice is simply, "Politics and running a theatre don't mix." The example is cited of a large theatre which recently used throwaways on a picture which bore a campaign message for local political candidates on one side, and advertising for the picture on the other.

Around election time, such throwaways will doubtless attract attention—but where the political candidate appeals to his party, the exhibitor must reach every class, Republicans, Democrats, and all.

To quote "The Close-up":

"But don't play with politics in the theatre. It's worse than shouting 'Fire' during a matinee performance. Stand absolutely neutral on political questions and political campaigns. There may be only one strong party in your town, but that party may not be strong at the State capital. Politics are fairly evenly divided. For every friend you make for your theatre by politics, count on losing a friend you've had."

Pretty sound stuff, this. In the small community, of course, the exhibitor's party affiliation will be known, and he may even be personally involved in politics—but so long as he does not use his theatre, or mix his politics and his business, it will not affect his patronage.

On the other hand, election time often provides the opportunity for clever and appropriate advertising. As was told in these pages some time ago, the elections were on in Ottawa when "Little Old New York" played at the Regent. Manager O. D. Cloakey got out a special 24-sheet for the occasion, in the style of a political poster, with copy along the line of: Vote for Marion Davies in, etc. A stunt of this sort capitalizes on the local political fever, without showing any partisan slant whatever.

* * *

COUPON books, as a means of stimulating business, give the theatre a chance to sell tickets on the same basis that department stores base most of their advertising—the cut price. At the same time, while taking advantage of the desire for "something for nothing," the theatre profits, because holders of coupon books are likely to attend a show oftener than those who haven't them. Also, it tends to encourage making that particular theatre a regular "habit," since the coupon book holder is likely to go to that theatre in preference to another, attractions being reasonably equal.

Manager Willard C. Patterson of the Metropolitan theatre, Atlanta, believes in doing things right, and he put over the coupon book idea with a smash in Atlanta, not so long ago. The plan, which was worked out by Sig Samuels and Patterson consisted in the printing of the two kinds of coupon books for admissions at the Metropolitan. One contained $3 admission for $2.50 and the other $6 worth for $5.

The best part of it all is that the theatre did not have to rely on its own efforts to get these books over. A tie-up was made for all the United Cigar stores to put them on sale and advertise them prominently in the windows and on the stands. The tie-up was arranged through J. A. Davis, southeastern representative for the United Stores. The cards put in the stores were arranged so that they not only advertised the books but arranged for a changeable space to carry the title of the current attraction at the Metropolitan. The United Stores sold the books to their customers at cost, five dollars; but in return for this courtesy every advertisement run by the Metropolitan theatre carried the line that the coupon books were on sale at the United Stores. This was also used on the screen and on the program.

It gave the stores good publicity and more than compensated the theatre by bringing the books prominently to the attention of the 5,000 or more customers who pass through the stores daily.

An even far more reaching tie-up was effected with the Atlanta Georgian and the American. The three dollars book featured this campaign and 2,000 books were sold to the paper for $2.40 each. With a 23,000 circulation to rely upon, the journals were able to further the distribution immensely. Each one of their 268 carriers were enlisted in the campaign. They were given announcement cards from the Georgian's manager, telling about the proposition. This offered a book to every reader who secured four new six months' subscriptions. Subscription blanks were enclosed with the advertising matter.

The carriers themselves were offered inducements to push the campaign. A season pass was given to the five on whose routes the largest percentage of subscriptions were reported. The next ten received twenty-five tickets each, the next twenty received fifteen, the next thirty got ten and the next thirty five.

It is important to note that before going through with his plan, Manager Patterson submitted it to the income tax collector. The admission problem was solved by the ruling that coupons covered by the discount were regarded as "Compliments."

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LOCAL events on the screen are a sure-fire audience builder, as exhibitors who have tried it know. Not every theatre can do it regularly, but there are many theatres where it could be used as an occasional stunt to good advantage.

In Detroit, Mich., the Capitol and Madison theatres have used their own local news reel for some time as a regular feature. This reel had been run on the logical basis, i.e., in conjunction with a local daily, in this case the Detroit News.

The News advertises the reel prominently, and the list of events advertised in the current issue illustrates the type of material to be had in the average American city. The list is as follows:

Detroit's New 3-Car Train—Will Detroit's new 3-car type of train solve the rush hour problem? Four men operate it. Passengers can pass from one car to another even while turning corners. See this train tested for Detroit officials.

Detroit's Little Hollywood Revealed—The Detroit Motion Picture Company now threatened by creditors is the center of much interest. See its Grosse Poine studio, its president, Frank F. Talbot, the star and heroine of "Mary," the company's only picture now awaiting release.

Dry Spleths Burn Beer Barrels—It made a merry looking bonfire when Detroit prohibition officers turned a whole stack of confiscated beer barrels. An unusual picture!

Farmers Stage Fox Hunt—Lapeer County farmers had the time of their lives when they set out to catch wiley Mr. Fox. See how the trail was laid, the excitement when the scent grew hot, the street race down Main Street.

Amateurs Act for Charity—Some beautiful scenes were enacted by Junior League members to raise money for charity—The Yama-Yama Girls, A Pirate Bold, Alice in Wonderland, Mother Goose, Humpty Dumpty, Jack and Jill, Little Bo Peep, etc.

Coasters Enjoy Heaviest Snow—See Bloomfield Hills Country Club members enjoying the exciting sport of coating. Some funny "spills" occur! A good laugh!
USING special artwork directly under the marquee is a fairly common procedure, but Leroy V. Johnson, manager of the Liberty theatre, Seattle, has been using an improvement on this of late. This idea, which he has consistently followed out from week to week, is that of a combination electric sign and hand painted display under the marquee.

The accompanying illustration shows the arrangement used on "Twenty-One," and illustrates the general type. As will be seen, he used electric lights to work out the name of the star and title above the entrance. The effect was further heightened by the illuminated frame around the portrait of Barthelness and the two panels done in green lamps with a chasing border. The entire affair was 32 feet long and created an effect that could not be overlooked.

While it is a good bit of work to place the sockets and wire the bulbs, the result is worthwhile. Such a display is equally valuable by day or by night, and greatly overshadows the effectiveness of either the electric sign or the art display alone.

BROADWAY isn't the only place that can have midnight shows. An extract from the Rangoon Gazette, Rangoon, India, which follows, shows that Edwin A. Fernandez, director of the Independent Associated Cinemas there, is not behind American exhibitors when it comes to live showmanship. Says the Gazette:

"The changing of the Hippodrome to a feature house after the long run of revivals of old serials, Burmese plays, Indian melodramas and mythological films is a most welcome one, particularly as the house has been thoroughly renovated, inside and out, and is now one of the trio of Independent Associated Cinemas under the direction of Edwin A. Fernandez, the other members of the trio being Majestic and the Olympia."

"This does not mean that Mrs. M. and the Messrs. Ashruff have given up the proprietorship of the Majestic and Hippodrome or that Mr. Fernandez has relinquished any of his rights in the Olympia, but they are co-operating under new title and are showing the best feature films at the Ashruff theatres, and serials at the Olympia."

"On Friday night the new Director inaugurated a new scheme in Rangoon, the holding of a midnight show. From 9.30 p.m. to 12.30 p.m. the Rangoon Town Police Band under Mr. Connoly gave a promenade concert, the picture programme starting at 10.30 p.m. and closing at 12.45 a.m. on Saturday. During the interval the Vienna Cafe catered for the very large audience. The theatre was packed to the doors and many could not find seating accommodation, the admission being free. Mr. Fernandez inviting all communities of Rangoon to visit the theatre."

SCENTING possibilities of an unusual newspaper tie-up when he booked a short subject based on a daily comic strip, Sid Smith's "The Gumps," Manager J. Tubman of the Palace theatre, Calgary, Alta., worked out an idea that brought the picture before the attention of all the readers of the comics.

He published a "Gumps" cartoon strip in the Calgary Herald showing the familiar characters in their usual situations, but with the dialogue omitted from the "baloons." Readers of the Herald were called upon to supply the text for the series of pictures, based on the idea expressed in them. Passbooks and general passes were used as prizes for the best lines submitted.

Curiously enough, a national humorous weekly is running a contest at the present time in which a cartoon illustration is published, together with one line of the accompanying joke. Prizes are offered each week for the best second line for the joke.

This would offer a novel stunt for the exhibitor on a comedy or comedy feature. An action still from the production, or one conveying a humorous situation, might be run with any sort of a suitable "feeder" line, such as "Mabel, why is father up so early this morning?", or anything appropriate, with prizes offered for the best second line to it.

SOMETHING of an extraordinary arrangement has been effected at Toronto, Ontario, in an agreement drawn up between a dozen of the large downtown theaters of Toronto and the Toronto Transportation Commission to facilitate the handling of crowds during the rush hours of the late afternoon and evening.

The effect of the agreement is that the managers of the theaters have entered into an arrangement whereby matinee performances are held at hours that will enable all patrons to board street cars for outlying districts before 5 p.m. Hours arranged by practically all of the important theaters for the regular afternoon shows enable the performances to close at 4.30, the openings for deluxe programmes being around 2 o'clock.

The theaters co-operated in making formal announcements regarding the schedule agreement under the heading of "For Your Convenience" as follows:

"Co-operatively co-operating with the Commission in the interest of better street car service, managers of the principal theaters have made arrangements so that their afternoon performances will be over in time to allow patrons to get on street cars before the 5 o'clock rush begins."

"In most cases, this will mean that the afternoon programmes will begin promptly at 2 or 2.15 p.m. and end by 4.30 p.m. at the latest."

"You can add to the pleasure of your matinee outings by being in your seat at the theater before 2.15 p.m., by boarding a street car for home before the rush begins and by riding home in comfort."

"Please leave the rush hours cars free to carry the homeward-bound workers, who will appreciate your kindly thought for their comfort.""

The theaters which have signed the agreement include the Hippodrome, Regent, Tivoli, Uptown, York, Pantages, Massey Music Hall, Shea's, Princess, Royal Alexandra, Loew's Yonge Street, Grand, Empire Theater.

A NOTHER national tie-up, and an unusually appropriate one is that, comes to light this week, with the announcement that Metro has hooked up its late release, "Happiness," with the Happiness candy stores.

Special candy boxes are being made up with Laurette Taylor's picture on the cover and her autograph under it. A display card is also being printed, carrying a still from the production. Miss Taylor's endorsement, and space for the theatre imprint.

This tie-up will be of value mainly in the bigger cities, of course, although in towns where there is no Happiness candy store, the local United Cigar store will handle the proposition, which makes it applicable in most of the larger communities.

At the same time the Metro exploitation department announces that tie-ups on "The Uninvited Guest," have been effected with the Royal Baking Powder people, Del Monte canned fruits, Pond's extract, Gainsborough powder puffs, Swift and Company, National Biscuit company, Beech-Nut, Monarch coffee, Campbell's soups, and Vivaudou. A formidable list, this, and one which shows that motion picture exploitation is being more and more recognized as a legitimate mmeans of commercial promotion.
NEW YORK CITY

Capitol Theatre
Film Numbers—Great White Way (Cosmopolitan). Capital Magazine (Selected).
Musical Program—Great White Way (Dance), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Society Scandal (Paramount), Rivoli Pictorial (Selected), Memories of Lincoln (Phomofil), Rapid Transit (Ir- is), Mother Goose Land (Car- ton).
Musical Program—"II Guaran'y," (Overture), "Covered Wagon Days" (Classical Jazz), Paul Os- card and La Torrecilla (Divertis- sement), Aria from "The Pearl Fisher" (Vocal Solo).

Rialto Theatre—
Film Numbers—Happiness (Met- ro), Rialto Magazine (Selected), The Frisky Cat (Pathe).
Musical Program—"Mignon ni" (Overture), "Covered Wagon Days" (Classical Jazz), Aria from "Martial" (Tenor Solo), "Albun Leaf" (Dance).

Mark Strand Theatre—
Film Numbers—Flowering Gold (First Nat'l), Mark Strand Top- ical Review (Selected), Why Rice Leave Home (Pathe).
Musical Program—Schweitz pro- gram, including Excerpts from "Rosalund" (Orchestra), "Mo- ment Musical" (Dance), "Ber- nade" (Soprano Solo), "Marche Militaire" (Ballet); Little Grey Home in the West" (Vocal Pro- llogue), Recessional (Organ).

Cameo Theatre—
Film Numbers—Love's Whirlpool (Hodkinson), Cameo News (Se- lection). (All Star Cast (Pathe), The Frontier Woman (Pathe).
Musical Program—"Song of India" (Overture), "Give Me all of You" (Vocal Solo), Recessional (Organ).

Boardwalk Theatre—
Film Numbers—The Hill Billy (Allied P. & D.), Musical Program—Vaudeville.

Lyrical Theatre—
Film Numbers—Thy Name is Woman (Metro), premiere.
Cosmopolitan Theatre—
Film Numbers—Yolanda (Cosmo- politan), continued.
Geo. M. Cohen Theatre—
Film Numbers—The Ten Com- mandments (Paramount), con- tinued.

Los Angeles

Grauman's Metropolis Thea- tre—
Film Numbers—Icebound (Para- mount), Seemuch (Path). Musical Program—"Carmen" (Overture), "Kitten on the Keys" (Nobility). Losc's State Theatre—
Film Numbers—Flowing Gold (First National) Film Foolish (Educational) Pictorial Review. Musical Program—"Light Calvary," (Overture) Minstrels of 1924 with Knickerbocker Syncoptors (Nobility Musical Comedy).

Hill Street Theatre—

1-1-1-1 Theatre—
Film Numbers—Twenty One (First National) Uncle Sam (Educa- tional). Musical Program—Vaudeville. P. & D. Theatre—

Chicago—

Pervous Theatre—
Film Numbers—The Wangers (First National). Musical Program—Syncopation Week 1. Marion Harris and Lou Landman; 2. Irving and Jack

Cleveland—
Film Numbers—Our Hospitality, (Metro) Fun from the Press Strike Breaker, (Hodkinson).

Woodlawn Theatre—
Film Numbers—News Weekly, (Path) News Weekly, (Path) Captain (Educational) "Pied Piper Malone (Paramount)." Randolph Theatre—
Film Numbers—Fool's Highway, (Universal) International News (Universal) Should Poker Play (Universal). Orpheum Theatre—
Film Numbers—The Marriage Circle (Warner Brothers). Monroe Theatre—
Film Numbers—The Blizard (Fox).
Standard Theatre—
Film Numbers — The Phantom Horseman (Universal) Such Is Life (Universal). International News.

NEWARK

Rialto Theatre—
Film National News — Scaramouche (Metro), Rialto World Visions (Kinogram), Fun from the Press (Hodkinson), Bargain Day (Educational).
Musical Program — “Minuette,” “Marseilles,” (Dancing Girls and Baritone soloist) “Robespierre” (Overture).

SEATTLE

Blue Mouse Theatre—
Film Numbers — The Rendezvous (Goldwyn), Horseshoes (Vitagraph), The All Star Cast (Fox). Fox News. Musical Program — “Before You Go” (Overture), Popular Medley (Organ) Russian Song and Dance Fantasy.

COLISEUM THEATRE—
Film Numbers — The Fighting Blade (First National), Fun From The Press (Hodkinson), Kinograms and Pathe News.
Musical Program — “Whirl Poor Will” (Overture), Somebody’s Wrong (Specialty).

COLUMBIA THEATRE—
Film Numbers — Loving Lies (Alabed F.D.), A Midshipman’s Cruise (S. R.), A Society Sensation (Universal), International News.
Musical Program — “Roses of the South” (Overture), “Maids of the West” (Specialty).

HEILIG THEATRE—
Film Numbers — The Lullaby (F. B. O.), Topics of The Day (Pathe), Checking Out (Universal), International and Liberty News.
Musical Program — Mighty Like A Rose” (Overture), “The Hunting Scene (Specialty).

LIBERTY THEATRE—
Film Numbers — Flowing Gold (First National), Pathé Review, Smile Please (Pathe), International and Liberty News.
Musical Program — “Flowing Gold” (Overture).

SAN FRANCISCO

California Theatre—
Film Numbers — The Stranger (Paramount), The Midnight Cabaret (Vitagraph), International News.
Musical Program — An Oriental Fantasy, including “Maritana” (Overture), “Canhoketta” (Violin Solo), Medley of Ball’s Song Hits, “In The Soudan” (Oriental Dance), When Ma is Playing Mah Jong” (Vocal).

Loew’s Warfield Theatre—
Film Numbers — Flowing Gold (First National), Lodge Night (Pathe), Kinograms (Educational), Pathe News.
Musical Program — Art Landry’s Band with Kelly Sisters.

Granada Theatre—
Film Numbers — Piel Piper Malone (Paramount), She Supes to Conquer (F. B. O.), Fox News.
Musical Program — The Surprise Concert” (Singing and Dancing).

CAMEO THEATRE—
Film Numbers — Ride For Your Life (Universal), Singapore The Sailor (Universal), International News.
Musical Program — Orchestra.

Imperial Theatre—
Film Numbers — The Marriage Circle (Warner Bros.), continued.

STRAIGHT THEATRE—
Film Numbers — The Great White Way (Cosmo), continued.

BUFFALO

Shea’s Hippodrome—
Film Numbers — The Dangerous Mood (First National), Our Hospitality (Metro), Current Events (Pathe and International News). Music Program — “Military Polonaise” (orchestra and the Duo-Art piano), vocal selections by Fred Hughes, concert tenor.

Lafayette Square Theatre—
Film Numbers — Anna Christlie (First National), Pathe comedy, Current Events (Fox News).
Musical Program — Selections by The National Serenaders, “Norma” (organ solo).

Loew’s State Theatre—
Film Numbers — The Acquittal (Universal), Peg of the Mounted (Universal), Current Events (Pathe News).
Musical Program — Emmett Luedeke and His Harmonists in selections from grand opera.

New Olympic Theatre—
Film Numbers — The Phantom Horseman (Universal), A Society Sensation (Universal), Round Two, the New Leather Pushers, Current Events (International News).
Musical Program — Selections from “The Ermine Girl” (Organ Solo).

SALT LAKE CITY

American Theatre—
Film Numbers — Unseeing Eyes (Cosmo), He Loops to Conquer (Universal), Fun From The Press (Hodkinson), Fox News. Pantages Theatre—
Film Numbers — Pleasure Mad (Cosmo).
Paramount-Empress Theatre—
Film Numbers — The Next Corner (Paramount), About Face (Educational), Pathe News. Victory Theatre—
Film Numbers — Pioneer Trails (Vitagraph), Aggravating Papa (Educational), Pathe News.
Salt Lake Theatre—
Film Numbers — Columbus (Pathe), Jamestown (Pathe).
ST. LOUIS

Grand Central Theatre—
Film Numbers—The Greatest Love of All, with George Behan and Company in combined screen and musical presentation, Pathe News, Musical Program—“Meditation” and “Waltin’ For the Evenin’ Mail” (Organ Solo) and Orchestral numbers.

Missouri Theatre—

King Theatre—
Film Numbers—Hoosier Schoolmaster (Hodkinson), Monks a la Mode (Fox), International News, Felix Cat Cartoon (Fine Arts S. R.), Musical Program—Orchestral and Organ numbers, on stage, “A 1900 Silhouette.”

West End Lyric and Capitol Theatres—
Film Numbers—The Virginian (Preferred Plot), Pathe News and views, Aesop’s Fable (Pathé), Musical Program—“I Love Mizzoua” and “I’m Going South.”

NEWARK

Branford Theatre—
Film Numbers—Twenty-One First National, Topics of the Day (Pathé), Getting Gertie’s Goat (Educational). Branford Review of Events (Selected).

Musical Program—The Volga Quartette, Selections from “45 minutes from Broadway” (Overture).

ST. PAUL

Capitol Theatre—
Film Numbers—The Marriage Circle (Warner Bros.), Capitol Digest (Selected), Capitol Local laffs (Selected).

Musical Program—“Forge in the Forest” (Organ), Selection of popular numbers (Special Orchestra), “Elisa’s Bridal Procession” (Organ Solo).

CINCINNATI

Capitol Theatre—
Film Numbers—Shadows of Paris (Paramount) Capitol News (Selected).

Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Judgment of the Storm (E. F. O.), Fun from The Press (Hodkinson).

Walnut Theatre—
Film Numbers—The Courtship of Myles Standish (Also Exhib.), Pathe News, Aesop Fable (Pathé).

Musical Program—Orchestra.

Strand Theatre—
Film Numbers—You Are Guilty (S. R.), Pathe News, Aesop Fable (Pathé).

Lyric Theatre—
Film Numbers—Defying Destiny (Selznick) International News.

Newman Theatre—
Film Numbers—Shadows of Paris (Paramount), Exit Caesar (Educational), Newman News and Views (Pathé and Kinograms), Musical Program—Special numbers in conjunction with “Shadows of Paris” (atmospheric prologue), Novello Singing Orchestra, Macy and Scott (Aces of Harmony), Maurice and Mae Humphreys (Vocal Numbers), Recessional (Organ Solo).

KANSAS CITY

Rivoli Theatre—
Film Numbers—Ride For Your Life (Universal), International News, Fun from the Press (Hodkinson), Felix Cat Cartoon (Fine Arts S. R.), Urban topics (Vitagraph), Musical Program—Orchestral numbers.

Out of the ordinary ad on “The Hunchback of Notre Dame” (Universal) at the Stillman, Cleveland.

DESMOINES

De Moines Theatre—
Film Numbers—The Stranger (Paramount), Horseshoses (Vitagraph), News (International), Musical Program—“Light Cavalry” (Overture).

Strand Theatre—
Film Numbers—Tiger Rose (Warner Brothers), Busy Buddies (Educational), Kinograms (Educational), Musical Program—Eugert Van Alstine, composer, assisted by Clem daiceny.

Rialto Theatre—
Film Numbers—Sporting Youth (Universal), Darkest Hour (Pathé).

Capitol Theatre—
Film Numbers—Broken Hearts of Broadway (S. R.), Capitol Theatre—Film Numbers—Slave of Desire (Goldwyn).

The Gifts theatre, Cincinnati, used this hand drawn ad on recently on “Woman to Woman” (Selznick) (Orchestra), “Mother Machree,” Fred Opperman on Saxophone at Capitol.

Delmonte Theatre—
Film Numbers—The Fool’s Awakening (Metro), Fun from the Press (Hodkinson), International News.

Musical Program—Dorothy Bush in person with her Cinema Girls and Jazz Band, Orchestral numbers.

Film Numbers—Ride For Your Life (Universal), International News, Fun from the Press Hodkinson) Felix Cat Cartoon (Fine Arts S. R.) Urban topics (Vitagraph).

Musical Program—Orchestra numbers.

William Fox Liberty Theatre—
Film Numbers—Luck (S. R.), Monks a la Mode (Fox), Fox News and Educational.

Musical Program—Orchestral and Organ numbers.

ROCHESTER

Eastman Theatre—
Film Numbers—A Woman of Paris (United Artists), Uncensored Movies (Pathé), Eastman. The-
Wolfe and Montcalm

A Stirring Account of the Fall of Quebec

3 parts

See these immortals live again!

Everybody who has gone to school knows the story of Wolfe and Montcalm,—the great-spirited conqueror and the gallant vanquished. No more romantic and appealing story appears in history.

Now you may see the actors in this great real drama just as they were, and learn the thrilling story of how France lost half a continent.

Each Chronicles of America picture is patriotic, inspiring, unique, accurate, dramatic and entertaining.

The houses showing them are certain to get the good-will of their communities; to hold their old patronage and interest new.

A Chronicles of America Picture
National Film Corporation of America

presents

Indian Frontier Series

The white boy who became an Indian

Each Indian Frontier Series picture has a story that surely gets you and that is absolutely true.

For instance, you see how and why a white boy became an Indian chief,—and you see the man himself in the picture. Can't you imagine how such a story will appeal to your audiences?

The real Indians themselves enact their own stories. You have color, realism, educational value, thrill.


Each picture is a perfect little feature in itself.

Pathépictures
HAROLD LLOYD

in

GIRL SHY

will be released

APRIL 20

Hold the date open!

A PATHE PICTURE
GOLDWYN-COSMO.
Reno—The attendance with this one was about up to the usual average. (Middle West.)

Great White Way—Great picture. Drew big crowd and receipts big. Held second week. (West.)

The Green Goddess—This picture did very good business. Popular story. (Middle West.)

SELMICK
Woman to Woman—Patrons seem to like Betty Comson, and this picture has been very well received here. Picture itself is quite good. Business has been about average. (West.) Did poor business on second week. (Middle West.) Very good picture of its type. Had good week. (South West.)

PARAMOUNT
Icebound—A good picture for ordinary people. (East.)
Heritage of the Desert—This feature had fair amount of entertainment value but we did not consider it big feature. Did fair business. (Middle West.)

The Call of the Canyon—This picture had good appeal. It did a fine week's business. Show it anywhere. (Big Brother.)

Don't Call It Love—A good picture well done. (East.)

Tivoli TO-DAY and TOMORROW: THEY OFFERED IT LAST NIGHT: A George Fitzmaurice Production

The ETERNAL CITY

WARNER BROS.

Conductor 192—The best box office attraction in several months. (Middle West.) A comical hit that took the crowd. (East.)

Lucretia Lombard—Won high praise from patrons and press. Did nice business. (Middle West.)

George Washington, Jr.—A decided improvement over former Wesley Barry vehicles. Has some good comedy. Business excellent. (East.)

D-Dile—Fair picture, advertising helped bring receipts. Disappointments to crowds. (West.)

Marriage Circle—Good picture, receipts good, the plot well liked, held over. (West.)

UNIVERSAL

Sporting Youth—The title attracted good attendance, but the picture did not live up to expectations. (Middle West.)

Roof's Highlands—A good picture. Title has seemed to have been somewhat against it, but business has been good. Business was held over for second week. (West.)

Stolen Moments—A thriller of better than average merit that appealed to our transient trade. (Middle West.)

Hunchback of Notre Dame—A tremendous hit. Turned 'em away for every performance at $1.65. Big advance sale of seats. (Middle West.) Going strong on the third week. (East.)

Man from Wyoming—Fair picture, receipts fair, not considered for first class house. (West.)

FIRST NATIONAL

Painted People—A good picture. Business good. (Middle West.)

Considered good picture and although big crowds the picture was better than expected by these crowds. (West.)

Business fairly good. Seemed rather exaggerated. (Middle West.)

Not quite up to the standard of other pictures of this type. Colleen Moore pleased, but was not up to her performance in "The Enamored Youth." Business was good. (West.)

Twenty-One—An appealing picture that brought the business. (East.)

The Eternal City—Heralded as a big one, but not especially strong, according to the audiences. The principal comment is that too much importance was put on the staging and settings, and not enough on other details of the production. Business has been pretty good. (West.)

Ladies of the Field—Very good. Lots of entertainment in this one. Business big. (Middle West.)

The Wonders—In connection with special jazz week, turned them away all week. Is good picture. (Middle West.)

Song of Love—Drew big attendance all week, Norma Talmadge being a big favorite here. (Middle West.)

F. B. O.

Phantom Justice—This one didn't go so good here, and was pulled off in the middle of the week. (West.)

ALLIED P. & D.

Paddy the Next Best thing—The name has been rather against this picture, the production itself being pretty well received by those that came to see it. Has been only fairly good. (West.)

VITAPHOTOGRAPH

Let Not Man Put Asunder—Another complicated marriage picture that pulled only on account of the big names on the program. (East.)

Man From Brodhey's—Proved one of the best attractions of the year and set new box office receipts. Should prove winner anywhere. (Middle West.)

STATE RIGHTS

Don't Marry for Money—Patrons seemed to like it. (Middle West.)

Drums of Jeopardy—A good picture, but rather hard to understand. Business quiet. (Middle West.)

Last Hour—Unusually good attraction with splendid cast. It pulled big with us. (Middle West.)

METRO.

Thy Name Is Woman—Played to good houses all week. (Middle West.)

Wassail—Wastastically, but it did only fair business, for some reason. (Middle West.)

Heart Bandit—Pretty good. Receipts averaged up. (Middle West.)

Scaramouche—On its third and last week this picture did a very satisfactory business. Has showed 126 times, and aggregate business for the three weeks was very good. (West.)

Capacity business. (East.)

Fool's Awakening—Just an average picture, with no particular merit. It did not do so well here. (Middle West.)
Exhibitors Service Bureau

Strikingly effective lobby display at the Princess theatre, Denver, during the recent showing at that house of "The Man from Mars." (F. B. O.)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. E. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, 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. Stolle, Des Moines theatre, Des Moines, Iowa.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Emprise theatre, Salt Lake.

THE CHECK-UP:
Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.
For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers who have reported the picture as "Poor." The second column gives the number who considered it "Fair." The third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged out and eliminated.

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Sidney Granum, Granum's theatres, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. E. Rotsky, Managing Director, Palace theatres, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Filet, Managing Director, Mark Strand theatre, New York.
Ray Groomber, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McCoy, Manager, Temple theatre, Geneva, N. Y.
George Tupper, Manager, Regent theatre, Elmira, N. Y.
W. S. Maloney, Managing Director, Capitol theatre, Jackson, Mich.
Harold R. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Tex.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albritt, Manager, Jensen & Van Herberg theatres, Bremerton, Wash.
Thomas B. Searle, General Manager, Century theatre, Baltimore, Md.
Auberry, Managing Director, Circle theatre, Indianapolis.
Boston "Puritan Passions" Aids

Appeal Made To Music Lovers; Radio Announcement Broadcast; Other Ideas

Effective exploitation for the showing of "Puritan Passions" at the Beacon and Modern theatres, Boston, resulted in unusual publicity for the attraction.

In co-operation with Manager Louise Joseph O'Sullivan, special Hodgkinson exploitation man, worked out a campaign based on the dramatic appeal of the picture and the possibilities for appealing to the lovers of good music afforded by the music score especially composed for "Puritan Passions" by Frederick S. Converse.

In the New England Conservatory of Music cards announcing that the first original photoplay-symphony ever written would be played in conjunction with the showing. These cards were also placed in five music stores handling the music of Oliver Ditson Co., who published excerpts from the score. Announcement cards were placed in the lobby, to the same effect. The result of this play on the unusual musical score played with "Puritan Passions" was the interest of the music lovers of Boston in the showing.

The day before the opening, Mr. Converse talked over the radio, Station WNAE broadcasting, his subject being "Music and the Photoplay," with special reference to the score for "Puritan Passions."

The ushers at both the Beacon and Modern were costumed in Puritan dress, lending a quaint atmosphere in keeping with the presentation.

During the week of the showing a man and woman, dressed as Puritans, covered the business section of Boston, the man carrying a hand bag on which was lettered: "Puritan Passions Now Playing At The Beacon And Modern Theatres—See Us There."

On the day following the opening the Hodgkinson exploitation representative assembled the ushers and the ballyhoo people in front of the Beacon theatre and had photographs taken. The stunt attracted a large crowd which became so dense that traffic was stopped for the time being, the crowd being under the impression that some movie scene was being shot."

Italian Angle Featured in "Eternal City" Campaign

H. M. (Ted) Browning scored with his campaign on "The Eternal City" at the Olympia, New Haven, Conn. He evolved a new angle by taking advantage of the location of the story and picture and appealing to the Italian element in the city. Philip Troup, former postmaster and editor of the New Haven Union was allowed to sponsor a special showing to the officers and members of the Italian societies in the city.

Pasquale De Cicco, Italian consular agent, headed the foreign delegation which gave the picture considerable word of mouth advertising. The fact that the story had been modernized to bring in the Fascist crisis made it of timely interest. Browning's audience was divided in its opinions on the political development and argued long and vociferously on the story action as propounded in the picture. It all meant good publicity for "The Eternal City."

The second line of campaign instigated by Browning is applicable to any picture. The New Haven Union printed ten automobile license numbers daily in its classified page. Owners were asked to identify themselves as the proprietors of the "hidden" license numbers and receive two orchestra seats for "The Eternal City." The Union used display space to advertise this plan and gave the theatre, picture and cast an equal break in the space.

When "Name the Man" (Goldwyn) played at the Allentown theatre, Cleveland, these lobby decorations carried out the idea used in much of the advertising.

Striking Miniatures Built for "The Hunchback"

Albert Allard, a Minneapolis young man, completed the difficult task of building a Paris scene of two centuries ago out of pasteboard and sugar candy. The scene is a replica of one of the scenes in "The Hunchback of Notre Dame." The finished product was revealed in a downtown department store window in a most effective manner and attracted much attention when the picture played at the Garrick theatre.

Allard recently joined the staff of Finkelstein and Reichen and hopes some day in the near future to be a designer and model-maker of motion picture "sets." Meantime he uses an original medium to demonstrate his talent by reproducing attractive scenes that come under his eye. He discovered ordinary cardboard as an inexpensive medium of artistic expression while he was in the Central High School. Since his graduation last year he has been constantly experimenting by copying attractive stage and picture "sets."

Fifty sheets of cardboard of the quality used in the cards tacked everyday on the fences and telegraph poles announcing this or that attraction were used in the model. Even the frame work is of cardboardpaintakingly glued to its compositor foundation. When finally completed he covered the buildings and his carefully placed layer of tiny candies—chosen because they are shaped like cobblestones of the olden days—with kalsomine used by scenic artists to give their work body. He then painted the miniature in various colors. His final step was to tack a piece of velvet around his base and install its concealed miniature lighting effects.

The Minneapolis Journal devoted much space to Allard's work and commented on it editorially on its front page.
March 22, 1924

Musical Prologue Put Over on "Marriage Circle"

An unusually beautiful prologue was presented last week by Manager Edward L. Hyman of the Brooklyn Mark Strand theatre, with "The Marriage Circle."

Eight dancers, nine singers and three instrumentalists were used. The number was programmed as "Viennese Impressions," opening with "The Old Refrain" sung by the Mark Strand Ensemble. This was followed by "Paradise," an instrumental number by the Viennese Trio—violin, cello and accordion. "Vienna Beauties" was a dance number by eight girls. The presentation closed with "Anf Wiedersehen" sung by the ensemble with interpolated dances.

Hyman used as a setting the exterior piazza of a fashionable country home, showing a set consisting of a house, two trees and some rustic furniture, with vines twining through arbors on each side. The numbers were specially arranged and orchestrated. Mr. Hyman worked out a special color lighting harmony. This prologue lasted ten minutes.

Teaser Stunt is Worked on "Tea With a Kick"

A teaser envelope stunt, based on the line, "How to make tea with a kick," was used by Manager W. T. Murray of the Rialto, Atlanta, on "Tea With a Kick.

Four thousand envelopes with inserts were distributed. The envelopes bore the line "How to Make Tea With a Kick," but upon opening the envelopes you were referred to a telephone number for further particulars. The number happened to be the theatre, although no mention was made of the Rialto.

The biggest kick in the stunt came from the police department, where several of the envelopes had been mailed. The police "phoned."

When a Man's a Man" in New Haven

Player Makes Personal Appearance Varied Exploitation Is Put Across

AIDED by the personal appearance of George Hackathorne, one of the cast, a long exploitation campaign was put over on the New Haven showing of "When a Man's a Man" at the Olympia theatre. Manager Tod Browning, aided by H. L. Royster, exploitation man, and M. H. Kelcher, local manager for First National, handled the details of the effective campaign.

First a contest was arranged with the New Haven Union, which offered prizes for the best essay on "When is a Man a Man?" Long articles were published by the Union, each one referring to the opening at the Olympia.

Manager Browning went strong on the billboard displays, using 100 24-sheet stands and 300 one-sheets. These were of the block and colored drawing varieties. One-sheets of the endorsement of the picture by Harold Bell Wright also were used. Personal letters were sent to the faculty and students of Yale University calling their attention to the fact that this was one motion picture which faithfully followed the written novel, and that it was adapted from one of the world's best sellers. This proved a good angle for a university city. Card reading "When a Man's a Man he gives his seat to a woman" were distributed in the cars of the local traction company, which gave co-operation on the stunt.

Two walking books were used, and they attracted much attention. These were similar to the "walking book" stunt worked during the Cameo theatre showing in New York City.

Manager Browning went in heavily on newspaper advertising. His lobby and marquee displays were unusually attractive.

Paris Gown Displayed for "A Woman of Paris"

A Paris Gown, Poiret's latest creation, displayed under glass, drew an admiring crowd of women into the lobby of the Rex theatre, Sumter.

"A Woman of Paris" was the occasion. Oscar White borrowed the gown from Sumter's smart shop, Schwartz Bros. He baited around the gown a subdued display which was very effective at night. It accentuated the gown, which was the high note in the lobby.

Unusual overhead lobby display at Lock's Vendome theatre, Nashville, during the showing of "Long Live the King" (Metro). It was put in ten days before play date and caused much comment.
"Black Oxen" Hooked Into Timely Exploitation

Manager Charles M. Fintus of the Warfield theatre, San Francisco, Calif., presented "Black Oxen" with a prologue of nine harps and one living harp, lighted in impressive manner. The selection was from "Naughty Marietta."

Despite the fact that the serialization of "Black Oxen" had run its course, the picture was given exceptional co-operation by all the San Francisco newspapers.

The Call tied up with a four column shopping story on two different occasions, the story and incidental advertising featuring garments worn by Miss Griffith in the production. Three different stores cooperated in the featuring of gowns and books. The Daily News staged an essay competition to determine how much Clavering really was interested in the young clapper whom he assumedly courted after Madam Zittiany's departure for Europe.

The biggest and most sensational news angle, however, came in the simultaneous opening of Dr. Clayton E. Wheeler's free glandular clinic. This was an entirely legitimate and scientific enterprise dedicated to Mrs. Gertrude Atherton, who took an intense personal interest in it. The resulting publicity was so great that during the first five days of its operation Dr. Wheeler rejuvenated more than 200 poor, elderly people without charge. While it was too early to make any statement of the results, the clinic was followed by the press and medical profession with unbounded interest.

"Fashion Row" Showing is Extensively Exploited

"Fashion Row," played an engagement at the Astor theatre in St. Paul recently following an effective city-wide exploitation campaign by Morris Abrams, Metro's exploitation representative there and Len S. Brown, manager of the Astor theatre.

Mr. Brown started off the campaign with a Mae Murray contest in his theatre publication which has a circulation well into the thousands and which is very popular. More than seven hundred people participated in the contest which gave the picture a good advance send-off.

Extra space was taken in all the St. Paul papers. A week to advance a score of twenty-four sheet stands were posted and the down town section was fully covered with three and six sheets. Emphasis was laid in the advertising that Miss Murray wore her most costly gowns and the picture came in for a great deal of attention as a Mae Murray Style Show. About half a hundred window cards were placed.

Mr. Brown arranged a beautiful lobby, showing many enlarged heads of Miss Murray taken from the three sheets. Stills from the picture massed around by art work covered the walls of the lobby and over the marquis Mr. Brown set one of the twenty-four sheets illuminated by a strong aniler light, an effect that was carried out all through the lobby with great brillany and effectiveness.

As a prologue Mr. Brown had four girls, one pianist, two violins, and one cello. They sang, played, danced and acted engagingly. These were billed as Mae Murray's Melody Maids.

Newsboys' Contest Boosts "Long Live the King"

The Modjeska theatre, Augusta, Georgia, used an excellent campaign on "Long Live the King." With the aid of C. D. Haag, Metro exploiter, the Modjeska put over a Jackie Coogan "King of the Newsboys Contest," with over a hundred newsies of the Augusta Herald competing for the six prizes offered, that ranged from a suit of Jackie Coogan clothes donated by an Augusta merchant in return for the publicity of his store, to passes to the theatre. In addition, Master Coogan wrote a personal letter to the first prize winner.

The Herald co-operated on a large scale, opening its news columns to the contest, and in addition to daily stories running contest blanks, each worth ten points with which the Herald readers were urged to vote for their favorite newsboy. Every newsie was designated by a number, which was marked on a tag he wore.

All the contestants were photographed in front of the Herald building, and the winner of the first prize had his picture sent to Jackie. The newies were all invited to the Modjeska showing of "Long Live the King."

The popularity contest among the newies was a new thing in Augusta, and proved a winner for the theatre, with the paper benefitting from the publicity as well.

Children's Matinee Boosts "Ladies to Board" Run

The Capitol theatre, Moose Jaw, Canada, recently obtained some unusual publicity with a special children's Saturday morning matinee for the benefit of the Children's Home of that city. Admission was five cents and a potato. The Children's home had sent out a call for potatoes.

"Ladies to Board" was chosen as the feature attraction for the special performance. More than twenty bushels of potatoes were obtained as the result of this matinee.

This special matinee was arranged by E. P. Fields, the manager of the Capitol theatre, who has given several other special performances for children this season.
Capitalizes on Nearby Run of "Merry Go Round"

How a manager can take advantage of the first run of a picture in a nearby large city was shown recently by Manager E. X. Harris of the Amuse Theatre, Hart, Mich. Mr. Harris recently presented "Merry Go Round" and "A Lady of Quality," and instead of being handicapped by the fact that both pictures had been shown a few weeks before in Detroit, he took advantage of the situation.

Simultaneously with the Detroit run on these pictures, Harris displayed in his lobby advertisements on the two productions as they appeared in the Detroit dailies. Slides describing the character of the productions and their previous successful runs in other communities were projected there weeks before the pictures came to Hart.

One-sheets, photos, press-matter, window cards and heralds were distributed and posted four days before play date, not only locally but also in two adjacent towns. Heralds were placed in all parked automobiles, and distributed among all the Hart business houses.

An advertisement of considerable size was run in the local newspaper a week in advance, and a large banner, painted by the artist, was displayed two days before the showing.

Toilet Preparation Tie-up on "Painted People"

Through the fact that the Melba people, makers of cosmetics, became interested in the still and entour of Colleen Moore powdering her nose, "Painted People" was able to get a good break in drug store windows when the picture played the Chicago theatre, Chicago. About twenty-five window displays were arranged inside and outside the drug store.

According to the story sent by W. K. Holland, publicity, advertising and exploitation director for Balaban and Katz, the druggists were more than enthusiastic over the tie-up. They went out of their way to give the picture more than a 50-50 break in the windows through cutouts, stills, sign cards and hand painted posters. In each case, of course, the tie-up was cemented by advertising some article that that particular store specialized in.

Unusually Large Billboard Stand on "Hunchback"

"The Hunchback of Notre Dame" recently opened a run at the Shubert Crescent theatre, Brooklyn.

One of the many exploitation stunts used for this run might be referred to as "Greatest Stand Advertises Greatest Picture in Greatest City's Greatest Borough." George Brown, who is the brains for the "Hunchback" advertising, publicity and exploitation devised, in bill-posting parliance, "a five double decker" or 240-sheet poster. Being forty seven feet high and forty-two feet wide it covers an area of 1,974 square feet. The two "human flies," Harry Irving and Dolly Grey, braved the fury of a bitter cold gale that blew at the rate of 72 miles per hour, to put this huge poster in place where it can be seen for miles. It is below the Brooklyn approach to the Manhattan Bridge.

Another feature of the exploitation was the co-operation extended by the band of St. John's College, Brooklyn educational institution for men and boys. They played several popular pieces in front of the theatre.

Inexpensive "Circus Days" Front Used by Schade

George Schade got all the effect of "Circus Days" but cut his expense in half when he played the attraction at the Sandusky theatre bearing his name. All he used was a striped awning in triangular shape on both sides of the theatre marquee. This draped from directly under the electric light sign above the marquee to the bottom of the marquee.

It got over the circus idea and was inexpensive. It carried the necessary lettering but minimized the cost. It told Sandusky of the extra attraction at the Schade but it didn't make them pay extra for it.
Seattle “Fool's Highway” Stunts

Title Contest, Telegram Idea Among Features of Bender’s Novel Campaign

VARIOUS unusual stunts were used in Seattle recently by Manager Robert W. Bender of the Columbia theatre in putting over an engagement of “Fool’s Highway.”

The first plan used by Mr. Bender was the sending of ten thousand large telegrams to a selected list of patrons of the house. The telegrams were prepared in Seattle, shipped to Hollywood, and mailed individually from there to the names on the outside. The wire, when opened, was a brief message from Mary Philbin, urging the recipient to see her latest and best picture, “Fool’s Highway,” when it came to their city.

During the run of the picture, Mr. Bender put out a title contest which was good for much publicity in the daily press of the city. Stories published by the theatre declared that the title “Fool’s Highway” was disliked by some persons to be misleading, so accordingly the theatre was instigating a contest to select a better name. Seattle residents were entitled to suggest another title that they believed would be more pertinent. All titles were to be sent to the Universal studios, where a number of winners were to be selected. First prize in the contest was a season pass to the house, and a number of cash prizes and sets of weekly passes were also offered.

The Seattle civic elections were just in progress at the time of the showing, and Mr. Bender took advantage of the fact to gain some more publicity. He arranged with T. G. Randolph, International News photographer in Seattle, to take screen tests in front of the theatre on one of the opening nights, and build a large platform about a foot from the ground for that purpose. The platform was rigged up with curtains, lights, etc., and on that evening movie “tests” were made of all persons that had turned in their names to the management. As a special added attraction, Mayor Edwin J. Brown was prevailed upon by Mr. Bender to enter the contest, and his photograph, along with the many others, was shown on the screen the second week of the run. The picture of the Mayor, also, was good for space in the daily newspapers, thus winning more publicity for the Columbia.

A fourth stunt used by Mr. Bender was the photographing of a large street parade and charity dance staged by the Seattle Elks during the second week’s run of “Fool’s Highway.” The photographer’s ear and camera prominently announced that the pictures were to be shown following week at the Columbia, and this stunt, in conjunction with other good publicity furnished through this tie-up with the Elks, brought good returns.

Catchlines From Subtitles In “Bad Man” Lobby

Display cards that handed patrons entering the lobby a good laugh were used by Manager Weider of the Rivoli theatre, Portland, Ore., on “The Bad Man.”

They were unusual in make-up. They were constructed in the form of a shadow box with a tithed background. The photos were mounted on beaver board cut in odd shapes, with an outline of gilt around them. These stills, after mounting, were raised and placed about two inches from the back of the shadow box.

The head used at the top of the display board, was a three sheet cutout. The card suspended from the ears carried the picture title and name of the star.

Effective use was made of the humorous subtitles in small cards on the side of the display. Such subtitles as “You tak’ her, my frien’; for what is one woman among frien’ s” were used to good purpose in drawing a laugh from passersby.

Tie-Up: With Local Fair is Aid to “The Hunchback”

Just as A. J. Sharrick, Universal exploiter, was opening his campaign for the showing of “The Hunchback of Notre Dame” at the Wallace theatre in Bradenton, Florida, the county fair opened in the same city. Sharrick seized upon this opportunity to get his message across to the vast number of people from neighboring towns who flocked in Bradenton for the fair. He left no stone unturned to impress upon them the fact that “The Hunchback” played an important part in the festivities.

His first step was to have two replicas of the book constructed and mounted on a truck which, carrying two pretty girls as pages, was one of the outstanding features of the street parade. Two forty foot signs floated down the river on pontoons, with electric lights for night. The active co-operation of every woman’s club and civic organization within a radius of thirty miles was enlisted and the adjacent country was billed like a circus.

“Darling of New York” is Put Over in Holyoke

When “The Darling of New York” showed at the Suffolk theatre, Holyoke, Mass., an intensive campaign was put over by the management, with the assistance of George A. Miller, Universal exploiter.

He tied up the Baby Peggy doll and plastered the whole town with covers of the song as well as sending out placards that told about the showing at the Suffolk theatre while they were pushing the song. He also tied-up with the town’s two big department stores that were handling the Baby Peggy doll and in this connection secured several fine windows decorated with photos from the production and signs advertising the showing.

Restrained and artistic art material used in the lobby of the Liberty theatre, Portland, Ore., where "Anna Christie" (First Nat'l) was being played.
Title Teaser Campaign for “West of Water Tower”

In communities where the novel, “West of the Water Tower,” is not well known in advance of the showing of the picture, exhibitors may well follow the lead of Manager Howard Price Kingsmore of the Howard theatre, Atlanta.

It seems that Atlanta was one of the few towns of importance where the Homer Croy novel had not been actively pushed in the bookstores, so Kingsmore used teasers as the basis of his drive to popularize the picture’s title. For three days he ran six short, snappy teaser ads in each paper each day. All were different, and “What Happened West of the Water Tower?” is a fair sample. On the third day, each paper carried the line, “For Information on ‘West of the Water Tower’ Call Ivy 5593.” That is the Howard’s number, and the curiosity of readers had been so aroused by that time that the “phone was busy all day long, telling them of the stars in the picture and an inkling of the story.

Meanwhile, many window tie-ups had been effected and the usual advance lobby display has attracted a world of attention. Co-incident with the close of the teaser campaign, 4,000 homes were circularized with a snappy sales talk on the picture. A special screening for five hundred guests on Sunday afternoon furnished the climax of the campaign.

Elaborate Fashion Show is Presented in Dallas

The Melba theatre, Dallas, recently put on its Spring Style show in conjunction with A. Harris & Company, performances being given twice daily.

The presentation, entitled “The Symphony of Fashions,” divided into three scenes at which costumes appropriate for certain occasions were displayed. The first scene, billed “The Book of Fashions,” showed sport wear, which is in high favor for spring wear. The newest of suits, one-piece sports dresses, hats, top coats and foot wear were displayed. The “Book of Fashions” was prepared especially for the occasion by Ike Loveh of A. Harris & Co.

The second scene, entitled, “A Mah Jong Tea,” arranged for the showing of afternoon frocks, tea gowns and dressy sports wear suitable for such a gathering. Hats and footwear appropriate for each costume were displayed.

The third scene showed reception-room where the models displayed dinner-dresses and evening gowns with hats for evening wear and wraps.

Twelve models especially selected to represent the many types of women who are interested, in fashion shows, display and garments were employed.

The scenery for the “Symphony of Fashions” was constructed for the presentation in order to carry out the original ideas of those who conceived the plan of the presentation. Many of the garments were selected in New York by A. Harris & Co’s buyer, who recently returned with the latest models from the East.

F. H. Bishop directed the show.

Star Resemblance Stunt is Used to Boost “Rosita”

Through a Mary Pickford resemblance contest on “Rosita,” Raymond B. Jones, publicity man for the Howard theatre, Atlanta, obtained heavy space in the conservative Atlanta Constitution. It was a triangular affair. worked out like this.

The theatre offered prizes ranging from twenty-five dollars down to the five girls in Atlanta who most resembled Mary Pickford as she appears in “Rosita.” For the sake of the advertising, a prominent photographer agreed to make all the pictures of the girls.

He didn’t lose anything, because every girl that had a picture made for the contest, ordered a couple of prints for herself. The paper took the stunt for its circulation value.

The contest opened with a picture of Mary under the headline “Americana’s Sweetheart,” followed by the question “Who will be Atlanta’s sweetheart?” All that the contestants had to do was call at the photographers with a copy of the Constitution in their hands, and sit for the pictures. The paper took the photographs every day, and ran them with a story. The contest closed at the Howard the day the picture opened, and the winners were announced from the stage.

Open Book Display Worked on “Ashes of Vengeance”

The Capitol theatre, Reading, Pa., managed by Joel Levy, used an open book for its advance lobby advertising on “Ashes of Vengeance.” The same platform that housed the display for “Circus Days” was used for “Ashes of Vengeance.”

A huge book was opened on the platform. The blank pages had been hand lettered with the name of the star and title on one side and descriptive selling copy on the other.

One of the most valuable features about this kind of a display lies in its variation. Fans who sought the unusual came and read the lines of these pages as eagerly and as completely as if they were devouring the works of a novelist.

Residents of Portland, Ore., couldn’t overlook this display on “The Wanters” (First Nat’l) used during the showing at the Peoples theatre.


**Automobile Show Tie-Up on “Six Cylinder Love”**

Ray Deu-ern, manager of Fox's Terminal theatre, Newark, N. J., with the help of an exploitation man from the home office of Fox, arranged a very effective advertising campaign for “Six Cylinder Love,” which recently played that house.

The week preceding the run, the annual automobile show was the greatest thing in the minds of the Newark public. The theatre tied up with the committee having charge of the show and obtained permission to place several lobby frames in the entrance to the armory where the show was held.

Permission was granted by the Chief of Police to tie trick summons tags on the steering wheels of automobiles parked in the downtown district. About 10,000 tags were used starting at the Auto Show and including the chief business streets. The tags, printed in red and distributed five days in advance of the opening carried the usual message.

An important part of the campaign was the street parade arranged in co-operation with the Newark agent for the Stephens car which is used by Trues in the picture. A pretty girl sat in the car which carried banners advertising the picture and the machine was seen on all the main streets of the city for three days before the opening of the picture.

The automobile agent took a half page advertisement with the theatre in the Newark Ledger and the paper devoted the other half of the page to stories about “Six Cylinder Love.” The chief selling angle of this ad was the following message to the Newark public: “The Stephens definition of ‘Six Cylinder Love’—The Six she loves to drive—It’s a Stephens.” The fact that the Stephens was used in making the picture and that the car could be seen every day in front of the theatre was prominently displayed. At night the car stood in front of the theatre and was illuminated by a reflector light placed at the right of the lobby.

In addition to the automobile tie-up one of the largest bakers distributed 25,000 slips on top of his bread which were easily seen through the wax wrappers advertising the picture and his product jointly.

**Fire Engine Ballyhoos Run of “Hook and Ladder”**

Manager C. E. Williams of the Majestic theatre, Buffalo, N. Y., put over some simple but effective exploitation recently on “Hook and Ladder.”

Mr. Williams and his assistant, J. V. Carney, obtained a fire engine from the city department officials, and used it as a ballyhoo for their showing. Besides driving through all the important business and residential sections, the engine was on exhibition before the theatre, suitable banners, advertising the showing, were displayed on the vehicle.

![Marine Corps tie-up on “When a Man's a Man” (First Nat'l) at the Strand Theatre, Cincinnati.](image)

**“Black Oxen” Lobby Given Strong Drawing Power**

Unusual effectiveness was demonstrated in the artistic design for the lobby of the Strand theatre, Seattle, Wash., during the run of “Black Oxen.” Vivid, contrasting black and orange decorations were used.

A beautiful silhouette effect was used at the extreme right of the lobby. With the lights in the rear of the shadow glass the central figure which forms the symbolic theme of the story, stood out boldly against the night darkness of the street.

The door panels were beautified with artistic, hand worked, 8 by 10 stiffs. In the center over the box office Corinne Griffith's picture was worked in with green foliage on each side. Two baried spot lamps brought this out strongly during the evening performances.

In front of and above the marquee another silhouette effect was used in a large metal sign board encircled by electric lights. This carried out the idea of “Black Oxen” and again introduced the symbolic figure with which the story has been associated.

**Local Girl Exploited for “The Fighting Blade”**

Because Manager Tod Browning remembered that Allyn King, who played in “The Fighting Blade” was a New Haven girl, he got an extra break when the picture was shown at the Olympia theatre in that city.

Unfortunately Miss King was working on a picture at the time of the run and had to decline an invitation to make a personal appearance. Nothing daunted Manager Browning scouted up all of Miss King’s classmates at school and had them make a party at the theatre.

The popularity of Miss King given public significance in this way meant added business for the theatre.
Novel "Humming Bird" Campaign
Memphis Manager Puts Over Variety Of Stunts to Boost Showing of Film

HOWARD WAUGH, manager of Loew's Palace, Memphis, went after the exploitation of "The Humming Bird" in thorough and workmanlike manner, and what he left undone was hardly worth doing. His campaign offers many ideas for any exhibitor when "The Humming Bird" comes along to his house.

Waugh is a great believer in window tie-ups if they are good, and those he got for "The Humming Bird" had all Memphis looking. The first thing he did was to hop on the Humming Bird Hosiery tie-up, and got a wonderful window in B. Lowenstein & Bros. store. Then he arranged with that firm to help him in his lobby display. In connection with a big cut-out of Gloria Swanson, Waugh built a special screen with an aperture in the center, in which the lower extremities of a wax figure of a woman were revealed, giving the effect of a woman standing behind the screen. The legs were dressed in Humming Bird Hosiery, "from Lowenstein's," and a card alongside said so.

In a fashionable millinery shop featuring an exclusive line of tailored hats, a large lobby frame was placed, calling the attention of passersby that "Andrea Hats Are Worn Exclusively by Gloria Swanson in 'The Humming Bird'—At Loew's Palace." A number of hat boxes were attractively decorated with stills from the picture.

In the Cinderella Shoe Shop a similar frame was placed, with the display featuring "Gloria Swanson Pumps."

Sheet Music Displayed

In the island show case at the entrance of one of the city's biggest department stores was an artistic display of copies of the song, "The Humming Bird," with a placard reading, "Hear 'The Humming Bird' Here and See the Picture with Gloria Swanson at Loew's Palace."

A dignified street ballyhoo was furnished by the local Chalmers Motor Car agency which donated a fine new demonstrator sedan which, laden with pretty girls, told the world, via a sign on each running board, that "Gloria Swanson in 'The Humming Bird' Drives a Chalmers!"

Then there was the direct window hook-up with Waugh's biggest stunt. In the window of a leading jewelry store was displayed a silver cup, announced as "Purchased by Gloria Swanson for the Best Dancer in Memphis, to be awarded at the Shrine Roof Restaurant in honor of her new Paramount picture, 'The Humming Bird.'"

The Shrine Roof, the biggest and most popular restaurant and cabaret, made the week preceding the opening of the picture "Gloria Swanson Week." To nearly 2,500 customers a day the message that the picture was coming to the Palace was carried on a card clipped to the menu. This card served to exploit also the Shrine Roof's own Gloria Swanson week and announced the presentation of the Swanson cup on Saturday night. The menu cards were doctored with the names of such dishes as "Filet Mignon Gloria Swanson," "Humming Bird Salad," "Gloria Swanson Parfait," etc. And every night a souvenir was given to each lady in the form of a "Gloria Swanson Hair Net."

Real Circus Wagons Found for "Circus Days"

Two real circus wagons, used in the circus season by a traveling circus, were used to exploit "Circus Days" at the Hippodrome Theater, York, Pa. The wagons were drawn through the principal streets of the city, accompanied by a brass band.

On each wagon were several Jackie Coogan impersonators who threw away heralds and...
Los Angeles Campaign for “When a Man’s a Man”

A thorough and intensive exploitation was put over in Los Angeles for the premiere of “When a Man’s a Man,” at the State theatre, Los Angeles.

Two weeks prior to the opening, teaser newspaper slugs appeared in all dailies. A teaser campaign was utilized also with billboards. One week ahead of the showing, a block twenty-four sheet was put up and several days prior to the opening, the Associated First National pictorial lithos were placed over the block sheets.

Full sheet cards were seldom used in advertising. Two thousand of these were printed in three colors and snapped on all available buildings, fences, and important locations about the city. A huge book, representing Wright’s “When a Man’s a Man” was built at the studio and placed on a small truck. This paraded through the busy streets of Los Angeles for a week, and was seen by countless thousands of people.

For the first time in a year and a half, a banner was strung across the busiest corner of Los Angeles—7th and Broadway. The banner was 8 feet high by a length of 60 feet and was seen by thousands of people every hour. It remained up a week. Motion picture stars sent wires of congratulations to the producers and West Coast Theatres, Inc., and these in turn were placed in frames on display in the theatre lobbies.

Tie-ups were made with the Cinderella Roof—the largest ball room west of Chicago. Banners were placed on the building and a special “When a Man’s a Man” night was held. This obtained unusual publicity. A radio night was arranged for with a local newspaper and all of the players appeared and broadcast messages over the air. The space given the stunt which was called “Man’s a Man” night was unusual.

Tie-ups were made with book stores, using window streamers, jackets, etc., on the book. Over twelve stores were represented in this stunt. Special ads were taken the day preceding the opening. The ads were of a personal nature—in newspaper type—telling the public of Los Angeles what they had in store for them in “When a Man’s a Man.”

Street bulletin and display on “West of the Water Tower.” (Paramount) by Howard Wagn, manager of Loew’s Palace, Memphis

Swanke Designs Attractive “Flaming Youth” Lobby

Arthur Swanke, who designs all his own lobbies at the Rialto and Mission theatres, El Dorado, Ark., put over another smashing display during the run of “Flaming Youth.”

The completed design gave the impression of the title in flaming letters on the panels on each side of the entrance. The design was portrayed with a very large background in the title letters in small cut-outs. The lady in the glass was painted in back. The flaming effect on the title was done in red, yellow and white.

Cut-Outs Effectively Used on “Palace of the King”

J. Fotheringham, manager of R. S. Moss’ Franklin theatre in New York, aroused a lot of preliminary interest in the showing of “In the Palace of the King,” as well as much comment among his patrons, by using cut-outs from the posters for his lobby display.

He mounted a cut-out, life-size, of a man in warrior costume riding a white horse with the figure of a woman standing by the horse. These were painted very bright scarlet and blue and were visible for a block in either direction. They gave a good flash and were inexpensive to make. The cut-outs were modeled on the poster drawings painted on cardboard.

Cut-outs were used on the lobby display. Over the entrance to the theatre was another large cut-out to show the life size picture of a kneeling warrior and a Moorish woman also modeled on one of the posters. The background of this cut-out was a bright red and the costumes were in blue and gold.

Mr. Fotheringham says that this lobby display is one of the most striking that the theatre has had recently. He is a firm believer in the drawing power of the lobby display.

A week before the opening, Mr. Fotheringham used 20 small pennants of various colors in various parts of the lobby and theatre. On one side of the pennant was the word “Coming” and on the other side the title of the picture, “In the Palace of the King.”

Stuffed Eagle in Lobby on “The Eagle’s Feather”

During the showing of “The Eagle’s Feather,” Manager Charles Creslein of the Rialto theatre, Augusta, Ga., borrowed the biggest eagle in captivity south of Washington. It happened to be stuffed, but there was nothing the matter with its wing-spread, six feet seven inches.

As the bird was already mounted on a tree limb, it was easy for Creslein to pattern a card on the outline of a feather, and attach it to the bird’s perch, with the title “The Eagle’s Feather” lettered on the card.

Since birds of this size are seldom seen in Augusta, there was a continuous crowd in the lobby of the Rialto.
Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City.

MANAGER wants position.
Eight years experience in good houses. Clean record and of references. Thoroughly familiar with all details of house management. Prefer a house in town of at least 20,000, high class house. Can go anywhere. Immediate. Address M. X., Box 1322, Motion Picture News.

PARTNER wanted in high grade theatre in live town. Now making money, but a little added capital and improvements in house would increase possibilities tremendously. No serious competition. Good pictures booked. Theatre has excellent standing locally. A great chance for somebody with $3,000 to $5,000 to put in a real proposition. Can't lose. Address I. W., Box 1523, Motion Picture News.

ORGANIST—Thoroughly high class solo and experienced Picture Organist at liberty. Choicest references. Fine instrument essential. House catering to good clientele only. Address Real Organist, Motion Picture News, New York City.

MR. OPERATOR. Are you troubled with the cork sticking and breaking in your Film Cement Bottle, and causing your cement to become thick? If so, secure one of our New Idea Cement Bottles and stop all trouble. Sent postpaid including cement brush for $1.00. E. D. Hilsinger, Marathon, N. Y.

PROJECTIONIST wants position in film exchange, studio or projection room. Long experience. Any machine. Address Box 400, Motion Picture News.

MR. THEATRE OWNER. Manager of theatre desires to make change. Young, married, and reliable with eleven years' experience, managing motion picture theatres; at present manager of one thousand seat theatre using pictures of extra attraction acts. If your house needs a live manager, write Box 470, Motion Picture News, New York City.

FOR SALE, theatre in factory town. Big payroll and steady employment. A good house for the town. Has been badly managed and needs building up, but offers a good chance for the right man to put it on its feet. Needs a good live showman and will repay hard work. Address C. T., Box 1525, Motion Picture News.

WANT to buy theatre; looking for a fair sized proposition in a good small city, say 5000 to 10000. Must be favorably situated and doing good business, or capable of being built up. No lemons. Will pay cash, if proposition is too big, cash and balance on notes. Prefer middle Western states. Address P. D., Box 1526, Motion Picture News.

STUDIO position wanted by young man with considerable experience in theatre and exchange end of business. Willing to start in any capacity which may lead to technical staff. Work Salary no object. Strong references. Some knowledge of photography and electricity. Address, J. B., Box 1528, Motion Picture News.

NEW JERSEY
LEASE of large theatre wanted in New Jersey, New York City or Eastern Pennsylvania. State rental, equipment, seating capacity, etc. Address Box 475, Motion Picture News, New York City.

THEATRE, for sale in Newark; business clearing $100 a week; will sell complete for $2,500; 3-year lease. Address S. P. Box 1623, Motion Picture News, New York.

OHIO
MANAGER wants theatre (Sunday town preferred) on profit sharing basis. Twenty years experience, married, 15 years in pictures, plays piano. My publicity, stunts, original exploitation always gets money. Don't care competition. Am manager by nature and booking in locality I don't like—yet am making money. Want to change. Wire or write your offer and experience. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

PENNSYLVANIA
FOR SALE: Buffalo wolf cub, tame as kittens $50.00 each, either sex. Straight from dens $25.00. Reservations made when money is received. Shipped weighed May 7th. Adult males 100 lbs., females 80 lbs. Affectionate and good temper. Handsome, and strong. Robert Jones, Mgr. of McCleary Wolf Park, Kane, Pa.

WASHINGTON
BEST theatre buy in Seattle: house in heart of business district; firmly established; a great theatre at a sacrifice. Open to fullest investigation. Address W. B., Box 1529, Motion Picture News, New York.

WISCONSIN
TOWN of 5,000, only two houses; one for sale because of dissolving partnership. Address P. L., Box 1629, Motion Picture News, New York.


To Buy Or Sell Your Theatre (or other real estate) get in touch with us. Our advertisements reach real owners with Motion Picture Commissions.

No Exclusive Contracts. Strictest Confidence. Call or write fully. Representatitives will call.

Associated Brokers
8 S. Dearborn St., Chicago
State 6442
Marmont With Cruze

Percy Marmont will play the leading male character in James Cruze’s forthcoming production of "The Enemy Sex," Betty Com- 
"Scenarist Kent Head, after returning from the West at the end of the month, will be 
Maurice (Leif) Flynn and George Fawcett have been added to the cast of "Code of the Sea" which Victor Fleming will produce in San Francisco. Kod La Rocco and Jacqueline Logan head the list of featured players in this Paramount picture which was written for the screen by Byron Morgan and scenarized by Bertram Millhauser.

Irvin Willat and the members of the company engaged in the making of "Zane Grey's Production of the Wasteland" returned to Par- 
"The Cruze's latest starring vehicle for Laura La Plante, are Lydia Yeaman, Lillian and Jennie Lee.

Costume On Fire

While Barbara La Marr, dressed in a costume of silver cloth wired on the edge, crossed a high volt-

Enlarging Laboratory

Improvements and additions on a vast scale are in preparation at Universal City, by Julius Bern- 

"The Guilty One" which Agnes Ayres is featured, Cyril Ring, Crawford Kent and Clarence Burton have been selected for the parts. "The Guilty One" was adapted by An-

"Icebound" Staff Back

William DeMille and the members of his staff returned to Par-

Oland In “Throwback”

Warner Oland, who pictured many Oriental characterizations, is por-

Tribute To Seastrom

Victor Seastrom received an un-

Monte Carlo Returns

Feeling that his first feature under the Grand-Asher banner, "Racing Luck" is a success, the star, Monte 

William Neill, Grand-Asher producer, is a much-traveled man. He spent a number of years in Ini-

The first complete reel of Grand-Asher Laugh-Ohio-Graphs is said to be an instant success. The Pro-

New York’s Newest and Foremost Costume Rental Organization

1437 Broadway Tel. 5550 Pen.
"The Yankee is Woman."—Metro, Lyric, New York

Don Allen, Evening World:—"The Yankee is Woman" the Fred Nihlo production that was mentioned in the Lyric last night does go down on our list of good things in the cinema art. Truly it is a photographic work of art, even if without any nageantry, million dollar sets and howling mob scenes or other splendor. With the assistance of a powerful cast that is headed by Ramon Novarro and Barbara La Marr has produced here one of the greatest pictures of the season.

Times:—"Pictorially, this film is beautiful. It is a masterpiece. Fred Nihlo has brought a tremendous piece of work in putting Karl Schoenemann's play on the screen. It should be the finest film of the year."

Journal:—"There is all the romance, light and color of Spanish atmosphere in this photograph of a dance that is undeniably potent. Barbara La Marr who plays opposite him, gives a performance that is indescribable. She has done before."

Harriette Underhill, Triunne:—"This is Nihlo's most remarkable splendid piece of work in putting Karl Schoenemann's play on the screen. It should be the finest film of the year."

Telegram:—"The acting of Barbara La Marr, Ramon Novarro and William V. Mong hold the audience in a rife-like grip. There can be no question of the excellence of the photography and the direction—and the acting through out the three principals named."

"The Yankee Consul."—Associated Ex., California, Los Angeles.

Daily News:—"As a clever and clean comedian MacLean ranks in a class by himself—many thrilling moments make this sure-fire comedy." Express:—"Up-to-date laughter greets Douglas MacLean at the California Theatre. It is a good moment. Clean comedy is as scarce as $5 carat diamonds. Therefore when you find it, and as this farce, pessimists must de sist from croaking."

Times:—"MacLean again proves the bell. If anybody has the grooms, I know where a good antidote, cure and zip-up stimulant can be found. It is 'The Yankee Consul' in which Douglas MacLean is the star. If anything is funnier than MacLean or 'The Yankee Consul,' then I don't know what it is."

Record:—"Whoever thought a musical comedy could become such a spirited and amusing screen farce? It is exquisitely funny. The Yankee Consul' will be remembered as one of the fastest and best farces of the year."

Herald:—"If you want your picture of the American and Spanish worlds, laugh-a-minute kind, see Douglas MacLean's film version of 'The Yankee Consul.' The screen needs more features like it."

 Examiner:—"The situations are handpicked, and the last drop of sacrilege is out of them once the celluloid. MacLean has made a much better piece of entertainment in the screen version than the play he possessed on the stage."

"The Yankee is Woman."—Metro, Capitol, Detroit

Times:—"There hasn't been a western agent's splurge about the picture at the Capitol but frankly we were surprised. A good story now and then is a rarity and here is a real story. It keeps moving. Don't miss the Capitol on your movie rounds this week."

Freepress:—"The whole thing is beautifully filmed and marked by extraordinary attention to detail. Majestic and wonderful are the settings, and MacLean received a highly original treatment."

"Maytime."—Preferred, Carlton, Philadelphia

Pubhe Leader:—"A sad little story of broken romance, lighted here and there with comedy relief. The picture is interpreted by a good cast."

Inquirer:—"Retains the original elements of sentiment and interest. Ethel Shannon in the dual role of the grandmother and the grand-daughter, is well cast. The cast is exceptionally good."

Record:—"Ethel Shannon is charming and appealing in the leading feminine role and Harrison Ford plays the opposite role effectively."

North American:—"Enacted in beautiful and costly settings and costumes. The story is a very charming one."

"Buccaneers."—Pathé, Strand, New York

Times:—"A Daughter of Today is presented in a manner of those splendid did 'Our Gang' comedies, which acts as a reviviser. This comedy is called 'Buccaneers' and it is indeed entertaining."

Triune:—"The comedy is one of the 'Our Gang' series made by Hal Roach. It is very amusing, and the O'Malley comedy called 'Buccaneers,' which was also on the Strand program, was joyfully hilariously ruched."

Morning Telegraph:—"The comedy hit of the program was one of Hal Roach's 'Our Gang' kid comedies, entitled 'Buccaneers,' which had no trouble winning the applause of the Strand audience."

"The Yankee is Woman."—Metro, Union, Jacksonville

Times-Union:—"A wonderful picture superbly acted. What's the use of trying to dig up more ad

"The White Sister."—Metro, Union, Jacksonville

"The White Sister" is a rosary, each pearl a perfect one and at the end a cross. It is an inspiration. Miss Fish is a finished actress and nothing she has done surpasses the artistry of her characterization in this play."

C.B.C. PROUDLY ANNOUNCES FOR 1924-1925

COLUMBIA PICTURES

WATCH FOR THE BOX-OFFICE TITLES BRILLIANT CASTS

C. B. C. Film Sales Corp.
1600 Broadway, New York
Short Subject Producing Very Intensified

Educational Film Exchange, Inc., declares that the producers of comedy subjects for educational distribution have just about reached their peak of output at Fine Arts Studios, where Mermaid, Hamilton, Cameo and Juvenile comedies are made. Lige Conley has just finished "There He Goes," a two-reel Mermaid, and the opening scenes on the first of the series of three Jack White Specials. "Midnight Blues" also with Lige Conley, are well under way. Lee Moran's comedy is nearing completion.

Lloyd Hamilton is finishing "Killing Time," the fourth of his present series of Educational-Hamilton comedies, with Ruth Hiatt.

The Juvenile unit is making a picture featuring Johnnie Fox, Jr. In his support appear Tom Hicks, Jack McHugh, Roger Keene, Peggy Cartwright, Dor- een Turner and others. The quota of Cameo comedias is rapidly nearing completion with Clair Bowes, Virginia Vance and Sid Smith.

"Trailing Trouble" Has Been Completed

"Trailing Trouble," which originally bore the title of "The Jazz Kid," has been completed by director Al. Herman. Buddy Messinger is the star of this newest 'Century Comedy to reach Universal.

Several days later Herman commenced "shooting" on another Buddy Messinger two-reeler, and in it the same east that appeared in "Trailing Trouble" will be used. This includes "Spec" O'Donnell, Martha Sleeper and Arthur Trumble.

The working title of the new vehicle is "Playing Hooky" by Marious Kandel, who is the author of two other Buddy Messinger stories, and negotiations are under way to add Gertie Messinger, Buddy's sister, Ella McKenzie, Dorothy Dawn, Joe Bonner, Harry Pringle and James Berry to the cast.

Two Reel Comedy Plays A Return Date

After being featured over a full length production week of February 10th at the California Theatre in San Francisco, Will Roger's "Two Wagons—Both Covered," was held over the second week.

Pathé officials declare that this is the first time in the history of that theatre that a short subject has ever been shown for more than one week.

Fox Educational Exposes Gamblers At Sea

That Fox Educational are diversifying is said to be proved by the fact that "A New England Farm," just released, is to be succeeded by "Slippery Decks.

The latter one is now being cut and edited and the methods employed by professional gamblers on the cross-Atlantic liners to cheat the amateur card players are exposed in this one-reeler.

Newsboys Help to Launch A Pathe Serial


The special showing was held on Saturday morning, February 16th, and was attended by hundreds of the capital's newsies.

In addition to the opening episode of "The Way of a Man," Lust arranged a bill comprising special musical numbers, in which the newsboys joined, and Harold Lloyd and Buster Keaton comedy offerings.

A special march composed by W. J. Stannard, leader of the United States army band, was played by the Leader orchestra and every boy was presented with an Eskimo pie, donated by the Carry Ice Cream company.

Pathe News Cameraman Here From Paris

George Errede, staff cameraman of Pathé News with headquarters in Paris, arrived in New York this week for a series of conferences with Emanuel Cohen, Editor of Pathé News.

While here Mr. Errede will study the methods of the American news cameraman with a view to improving the service of the Pathé News field force in foreign countries.

The reorganization of the Pathé News staff abroad will be another task to be undertaken by Editor Cohen and Cameramen Errede.

Errede has been attached to the Pathé News foreign staff for over five years. Some of his most distinctive sets abroad for Pathé News have been seen in the views covering such events as the German Revolution, the Turkish hostilities against the Greeks, the Smyrna fire disaster, the Ruhr Rebellion and the Flight over Egypt.

"Pretty Plungers" Title For "Movie Queen"

"Pretty Plungers," Noel Smith's latest comedy for Century, the tentative title of which was "The Movie Queen," has been finished. Century Follies Girls are featured. Bartie Burkett, Al Alf and Hilliard Carr play the leading comedy roles with Joe Bonner and "Big Bill" Blaisdell also in the cast. Universal intends releasing it in the early Spring.
Pathe Wins Five in Six From Indiana Indorsers

MOTION PICTURE BULLETIN, published in February by the Indiana Indorser of Photoplys, accords Pathe comedies a tribute.

Of the six subjects mentioned under "Class A" Comedies, five are Pathe releases.

These five follow: "Rough and Ready," starring Stan Laurel; "No Noise," featuring the "Our Gang" players; "Uncensored Movies," presenting Will Rogers in burlesque characterizations of William S. Hart, Tom Mix and Rudolph Valentino; "Five Orphans of the Storm," and "The Dark Horse," from the Aesop Film Fable Series.

Another Fox Imperial Comedy Is Started

Lew Selleh has started work at the William Fox West Coast studios, on a new comedy, as yet without a title, starring the Chimpanzee trio, Max, Moritz and Pep.

These three "stars" are said to be working amiable enough together because they have appeared in a score of pictures and are the best of friends.

Third Nigh Miniature Is Completed

Pathe exchanges will soon receive the third Nigh Miniature entitled "The Guest."

The scenes are located in the Ukraine, Russia, and the film is now in the process of cutting and titling. Beryl Mercer, who appeared in the Broadway play 'Outward Bound,' is featured in "The Guest," which deals with the disappearance and sudden return of a long lost son of a Russian inn-keeper from America to his old home.

Pathe Has Record Release Week

Twelve Subjects Continued In Eighteen Reels Are Offered for Week of March 23

SOME Pathe officials declare that their program output for March 23, exceeds in volume any of their previous week's offerings in short subjects.

Eighteen reels embracing twelve distinct subjects are listed. The first episodes of the new serial, "Leatherstocking," and the closing episode of "The Way of a Man" serial, also the regular Pathe Review, two Pathe News reels and Topics of the Day, help augment this banner week for Pathe Exchanges.

In addition there is a "Spat Family" offering, "Hunters Bold," a Mack Sennett Comedy, "Scarem Much," the seventh of the "Chronicles of America" series, titled "Wolfe and Montezum;" one of Grantland Rice's "Sportslights," "Fields of Glory," an Aesop Fable, "From Rags to Riches and Back Again," and a Charles Chase comedy vehicle, "Don't Forget.""Leatherstocking" is announced as the second serial production to be launched under the Pathe policy of "greater and better serials." It is based on James Fenimore Cooper's "Leatherstocking Tales" and presents Harold Miller and Edna Murphy in the featured roles. Lilian Hall, Whitehorse, David Dunbar, Aline Goodwin, Frank Lackteen, and James Pierce appear in the support.

In "Hunters Bold" the "Spat" trio take up the red and gun as a means of diversion with disastrous results to their own feelings. "Scarem Much," a two-reel Mack Sennett Comedy, presents Madeline Hurlock, Kalla Pasba, Gorge Cooper and Jack Cooper in a farce comedy romance.

In "Don't Forget" Charley Chase plays the role of a forgetful young man whose affliction proves a serious embarrassment on the morning of his wedding.

"Fields of Glory" presents a variety of action shots from the different fields of sport. "Wolfe and Montezum" deals with the historic struggle of the British and the French for supremacy on the North American continent.

Gertrude Short In All "Telephone Girl's"

Gertrude Short is being retained by F.B.O. for the entire "Telephone Girl" series, six episodes of which have been completed at the F.B.O. Hollywood studios.

Miss Short appeared several months ago as a comedienne in "The Gold Diggers" and her current engagement quickly followed. Under the direction of Mal St. Clair, she will play the role of Sadie as a foil for Albert Vaughn, who appears as Gladys Murghatroyd in the switchboard queen.

Mal St. Clair has begun work on the seventh episode of F.B.O.'s "Telephone Girl" series. "For the Love of Mike."

There will be twelve episodes of two reels each in the first series.

Robert Bruce Completes Four Before Tour

Before leaving for his tour of the western branches of the Educational Film Exchanges, Inc., Robert C. Bruce completed cutting and titling the last four of his Wilderness Tales of the 1924 series, photographed last summer and fall.

They are "The Trader Keeps Moving," "Just Waiting," "The Ex-Barterer Retires" and "The Farewell."

As with the previous pictures in the series, each of the one reel subjects contains a complete story. Two of the last four are dramatic in nature, while the others are in a more humorous vein.

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Should Always Be on Your Program

Distributed by

Educational Film Exchanges, Inc.

Members of the Hal Roach Zoo enact this one-reel comedy, "Love's Reward," for Pathe.
Resume of Current News Weeklies

FOX NEWS VOL. 5 NO. 45—Elgin, Ill.—U. S. marshals seize brewery and pour 3,000 barrels in sea. Newark, N. J.—Flynn plans back from Palm Beach, a well man. Kane, Pa.—Dr. E. H. McClure rescues white wolves, a breed almost extinct, as pets. Frazier, Pa.—Deep bay of the hounds is heard as young folk hold an old-fashioned fox hunt. Ab-Sir, Egypt—No more primitive spot can be found than along the Nile where ancient pumps are still used. Manchester, N. H.—Tennis at the exclusion of their fancy dancing despite zero weather. Sandhurst, Eng.—A visit to the college where young aces are trained to be kings. Paris, France—Tremendous throng from all over world looks on as famous carnival of Riviera is celebrated. Denver, Colo.—The super-dreadnought Colorado, back from her European cruise, makes 21.41 knots in speed test.


BATIEH NOO NO. 19: Rockland, Me.—U. S. Colorado largest warship in trial run; San Francisco, Cal.—Midget's visit big coast defense guns; In The Limelight, Constantinople, Turkey—Kidnapped. Abdulf, King of Egypt, leaves Turkey for Switzerland exile; Washington, D. C.—President declares Philippines unprepared for independence. (That Territory Only). Impressive funeral services marked funeral of Oklahoma's first bishop—Bishop Theophile Meerschaert; New York City—Triplets born on Leap Year Day, will become a year older every four years. Detroit—Elizabeth Dillingham's floats feature lavish annual Carnival; Berlin, Germany—Thousands protest against Separatist movement. Munich, Germany—Miss American News presents exclusive pictures of spectacular ascent by explorers of Mt. Isthmuschinh a 10,900 feet peak. French Montana—George Clykie; Denver, Colo. (That Territory Only)—Risk-riding features formed an element in annual Interstate Ski Tournament; Mobile, Ala. (That Territory Only)—St. Louis American League team engages in spring training.

BATIEH NOO NO. 20: Luzor, Egypt—Egypt directs Tut-Ankh-Amen excavations since break with Howard Carter—Views taken at the Pharaoh's Tomb during last stages of Carter's work; Lake Hopatcong, N. J.—Big ice harvest keeps refrigerators of nation well stocked; In The Limelight, American Archbishops sail for Rome to be made Cardinals; Washington, D. C.—Senate turns down request for general in connection with leases; New York City—Fair visitors aboard U. S. S. California; Homestead, Fla. (That Territory Only)—Picturesque display at city's "Fruit Festival"; Harrogate, Eng.—School girls make perfect "soldiers" in musketry drills; Malad, P. T. L.—Crowds celebrate 25th anniversary of proclamation of Philippine Republic; Milwaukee—Wild-Jungle animals treated for ailments by Zoo doctors; New Orleans, La.—(That Territory Only)—Artistic fins and fin de siecle costume of Mardi Gras as 200,000 people participate; Mobile, Ala. (That Territory Only)—City's 206th Mardi Gras attracts thousands.


KINOGRAMS NO. 2336: Washington—Secretary Denby resists as naval head, becomes Marine officer; Washington—Attorney General Daugherty visits White House on return from Florida; Flushing, N. Y.—Has annual track meet; New York—Jack Dempsey, out of hospital, visits liner in harbor; Holmenkollen, Norway—Skii champions meet in great tourney; New York Screen stars back from winter in Algeria; Oxford, England—Women's Eight start practice for rowing season; New York—Archbishops Hayes and Mundelin sail to become cardinals; London—English school bids visited by royalty; Philadelphia—Penock and monkey ready for spring; Sarasota, Fla.—Gladiators begin spring training.

"Turn To The Left" Is Sennett Travesty

Pathé's production schedule is keeping the Sennett Studios at high speed. One of the companies is finishing camera work on a screen parody of the big special, "Turn to the Right."

The comedy, titled "Turn to the Left," is being directed by Del Lord and presents Natalie Kingston and Marceline Day in feature roles.

At Santa Monica the Harry Langdon company is engaged on a new two-reel comedy play in which the Sennett Bathing Girls play a prominent part directed by Roy Del Ruth.

Two More "Sportlight" Completed for Pathe

In the Grantland Rice's series of "Sportlights" for Pathe, two more have been completed. The first, "The Swift and Strong," embraces a season of horse racing, and strength and enter into the different fields of sport. Coming Olympic contestants are shown in action. The second "Sportlight," "Sun and Snow," contrasts summer and winter sports as engaged in at such famous resorts as Miami, Fla. and Lake Placid, N. Y.

Scenes from the new H. C. Witwer, "Telephone Girl" series starring Albert Vaughn and distributed by Film Booking Offices.

Estelle Taylor Signs For "Tiger Love"

Estelle Taylor has been signed by Paramount to play one of the two featured roles in George Melford's forthcoming production, "Tiger Love," according to an announcement from Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

Antonio Moreno and Miss Taylor will be co-featured in this adaptation by Madge Tyronne of Manuel Penella's Spanish opera, "The Wildcat."

Miss Taylor is a graduate of the Sargent Dramatic School and was formerly featured in Fox pictures.

Production work on "Tiger Love" will begin March 10 at Paramount's West Coast studio.

Vogel Gets Foreign Rights to Hodkinson Releases

William V. Moung and Louise Dresser, truant has been closed between the Hodkinson Corporation and the William Vogel Distributing Corporation whereby the latter organization secures the distributing rights for the Hodkinson releases throughout the entire world except the United States and Canada.

Woods Makes Additions to Hodkinson Cast

William V. Moung and Louise Dresser, veteran stage and screen artists has been added to the cast of the Frank Woods picture now in course of production at the Fairbanks-Pickford studio for Hodkinson release.
"Telephone Girl" Honors Ashland, Kentucky

F. B. O. has arranged to present the world premiere of the "Telephone Girl Series" at Ashland, Kentucky, a town of less than 15,000 Population.

This is in response to a long petition signed by several hundred names of Ashland citizens who are proud of home talent.

Alberta Vaughn, the star of the series, was born there in 1906 and the home office of F. B. O. is accordingly making all preparations for the premiere of the Witwer series.

New "Plastigrams" Are Widely Booked

First run houses are keenly interested in the novelty of the new Ives-Leventhal "Plastigrams," the "Third Dimension Movie," scoring to Educational.

They report that the majority of the Paramount houses, consisting of 130 theatres have already contracted for this subject and many have played it. Among the representative houses included in this booking are the Rivoli and Rialto, New York; Fenway Theatre, Boston; McVicker's, Chicago; the Missouri, St. Louis, and the Palace at Dallas, Texas.

The Stanley Circuit of Philadelphia has booked the subject for showing in thirty houses. The Rowland & Clark circuit of Pittsburg will show it over their circuit of twelve theatres; the A. H. Blank circuits in Omaha and Des Moines have contracted for eleven houses, and the Capitol, Adams and Madison of the Kinsky houses in Detroit will also play them at an early date.

Century Changes Titles on Two Comedies

"Stranded" has been changed to "Taxi, Taxi!" and "The Jazz Boy" has been changed to "Trailing Trouble" by Century Comedies, releasing through Universal.

The first features Harry Mecoy supported by Al Alt and Hilliard Kerr while the second features Eddy Messinger, who, after finishing "Playing Hookey" was loaned to Universal for a role in "Relativity."

Al Alt and Hilliard Kerr of "Stranded" have both been engaged for a longer term contract by Julius and Abe Stern of Century.

Universal declares that Army forts and Navy stations throughout the country are showing and have been showing Century Comedies and that Uncle Sam's boys demand them.

All Short Subjects From Educational Exchange

When Saxe's new two million dollar theater, the Wisconsin, in Milwaukee, opens the latter part of this month, every Short Subject on the entire opening week's bill will be from the Educational program.

Mr. Weisfeldt, manager of the theater, selected "Plastigrams." Educational's novelty reel, as part of the program of the opening day.

Second Chapter Finished Of "Days Of '49"

Ben Wilson has sent the second chapter of the Arrow Serial, "Days of '49" into the home office and the officials declare that it moves fast and is full of startling action.

In the second chapter the wagon train chased by the Indians ran away and is said to have smashed two cameras and three of the cameraman's ribs and that the scene was thus taken in such a manner that it appears as if the wagons were coming right out of the screen over the orchestra.

The California Historical Society is said to be deeply interested in this Arrow serial, as the events portrayed in 1847-'48-'49 marked a crucial period in the history of that state.

The "Capitulation of Cahuenga," upon the surrender of Governor General Pio Pico to General Fremont, U.S.A. by which California was secured for the U.S.A. was said to have been filmed upon the exact spot where the original was signed.

New Andy Gump Comedies From Universal

Eric C. Kenton, Mack Sennett director, has been engaged by Sam Van Ronkle to direct the second installment of the "Gump" comedies which will start at Universal City in a short time.

Melville Brown, Phil Dunham and the director are working on the stories. Joe Murphy continues as Andy Gump, Fay Tencher as Min and Jackie Morgan as Chester.

Six two-reelers will be made, the first to be "Andy's Vacation."

Buddy Messinger Making Sixteenth Comedy

Buddy Messinger is at work on his sixteenth Century Comedy, "The Jazz Boy," under the direction of Al. Herman, who not so long ago finished his thirtieth comedy for Century.

Martha Sleeper, Messinger's new leading lady, "Spec" O'Donnell, champion freckle-faced kid and Harry Pringle are members of the cast.
"Midnight Blues"  
(Educational—Two Reels)  

Here is one of the most interesting two-reelers turned out in a long, long time. It is chock full of real comedy of a variety that is different than usually seen in these short subjects. The comedy is not entirely up to Lige Conley, who, however proves himself an apt and versatile comedian. Every one in the cast adds to the humor of the many mirth-provoking situations. The fun revolves principally around the factory where Halloween goods are manufactured and where Lige Conley is detailed with the new colored night watchman to take stock. Conley's ri—  

“Don't Forget”  
(Pathe—One Reel)  

Forgetful persons are always funny to the majority and the comedian, Charley Chase can forget more things than many other persons could even think of. There are many laughs in this single reel and absolutely without resort to trick photography or slapstick. When our hero tries to assemble a meal together in a cafeteria without success and then finds that his prospective meal is in various chair-arms throughout the restaurant he finally quits in disgust. His crowning achievement of forgetfulness is when he forgets to be at the church at his own wedding and then at the eleventh hour endeavors to remember the ring and the license at the same time. Very amusing throughout.—Tomham  

“The Young Tenderfoot”  
(Universal—Century—Two Reels)  

Buddy Messinger is featured in this one. He is sent west with a bodyguard for mishaps to meet and capture Terrible Pete, the bad man of the west. He escapes the Sheriff next day and runs across Buddy. Then starts some real fast action with Buddy using all the tricks of the city youth to evade the wrath of the bandit. Failing to average himself upon Buddy, the bad man takes Sally, Buddy's sweetheart and carries her off into the hills. Buddy follows and after a fierce fight knocks out the bandit, captures him and becomes a real hero. The story is a good one with lots of action and good comedy.—Chester J. Smith  

“Nobody to Love”  
(Universal—One Reel)  

Ned and Brown are former box-car babies turned out in the advisability of marriage and suggests that he flirt with the first good looker he sees. Ned does so and is pinched, his line being paid by Brown. The latter invites Ned to his house and Mrs. Brown recognizes Ned as the masquer. She screams and Ned is again arrested and fined. A third arrest follows with the same result. There are many humorous complications with Neddy Edwards and Bert Roach showing to good advantage.—Chester J. Smith  

International News No. 22  
(Universal—One Reel)  

Incorporated in this reel are two subjects which are deserving of special mention. First the "shooting" of automobile accidents which was accomplished with the aid of the New York City Police and the M. P. T. O. A. The scenes were shot early on a street, N. Y. probably the busiest thoroughfare in the world; several "accidents" are so well-staged that they appear to be the real thing. This is the first of a series which are being used as safety first propaganda by the Police Department and the M. P. T. O. A. The second deals with the filming of the exterior and the interior of Mt. Vesuvius from an aeroplane. This feat, requiring considerable courage and daring was performed by Umberto Romagnoli, International News cameraman and Commandante Coppola of the Italian Navy, who piloted the machine; they circled around the inside walls of the crater for a period of ten minutes bravely firing poisonous gases which are constantly belching forth from the mouth of the volcano, affording, for the first time, a view of the interior.—Harold Flavin  

“Scream Much”  
(Pathe—Two Reels)  

Kalla Pasha is back with Mack Sennett again and is the vicious father of the girl who is ardently pursued by two persistent suitors and heavily besieged by a dozen other youths. The old man gives them a dirty look and then calmly throws them out of a second story window. This is a fast moving comedy of action and well worth a place on any screen. Madeleine Harlock, George Cooper and Jack Cooper are supported by a bevy of pretty gymnasium girls and the laughs are nicely in sequence throughout.—Tomham  

“Fields of Glory”  
(Pathe—One Reel)  

Summer athletics are near at hand and the current issue of Grantland Rice's Sportlight is topical enough to arouse general interest. Tennis is featured more in this number although there are many thrilling polo activities shown. It is well worth while as a filler.—Tomham  

Pathé Review No. 12  
(One Reel)  

Easterners will like "Out Where The West Begins," in this issue of the Review and Westerners will be proud of it. Other subjects in the "magazine" worth attention are "The Friction Fighters," a pictorial study of ball-bearings—what they are and how they are made; "Meet Mr. Pelican," views filmed on the cliffs of California; and "The Spanish Mountainers," a Pathcolor presentation of odd spots in the Old World.—Tomham  

Opinions on Current Short Subjects
The Vagabond Trail
(Fox—4302 Feet)
(Reviewed by Laurence Reid)

This inconsequential plot turned out to have looked much better
than it did in the theatre. The acting, especially that of Miss Donneghan, is
the only redeeming feature. It is unfortunate that a more interesting
plot had been chosen for this production.

SYNOPSIS: The hero, played by Charles Jones, is a
vagabond who is constantly being pursued by the law. He
is finally captured by the police and sent to prison.

Love’s Whirlpool
(Regal-Hodkinson—Six Reels)

If it wasn’t for several gaping inconsistencies, this crook melo-
drama would carry greater value—and it might be accepted by
intelligent patrons as a picture which carried a message.
Unfortunately, the situations were not stressed to make them
memorable. The crooks eventually go to jail— but before it
is expressed there is revealed a half-finished story of a crim-
inal’s revenge. His motive is not very sound in carrying his hatred
toward the oppressors of his weakling brother to such an extent.

The first gap occurs in the opening scene. It shows a couple of
crooks (one of them the weak brother) relieving a visitor in a bank
of his money. Certainly the author must know that every bank has
uniformed attendants who would investigate their mysterious actions.
When the crook refuses to help the boy and he is given a long
—- the crook’s schemes do not bear much fruit. When the
picture ends, the crook is still free and the film is inconclusive.

THE CAST
Donneghan .......... Charles Jones
Lord Nick .......... L. C. Shumway
Lou Macon .......... Marion Nixon

SYNOPSIS: A story of romance and adventure, with

DWARFING. For program houses. Best suited

for double feature day.

SUMMARY. A weak western— one which smacks of

the old-time dime novel wherein the hero is of the uncon-
querable type. Plot never gets anywhere—and the idea
is extremely slight. Hero and villain take punishment—
without showing any marks. Played too seriously. A few
ights carry action.

THE CAST
Jim Reagan .......... James Kirkwood
Molly ............... Lila Lee
Larry ............... Robert Agnew
"Pinkey" Sellers ..... Mathew Betz
Richard Milton ..... Edward Mannard
A man .......... Madison Livingstone
Nadine Milton ..... Madge Bellamy
"Parson" Byrnes ... Joe Mills

SYNOPSIS: A story of romance and adventure, with

BYRNE's. For program houses. Not a well

a knock-off picture here—for program

houses. Not a well story—and it releases several in-

consistencies which destroy logic. Well acted by leading

players. Plenty of action, but no suspense.

THE CAST
Dixie ......... James Kirkwood
Sherry ........ Lila Lee
Larry .......... Robert Agnew
"Pinkey" Sellers .. Mathew Betz
Richard Milton .. Edward Mannard
A man .......... Madison Livingstone
Nadine Milton ... Madge Bellamy
"Parson" Byrnes . Joe Mills

SYNOPSIS: A story of romance and adventure, with
A Society Scandal
(Paramount—Six Reels)

O UGHNESS has been overlooked toward making this picture suggest
gative of the atmosphere of smart society. The mechanics of
production, the subtitles, the lighting, the costuming,
groupings and what not have not been applied intelligently—but
the story has revolved around its spool, it doesn't have a definite
impression. The scenarios based upon the triangle have been
ground through the movie mill so much that nothing is left to the
imagination. The smart director will be inspired to treat them with
sensitive touches with an eye upon incorporating a substantial note of
humanism.

Allan Dwan has succeeded in doing away with many conventions—but
with all his appreciation of what constitutes a good production
— with all of his ironic humor directed against bank presidents, urbane
lawyers, newspapers which feature scandals—with everything in its
place the picture develops into a kind of life. “The Humming Bird,”
“Mystery of the Millionaire,” are vital climaxes here—one featuring the playful wife
being compromised—which results in her husband winning a divorce,
the other featuring her punising the lawyer who tore her reputation
to shreds. She compromises him by making it appear to witnesses that
he attacked her. That is inspired through love for him seems uncounziness. Equally uncounziness is the lawyer’s quick
response to her charms on the very day he has made her a victim of scandal.
The courtroom scene is dull—as most trial cases are. And
there is too much time given up to summing up the evidence. But
the plot progresses to its end — without many side overtures.

It brings Gloria Swanson back to the type of role which made her
a Paramount star. A couple of recent departures into character
studies brought forth a hidden emotional talent. Here she doesn’t
differ from any other actress capable of making a clothes-horse of herself.
No one will not, with all the talent and quality of the production?
The picture might have been treated more broadly after the
fashion of the original, known on the stage as “The Laughing
Lady.” It is excellent of its kind — but it won’t make screen history.

THEME. Eternal triangle featuring intimate society life with
central figure a victim of scandal when husband sues
divorce. The lawyer for the plaintiff is involved and in
time she beats him at his own game.

PRODUCTION HIGHLIGHTS The compromise of heroine and her antagonist. The gowns featured by star
The authentic atmosphere. The climax. The good work
by cast. The tone of the production: The titles.

DIRECTION. Has staged it against backgrounds which
carry tone and quality and genuine atmosphere. Builds it
to several dramatic climaxes. Sustains after story gets
started after start incident.

EXPLOITATION ANGLES. Play up that star has an
other role in which she displays a bizarre wardrobe. Bill
it as a dramatic triangle of smart society. Feature tone and
quality of production.

DRAWING POWER. Star and title will draw anywhere.

SUMMARY. This picture while artificial is much closer to
reality than the usual expose of life among the fast step-
ners in society. Carries dramatic values—after story gets under way. Is finely staged and well acted.

THE CAST

Marjorie Colbert
Dane Clark
Harrison Peter
Hector Colbert
Mrs. Maturin Colbert
Mrs. Lila Waterman
Mrs. Enid Pennfield
Mrs. Schuyler Burr
Mrs. Burr
Mr. Hamilton Pennfield
Patricia De Vore

SYNOPSIS: Aunt Mary leaves her nephew and husband for
social outcast. Latter compromises her and the husband sues for
divorce. His lawyer tears her reputation to shreds—and the husband
wins the case. The divorced wife plans to avenge herself against
the lawyer—and succeeds with the result that he is ruined. She after-
wards makes a confession through her love for the attorney. He
forges and takes her in his arms.

Torment
(Maurice Tourneur—First National—Six Reels)

(REVIEWED BY FRANK ELLIOT)

THE Japanese earthquake comes into its own. It has been
recognized as worthy of incorporation into a screen play and
to Maurice Tourneur’s credit it be said that he has worked it
quite realistically even if he has inserted some of the shots taken
when the actual event really happened. The scene showing the crumbling of a couple of large buildings is excellently handled, although quite obviously
register “sets”. The views, however, will pass muster in
most houses.

The plot of the picture has sufficient action in it to hold the
interest, although it takes the spectator around the world, starting in
Riachi, jumping to America and then to Japan, via a pantcll craft
ene. The hard worked jewel stuff is used once more in this case—the much discussed Russian crown jewels being employed to
advantage. Count Boris is endeavoring to sell them to get funds to
aid the poor. He comes in contact with Jules Carstock, head of a
band of international crooks. But the count has sold the jewels to
Japan so the party goes over the Pacific to look at them.

There are some real old nicker scenes in the money vaults of
the bank after the quake has set the building toppling down upon
the party, all of whom, of course, are saved. During these moments the
religious talks of Count Boris, who is shot by one of the crooks, leads
all the crooks to confess their real identities and then the Marines
and Red Cross comes to the rescue and the outlaw can strike up
“The Star Spangled Banner.”

There is a thread of romance woven through the tale. It deals
with the love of Hansen, one of the crooks, for Marie, the maid.
Owen Moore and Bessie Love do quite well in these roles. The supporting cast has been well selected. Marie George is good as the
tool of the chief crook. Jean Hersholt, Joseph Kilgour, Morgan Wallace and George Cooper have the other important roles.

THEME. A crook melodrama in which “mellers” in Russia,
America and Japan with the Jap earthquake as the
background for much of the action involving the attempt
to steal the Russian crown jewels.

PRODUCTION HIGHLIGHTS. The earthquake scene.
The conversion of the crooks by Count Boris after
their several days’ imprisonment in the ruins of the bank
vaults. The acting of Owen Moore, Bessie Love and
the rest of the cast.

DIRECTION. Maurice Tourneur has planted a punch
in the latter reels through the use of the Japanese
earthquake. He has succeeded in getting much realism into
the crumbling of the sets. Has brought picture up to a
drama which should go over with a bang in house
having large orchestras to aid in working up the tension.

EXPLOITATION ANGLES. Play up the fact in your
ads that the Japanese quake is used as a background for
this thrilling tale of an attempt to steal the famous Russian
crown jewels. Might put over a tie-up with Marines in
your lobby.

DRAWING POWER. Suitable for houses whose audi-
cences like thrills.

SUMMARY. A fairly entertaining crook drama that has
the Japanese earthquake to help you exploit it. The story
has suspense and a climax that at least is off the beaten path. The cast has been well chosen and each player acts
his or her part well.

THE CAST

Hansen ...
Owen Moore
Marie ...
Bessie Love
Flint ...
Joseph Kilgour
Mrs. Flint ...
Maudie George
Carstock ...
Morgan Wallace
Percy ...
William Frederick
Kirk ...
George Cooper

By William Dudley Pelley. Scenario by Fred Myron. Directed
by Maurice Tourneur. Photographed by Arthur K. Todd.

SYNOPSIS: Count Boris is forced into exile, when it becomes
known that he has the crown jewels. Carstock, an international
crook, attempts to get not only the jewels, but the million which
he hopes to obtain by selling them to Fishy a millionaire. Carstock
enlist the aid of Hans and Fogart, two other crooks, but
the former falls in love with Marie, a maid. Vowing to lead a
straight life, Hansen forgets his vow when the girl insists he give up "the one
last job." He holds up the party need and the jewels
just as the quake arrives and entombs them. All are saved, except the
count
Lilies of the Field (First National—5850 Feet)  
(Reviewed by Laurence Reid)

A play this production attempted to show the artificial side of fast society, with the sophisticated man of wealth putting the divorced wife to the supreme test. She refuses his generous offer—of course, makes him satisfied that she is of noble character.

Corinne Griffith in this role succeeds in lending a wistful appeal—and she is gorgeously gowned—but the emotional demands are not grasped with sufficient feeling. The telegram announcing the baby's death offers her great moments for expressing the utmost in tragic despair. Her acting here is not soul-stirring—and Conway Tearle wears too much of a set expression to register the fact that he has a generous, noble heart. This telegram seems illogical to humanize the story, though it is presented to bring the plot to a climax as the despairing wife gives herself up to the generosity of her benefactor.

THEME. Domestic drama of life among the sophisticated circles of society—with the triangle situation developing a divorce—and the last rectifying of a husband's wrong.

PRODUCTION HIGHLIGHTS. The tone of the picture. The gowns worn by star. The wistful appeal of Miss Griffith. The scene when she offers to accept admirer's generosity. DIRECTION. Makes too much of unimportant detail and neglects his central plot at crucial moments. The result is the action is seldom gripping. Too many close-ups. EXPLOITATION ANGLES. Title will catch the eye. Play up star and supporting cast. Mention that it is an exposition of life among the high society steppers. Make a strong bid for feminine audiences. Link up with modiste shops.

DRAWING POWER. For high class houses with select clientele.

SUMMARY. This one is based on "little-child-shall-lead-them" formula—developing from a triangle situation. Carries too much detail and incident to compel strict attention—and plot does not always grip. Several scenes—the funeral service—for example—do not advance action. A tone and quality picture, however.

THE CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Mildred Harker</td>
<td>Corinne Griffith</td>
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<td>Louis Harker</td>
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<td>Doris</td>
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<td>Ted Conroy</td>
<td>Charles Gerard</td>
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<tr>
<td>Mammy</td>
<td>Mammy Peters</td>
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By William Hurbut. Directed by John Francis Dillon.

SYNOPSIS. loving wife is neglected by husband who cultivates several amours. She is compromised by philanderer—and husband wins a divorce and the custody of the child. The wife becomes a model—but refuses to live a life of easy virtue. A wealthy suitor tests her character—and finds it above reproach. Eventually she wins back her child and marries her benefactor.
MISS Mary Hays Davis has opened a theatre at La Belle. The new house will be known as the La Belle theatre.

Manager Joe, B. Carroll, of the Victory, Tampa, made quite a hit with a reel of "local" films he had made during the annual Gasparilla Carnival. He put the films on for a week, in addition to his regular program, and it helped out in making a record.

The Washington Baseball Club are doing their spring training in Tampa now, and Jack Miller, representative of the International News, is shooting the stuff for that weekly.

Jack Frost, manager of the Strand, Tampa, has arranged a most beautiful stage setting. The scene represents a conservatory. Flowers and vines are run upon trellis work, and these are all illuminated by concealed lights, which show up the beauty of the setting, but do not interfere with the light upon the picture screen. The effect is most attractive.

The old Greenso theatre on Tampa street, Tampa, has been sold to N. W. Hensley & Co., for $100,000. The building is now being used as a garage. The new owners state they bought the property as an investment and have no special plans, as yet, for development of the property.

A. Jurran, manager of the Casino theatres, in Ybor City and West Tampa, has sold out his show for each Saturday afternoon during the summer, to the Business Men's Booster Club. Each member of the Club is giving free tickets to the matinee to his customers, the number of tickets they receive being based upon their purchases.

The new Franklin theatre, which opened recently in Tampa, has real flowers growing in their lobby, and they look mighty good. The two stores, one on each side of the entrance, have been rented. Leiter, the Jeweler, has taken one, naming it "The Jewel Box." The other has been let to Docum, Inc. for a haberdashery.

C. E. Lindall, a traveling exhibitor who makes Florida his home in the winter months, and Maine in the summer, is presenting special programs in the schools. He has reeled showing the care of the teeth. Reels on exercise and health. These he sandwiches in between some Hart thrillers, and winds up his show with Chaplin comedies.
The Apollo theatre, Kansas City, in adopting a first run policy for a new site, has set a precedent which may bring about a great change in the industry in Kansas City, according to the opinion of the managing exhibitors. The theatre, owned by the Ralph Amusement Company, played to a large attendance for a week with a first run and this was instrumental in leading the management to become convinced a first run policy would be successful.

C. F. Sennig, former Educational branch manager in Omaha who succeeded Samuel Miller in Kansas City, arrived in Kansas City last week to assume charge of his new office. Mr. Miller will enter business with his father in Milwaukee. Mr. Sennig has been in the film business for more than a year and has been at Omaha about one and one-half years. He formerly represented the Film Corporation.

J. D. Williams of Ritz-Carlton Pictures Corp., and founder of First National, was in Kansas City last week.

An 800-seat suburban motion picture theatre is being constructed at Fifty-ninth street and Prospect avenue, Kansas City, by L. J. Ledoux and A. Jensen. The building will cost about $30,000. Equipment will be furnished by the Cole Theatre Supply Company of Kansas City.

The building and site upon which the Oak Street theatre, Topeka, Kansas, has been purchased by H. M. Johnson, who will operate the house in the future. For several years George Ware's resignation as branch manager of the Kansas City Vitagraph office, it was announced last week that he will be succeeded by C. A. Schultz, former Vitagraph manager at Omaha. Mr. Schultz, who has been in the film industry about five years, also was with Pathe in Des Moines, Ta. Mr. Ware's plans in the future have not been determined.

A variation in "comedy" befell Frank Cassill, 2-reel comedy salesman for the Kansas City Pathé office last week. The old "hoopla" became stuck in the mud and before it had left its "stand" both rear axles were broken, causing a delay in business, as well as a week's salary, for Frank.

What occurred is not known, but Mrs. Harrington of the Midland theatre at Mayetta, Mo., camped to Kansas City last week, joined the M. P. T. O. Western Missouri, went in the office of the First National Theatre and came out smiling. Apparently the move was a good one.

An agreement has been reached by the Dulbinsky of the Regent theatre, Kansas City, and Jack Langan of the Standard Film Company, Kansas City, whereby the Regent will play a first run Standard production each week for fifty-two weeks.

M. W. Mills, Auditorium, Smithville, Mo.; Glenn Dickinson, Manhattan, Kas., and W. P. Cuff, Strand theatre, Chillicothe, Mo., the "busy trio," were in Kansas City last week booking features for the spring rush.

J. K. Vetter, former Metro representative out of the Kansas City office, who was known as one of "Scurmouchete," Max J. Meyer, a former Film Booking Office salesman at the Kansas City office, also is an addition to the Metropolitan sales force. He is covering Southern Missouri and Southern Kansas.

T. Gomersall, personal representative for the Fox home office, was in Kansas City last week checking future bookings in general and voicing optimism as to the outlook for summer business in Kansas City.

The Mainstreet theatre, a combination vaudeville and motion picture house of Kansas City, which, in the past, has not been playing the bigger productions, has changed its policy. The First National franchise, formerly held by Frank Newman of the Newman theatres, has been acquired by the Mainstreet and only the larger first run productions will be shown in the future.

Wuth with an idle glance he
won the love of women
that a prince could not
attract on bended knees.

John Barrimore
in "Beau Brummel"

With Carmel Myers, Willard Loug, Mary Astor, Irene Rich, Ace Francis, Richard Tucker.
Lighting again struck Film Row the past week, when Harry Seed, who has been manager of the F. B. O. exchange here for the last three months, suddenly resigned, and was succeeded by F. L. Davies, of Philadelphia. Mr. Seed returned immediately to New York city. There was also a rumor to the effect that Frank S. Hopkins, former manager of the local Universal exchange, now employed as a salesman out of here for Vitagraph, may shortly receive the management of the Vitagraph branch in Canada.

Exhibitors comparing receipts of Ash Wednesday this year with the same day a year ago, became optimistic over the future, the receipts in nearly every instance in Albany running far ahead of a year ago.

Exchange rates are charged on foreign money tendered for tickets at the Leland, in Albany, provided it is over one dollar, no exchange being charged on silver.

William Shirley, manager of the State and Strand theatres in Schenectady, announced the past week an increased admission at both houses. Prices at the Strand have been raised from 35 to 40 cents, and at the State, from 40 to 50 cents, afternoon prices at both houses remaining at 15 and 25 cents. The State theatre now charges the same admission as the Mark Strand, in Albany, but does not support as large an orchestra.

The Leland theatre, in Albany, was first opened on May 13, 1825, and Oscar Perrin, the present manager is planning for a whoppin' big 100th anniversary year hence. The house became a motion picture theatre several years ago, when it was owned by the Proctor interests. It is now owned by Tarsches and Buckley, of Albany, and ranks as one of the leading theatres in the Capital City. The same front walls, as were erected a hundred years ago, still stand, but the interior has naturally been changed during the passing of a century. When the house was first opened, the gallery cost 25 cents, the pit 50, while boxes sold for a dollar.

Bill Shirley, of the State theatre, has the best private office of any exhibitor in this part of the state. The office was fixed up only a week or so ago, and is in the rear of the theatre. Among other things, it contains a piano, for be it known that Mr. Shirley, is some player.

Miss Marie Wheeler, now personal representative for J. E. Chadwick arrived back in Albany the past week, for a stay of three or four weeks.

Mrs. Paula Thomas, of the First National exchange, left last week to make her home in Scranton, Mrs. Lilian White takes her place with the local office, as assistant bookkeeper.

Edward Smith, district manager for F. B. O., was in town last week.

Harry Thompson has been added to the sales force of the local Universal exchange.

Jack Kaplan, representing United Artists, is in town for two weeks, working with Max Ehrenreich, in putting over the product.

Earl Kramer, manager of the Buffalo office for Universal, was in town last week. Work on the local exchange is progressing in a most satisfactory way.

Peter B. Schwartz, of Hoboken, N. J., new owner of the Pearl in Albany, has installed a four piece orchestra on Fridays and Saturdays, and is showing all the big pictures as second runs.

There is a rumor that Hodkinson may take over the offices now occupied by First Graphic, which is moving two or three doors down the street.

Mrs. J. Victor Wilson, wife of the manager of the Robbins theatres in Watertown, is spending two months in Florida.

Mrs. Harry Hellman, wife of the owner of the Royal theatre in Albany was slightly injured in an automobile collision last week, when a taxicab in which she was riding collided with another car.

"Give them the picture, and they will turn out," remarked William Shirley, manager of Farash theatres, of Schenectady, in discussing his Lenten plans.

Lou Stone is remaining in Schenectady the deal by which he hoped to acquire, with Morris Silverman, a theatre in northern New Jersey, having fallen through. Mr. Stone is looking about for another house.

Fred Smith is once more back in the booth at the Strand in Schenectady.

Michael Friedman, manager of the Albany, in Schenectady, made a hurried trip to New York last week. His house is going over big these days, with exceptionally good pictures being shown.

No house has yet been named for the Strand in Schenectady to succeed "Cliff" Lewis, who recently resigned and went to Syracuse.

Anthony Horenburger, of the New York State Department of Labor, visited Watertown last week, and inspected the picture theatres of that city. He stated that there was a general observance of the law in all cities.

A Lasting Impression

To supplement the word picture with a motion picture leaves an impression that is not soon forgotten.

The details of manufacture or the mechanical operation of your product will be displayed in the most forceful manner with motion pictures.

May we explain the low cost of this most efficient sales supplement?

NEGATIVES STORED FREE

Write for full particulars

Developing Titling Printing
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Ordinary film reduced to
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(Absolutely fireproof film passed by all fire underwriters.)
We have a film printing capacity of one million feet weekly.

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6229 Broadway
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President

George Fitzmaurice—Director

CYTHEREA

American 10 Points:
1. QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assure highest quality prints obtainable.
2. REPUTATION. Trained in 10 years of experience.
3. RESPONSIBILITY. A concern of strong financial standing.
4. LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5. EQUIPMENT. All of the modern, the most modern obtainable.
6. CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7. SAFETY. Plant approved by the Chicago and Board of Fire Underwriters.
8. PROMPTNESS. Acustomed to meet exacting requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.
E. C. MIX, manager of the local M.S. Pictures exchange, is busily engaged these days. With the addition of Dave Farquar to the selling staff, Mix has a capable corps in the field. Farquar was formerly manager for Select in this city, before going to Los Alamos, New Mexico, where he was associated with First National.

The genial, smiling face of H. E. Skinner, exhibitor of Ogden, Utah, was seen among the exchanges here this week, where "Ed" was signing up some of the new feature releases for showing in his theater, the Colonial, in the northern city. Skinner says that the long-weeked winter will soon be coming to an end and the Chaney exchange, in February that business is picking up again, and he anticipates a good year.

The local exchange managers are being badly bitten by the auto bug, the usual accessory of pre-spring weather, of which Salt Lake City has been having nothing but the last month. Now comes one H. W. Eraly, manager for Famous Players-Lasky, with the announcement that he has added on to his assets a brand new Oldsmobile coupe, with which he expects to show up all other managers on the road. His claim is being loudly disputed by George L. Covgard, who presides over the destinies of the local Metro exchange, who recently purchased a luxurious new Rickenbacker. Challenges are hurtling back and forth between the two offices and all film folk in local centers are talking breathlessly of the outcome of this conflict. All of which makes the poor correspondent wish he were a film manager. All of which makes the poor correspondent wish he were a film manager. And all of which makes the poor correspondent wish he were a film manager.

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J. L. BEARDSLEY'S new $50,000 Hollywood theatre, characterized as Seattle's newest and most suburban theatre, was opened with appropriate ceremonies early in March. The house is located in the Ravenna Park district near the entrance to the city. The new theatre will be run on a strict second run policy, with prices at thirty-five cents top.

George Astel, formerly advertising and publicity manager, last week was appointed as assistant manager of Robert W. Bender's Columbia Theatre in this city. Mr. Astel re-


general manager of the Blue Mouse circuit, expects to personally manage the theatre.

E. C. "Red" Shafer, formerly associated with the Stillwell Theatrical enterprises in Spokane and other Eastern Washington cities, may have left his city to take over the management of the Liberty Theatre at Coeur d'Alene, Idaho, for W. A. Simon, present owner of the house.

Mr. Shafer is well known in this territory, having been associated with a number of local ventures, and recently having been acting as manager of the Proctor Street Blue Mouse Theatre in Tacoma, for its owner, a theatre man and resident of Portland, Oregon.

The Dream Theatre in Port Angeles, formerly owned and managed by Mack C. Davis, was recently taken over by G. P. Witt and C. H. Georg, and is now being operated under their management as a first run house. Admission prices at the theatre were raised from ten to twenty cents, and the new owners are in line with their plans to improve all details of the shows presented there.

George Wiseman was engaged by Manager Leroy V. Johnson of the Liberty Theatre last week as door-

man, to replace Scott Evans, who left that position after a number of months connection with the house.

Announcements made this week were to the effect that the Fremont theatre, a suburban second run house in this city, had been taken over by F. Marting, who now operates it. Howard McKee was formerly head of the theatre, but sold his share in the house to Mr. Marting. Miss I. Carstens, owner of the Green Lake Theatre, is believed to have an interest in the house also.

Ray Gromacher, owner and manager of the Liberty Theatre in Spokane was a recent visitor in this city.

George P. Endert, manager of the Famous Players-Lasky exchange, left the city recently for a week's trip to Spokane and other cities in the Eastern Washington territory, following the beginning of a local sales drive on the new Famous Players product. During Mr. Endert's absence the exchange here is under the direction of H. W. Westland.

G. H. DuMond, special representa-

tive of the Warner Brothers organization from New York, is in the city, returning to take charge of L. K. Brin's Kwality Pictures exchange last week, following Mr. Brin's departure for a business trip to California. Mr. DuMond spent a number of weeks in this territory in December and January and has just returned after a trip to a number of Mr. Brin's other, exchange in Denver, Salt Lake City and Butte.

C. F. Perkins, manager of the Goldwyn

Edward Grossman.

Cosmopolitan exchange, has been visiting in this city for the past few days on route to San Francisco and Los Angeles.

Jack Rue, formerly manager of the Universal exchange in Butte and more recently connected with Manager Charles W. Hardin's local United Artists exchange, last week became associated with the Seattle office of the First National company. Mr. Rue began his duties the first part of March by starting off on a tour of the entire state of Washington for Manager Fred G. Slater's exchange.

Charles Rodger, formerly advertising and publicity manager of the Jensen-Von Herberg theatres in Tacoma, recently became associated with manager L. J. Schalifer's Universal exchange in the same capacity as that occupied by Robert W. Bender last year, that of advertising, exploitation and publicity manager. In his new position Mr. Rodger handles all advertising for the exchange in this territory, and also takes charge of the local advertising of the Columbia Theatre.

H. A. Black, manager of the Vitagraph exchange, has been out of the city for a number of days on a sales trip to Spokane, Walla Walla and a few other points in that territory. W. K. Beckwith, assistant manager and writer of the recent $250 sales-

man's prize in this territory, is in charge of the exchange during Mr. Black's absence.

Fred G. Slater, manager of the First National office, returned early in March from an extended trip to Eastern Washington, covering a number of the territory's larger cities. His itinerary carried him as far East as Missoula, Montana.

A. H. Huot, manager of the Film Booking Office exchange, has just come back to the city after a few days spent on the road in some of the smaller towns of the Western Washington territory.

Ed A. Lamb, salesman for Manager Paul R. Austin's Selzwick exchange, has returned to the local office after an absence of a number of weeks in the territory.

Lillian Rich, Who Will Appear opposite Douglas Maclean in "Never Say Die" (Associated Exhibitors)

places Frank Pratt in that capacity. Mr. Pratt having left the city after coming here a few months ago from Grauman's theatres in Los Angeles, Mr. Astel's former work of handling the advertising and publicity for the house is now being done at the local Universal exchange.

Ned Edriss, publicity and exploitation manager for Metro on "Scaramouche" and "The White Sister" in the Washington, Oregon and Montana territory, returned last week after an extended stay in Portland, where he worked on both pictures.

After a number of days here, he was scheduled to leave again on short trips to Bellingham, Tacoma, Spokane, Chehalis, Walla Walla and other cities in this state.

George C. Greenlund, formerly assistant manager of John Hamrick's Blue Mouse Theatre in this city, resigned that position in March and at present is considering a number of opportunities regarding his future work. Mr. Greenlund came to the Blue Mouse last season, after a number of years theatrical experience on this Coast. Until further arrangements are made, Mr. Hamrick, owner and

A Superb Cast Interprets

CYTHEREA

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Buffalo

The Premier. Buffalo's pioneer community picture house, has gone to "the happy hunting grounds." Workmen are now finishing the process of razing and soon the scene of the exploits of Claude Weill, J. Emerson Dickson, Eben C. Winegar, Harry Green and others will be but a memory.

The house was built over a decade ago and for many years enjoyed excellent business until the coming of competing theaters the box office receipts were cut into and business was nothing to brag about for quite some time before the astrous fire visited the house last fall. A business block with stores will replace the Premier.

In celebration of the success of the Mile and a Half sales contest, Manager Gerald K. Rudolph of the Fox exchange had the whole of his home last Saturday. Bill Mahoney, the Beau Brummel of Film Row, drew down the prize. J. Emerson Dickson, tenor soloist, sang several selections in sad style. Mr. Rudolph was voted a prince of good fortune. Everyone believed that such a party should be held weekly.

The long promised purchase of the Niagara garage property at Walnut and Pine streets, Lockport, N. Y., as a site for a modern picture theatre, has at last been consummated. W. M. Loew is in control of the Strand Theatre in New Bedford, Mass. Max Finn is the resident manager and policy prevails.

John E. Panora is to build a picture theatre in Winsted, Conn., which will cost approximately $125,000. Mr. Panora plans to begin excavation work early in the spring so that the theatre can be opened with the first of the fall season. The old opera house where pictures are being shown will be used exclusively for home talent shows and vaudeville.

A theatre costing $2,000,000 and heating approximately 3,500 will be erected in Worcester, Mass., by S. Z. Poli. The tract of land on which the Western Union plant is considered worth $250,000 and adjoins the Grand Theatre, another Poli house.

Mr. W. B. Loeff of Buffalo is in control of the Strand Theatre in New Bedford, Mass. Max Finn is the resident manager and policy prevails.

The Manchester Amusement Company of Manchester, which was the holding company for the Park Theatre in that place, has gone out of business. John Foy has acquired a five-year lease of the park. Hartford, Boston and New York theatrical men formed the Manchester Amusement Company.

Fire recently destroyed a two-story building in East Arlington, Vt., in which was located a picture theatre.

Mr. John D. Dick, formerly assistant treasurer of the Opera House in Providence, R. I., and connected now with Eme's Majestic Theatre in Boston, was married to Miss Blanche Bates, fashionable modiste.

Certificates of incorporations of the following new theatre corporations have been approved by the office of the attorney-general of Maine: Mitchell Pictures, Inc., organized at Portland, to operate a moving picture building; capital stock, $50,000, all of which is common stock; nothing paid in; par value of a share $10; number of shares 5,000; officers: Joseph McCarthy, president; F. H. Hotel, vice-president; Mrs. E. A. McCarthy, secretary.

Theatre of the United States Corporation, organized at Portland, to operate a moving picture building; capital stock, $2,500,000, all of which is common stock; all paid in; par value of a share $10; number of shares 250,000; officers: Charles G. Atkeson, president; David S. Atkeson, vice-president; E. A. McCarthy, secretary.

Changes have been made in the certificate of incorporation of the Allied Theatres Corporation of Bangor, Me., and the new corporation certificate has been filed with the office of the attorney general of Maine. The purpose of the Allied Theatres Corporation is to own, operate and control theatre and picture houses. The capital is $2,000,000 and 1,600 shares without par value.

A certificate of incorporation has been granted the Capitol Theatre Corporation of Willimantic, Conn., in the persons of President, Abraham Davidson, of Norwich; vice president, Aime J. Martineau, of Willimantic; treasurer, Charles A. Gates, of Willimantic; assistant treasurer, V. A. L. O. Quinn, of Norwich; secretary, Valentine I. Murphy, of Willimantic; assistant secretary, George A. Bartlett, of Willimantic. In addition to J. Francis Keon of Willimantic, the officers comprise the board of directors.

A building permit for the purpose of the erection of a picture theatre and store building in Hartford, Conn., has been sought by the Lenox Realty Company of Hartford.

The New Colonial Theatre in Westfield, Me., a moving picture house that has been opened recently, is in charge of the Stratford Realty Company of Hartford.

John C. Panora, manager of the Keystone Theatre in New London, Conn., has closed the house for the summer. A new building will be erected in the present location of the old house.
San Francisco

W. D. Gross, proprietor of the Gross Film Exchange at Juneau, Alaska, was announced on the local film row as getting ready to open a new theatre in Ketchikan. Gross also owns a motion picture house in Juneau.

Charles Peterson has been on San Francisco's Film Row for the last few days buying reels and equipment for his new theatre at Miles, California, which he intends to open about April 1st. Peterson purchased his entire equipment supply from Walter G. Predly of this city, who also is equipping the new Bishop theatre at Bishop, California for Harry Hollander. The old Bishop theatre was burned to the ground several months ago.

Ben Gavica, well known by film exchange men, is a leading figure among the motion picture operators, died suddenly in Oakland. Flowers were sent by both operators and motion picture theatre owners and managers.

Rube Cohn of the E. L. C. Company is expected to return from New York, one reason his head is so high up in the air because his son Earl has a wonderful baby boy and the second reason because he is home visiting the grandson most of the time. No one blames him.

Henry Bredhoff of the Hawaiian Supply Co., sailed a few days ago for Honolulu to resume his duties. Pat J. O'Brien has been transferred from the Detroit office of Goldwyn to the local office as salesman. Will R. Valling, of the Pacific Film Corporation's Los Angeles office was a recent visitor in this city.

Edward Armstrong, division sales manager for Universal has returned from Los Angeles where he was in conference with A. L. Lichtman, general sales manager of Universal.

Frank Parker, owner of the Lyric theatres at Stockton and Modesto, is visiting Film Row buying new reels for Spring and early Summer.

J. E. Flynn, district manager for the Goldwyn-Commodetin will leave for Seattle in a few days to meet J. R. Granger, general sales manager of that corporation who is on his way to San Francisco from New York.

W. J. Murphy, Metro salesman, has returned from a successful trip in the San Joaquin Valley.

M. Addicott, who recently purchased the Star Theatre at Colusa from Jack Dunfield was a recent visitor on Film Row, purchasing picture reels for the house.

E. B. Buckwalter, owner of the Liberty theatre, Susanville, was a recent visitor on Film Row where he purchased pictures for showing as far distant as August.

President and Manager St. John of the Supreme Film Corporation has announced the purchase of twenty-five new features for 1925 and 1926 showings.

A. M. Bowles, general manager of the West Coast Theatres, Inc., Northern Division, has left for an inspection trip to Los Angeles and Southern California.

The Western Theatre Supply Company has installed a mail order department.

Mrs. Parsons, wife of Manager Parsons of the San Francisco office of the Goldwyn-Commodetin Corporation, is recuperating from a serious operation.

C. A. Grissell, former manager of the Gus Anderson theatre, has returned from a successful trip in the Imperial in San Francisco and a year and a half at the Strand. Although he is making new plans for the Coloseum, he stated there would be no radical changes.

Mervyn W. Jackson has been appointed the director of publicity at the Strand theatre with which he was, at one time connected for two and a half years. Jackson, well known in the book motion picture world resigned from the Strand to go with William Fox, doing special publicity work in 1922. From the Fox Corporation he went with Hodkinson doing special work. He also did work for Warner Bros. and is at the Strand to exploit Goldwyn Cosmopolitan pictures.

Oliver Kerhle is again the owner of the Franklin theatre, Oakland, having obtained it from M. Gross who obtained it from him.

Charlie Thall, formerly publicity director of the West Coast Theatres, Inc., has been promoted to be Manager of the Palms Theatre. Thall, well known in theatrical and newspaper work, has been appointed to succeed Thall.

Frank Newman, recently manager of the Capitol theatre, San Francisco, has been appointed manager of the State theatre, Stockton.

Central Penn.

The wedding of Miss Goldie Marcus, one of the four daughters of Mr. and Mrs. Isaac Marcus, and whose father is owner of the Royal and National theatres, in Harrisburg, took place on Sunday evening, March 9, the bridegroom being Walter D. Goldberg, son of Mrs. Adele Goldberg, of New York City. For a time the bride was associated with her father in the management of the Royal theatre.

The Star Theatre, Easton, has been leased for a four-year period by William E. Bethell and Jay Emannel, of the American Feature Film Exchange, from Morris Krohn.

EUGENE WILSON is reported to have resigned his Virginia key city representation for F. L. McNamee, F. B. O, manager, who also presides over the destinies of Washington's L. M. Board of Trade, Willis J. Bandler, relative and protege of Sidney and Ben Lust in the film center of Washington, and chainman of the board of F. L. O for F. B. O, is now selling in Virginia for McNamee.

Pittsburgh motion picture interests are invading Baltimore. They are credited with closing for a long term lease of the New Theatre, North Howard street, from the Hack estate, through Lee Dornberg for nine years. Samuel Salz acted for the Pittsburgers in taking over the theatre, over the last two years. It will be re-opened after extensive alterations.

Title to two lots that form a portion of the New Theatre site was On March 8 it was converted into a "first run" house and the admittance price raised to fifty cents. The theatre, which had been conducted as a "second run" house, by W. E. Eyer, had been closed for a month.

Announcement is made that Eddie Pugh, who has been assistant booker for the Comerford Amusement Company, of Scranton, which operates a large string of picture theatres throughout the hard coal regions of Pennsylvania, has been promoted to manager of the Erie, Pennsylvania, real estate department, and has been succeeded in his old job by John Roberts. Tom Collins has

Washington

Say! See! Book! CYtherea

recently conveyed to the New Theatre Company by Trustee Henry W. Sprague for $30,000.

John J. Payette, assistant general manager of Crandall interests, spent last Tuesday and Wednesday in New York. He remained overnight at the time of the Sherwood, manager of the Exhibitor's Film Exchange.

For a second time, Harry Lee Knapp's special representative of Pathé exchanges was a visitor in Washington, making headquarters at the Pathé exchange and the suite of H. C. Robin, manager. He was accompanied by Mrs. Knappen.

The Vassar Alumnae Endowment committee of Maryland report that over 500 children attended the second of their motion picture matinees at the Century theatre, Baltimore, by pupils of Miss Harriette Brazier helped to amuse the kiddies. Mary Davis Pickford in "Little Lord Fauntle-roy" was decided upon for the showing of the third Vassar party, held March 28. "Black Beauty" was the attraction of the March 1st party. Proceeds go toward the Baltimore quota in the newest endowment's receipts, which was decided on.

George Roberts, manager of the Washington exchange of William Fox Films, is recuperating at Atlantic City for a couple of weeks from the strain of recent sales drives. General management of the territory is handled in the interim by Special zone representative Melvin, of the Baltimore sub-office of Fox.

Charles A. Somma, Richmond, Va., exhibitor, was a visitor at local exchanges the past week.
THE owner who contemplates building a theatre is confronted with a number of problems, all of which should be successfully solved before the proposition can be considered attractive and satisfactory from an investment point of view. Frequently insufficient consideration is given to the proper location of a site. Many elements enter into this problem, and they should be carefully considered. One of the principal factors is the prominence of the location, and its initial and continuous character. Whether or not it is on the main street contiguous to street car lines which carry the main traffic, or main thoroughfares conducting through lanes of automobiles. All of these items should be carefully considered. In addition, the population of the immediate community, or the community from which it may draw by traffic. The number, if any, of other theatres in that community, if it is a community proposition. If it is a transient location such as may be found on main streets, then the population as a whole, and the amount of congestion at this point, should be taken into consideration. Many good theatres have been built in wrong locations due to the lack of proper analysis on the part of the owner, of the selection of the site.

Solving the Problem of Getting a Proper Site

In the selection of a site you may encounter the fact that an ideal location may not be available, or if it is available, the price may be beyond that which the traffic will bear, or that which you could afford to pay for theatre purposes. In general it is desirable to secure property with a small outlet on the main street having just sufficient width for a lobby, and the main portion of the theatre being located in the rear of the property, fronting on the main street, or if the entire block is available on the main street, then it becomes advisable to construct stores and offices, or apartments over the front part of the property and the main portion of the theatre in the rear. It will be found that the combination of apartments, stores, and theatre will work out very satisfactory from a financial point of view. If sufficient income can be derived from the stores and apartments to carry the theatre under adverse conditions it is always advisable to have such an arrangement. In the event that a one hundred percent site is not available on the main street or in the centre

of a community it frequently happens that a ninety per cent location, or even a less percentage may show sufficient analysis to give satisfactory results. That is to say, show sufficient net income to justify the investment, for as a matter of fact it is extremely difficult to find at the present time, a so-called one-hundred percent location. Most of the sites that have been explored from the operator's point of view, almost to the extent where the point of saturation has been reached, and consequently it is only due to new developments in certain sections, or in growth of smaller towns, that fertile fields are found for production of motion pictures.

Difficult to Determine Correct Capacity of House

It is always difficult to determine the proper size or capacity that should be built in any given community. There are many points for consideration such as the size and shape of the available plot, and whether or not the shape of the plot will lend itself favourably to good sight lines, stage equipment, if any, and economy of construction. The amount of the seating capacity also depends, to a considerable extent, upon the average daily attendance, and if the plot is not large enough to accommodate potential attendance it then becomes necessary to have recourse to balcony construction in order to get the desired capacity. This, of course, adds considerably to the cost of the operation. Only in comparatively large capacities it is advisable to have balcony construction, for the reason that, from a financial point of view, it is always desirable to keep the cost of production as low as possible, and where the desired capacity is less than 2,000 seats it is preferable to construct a one floor house if the necessary property can be obtained, except in cases where it is desirable to have a smoking balcony, or in the southern states, where the colored element is taken into consideration. Another factor in determining the seating capacity of a theatre is the special attendance on Saturdays, Sundays, and holidays. A condition sometimes exists where the principal business is done on these days, and consequently the capacity is planned with a view to accommodating the demand thus occasioned. The theatre owner dislikes to be obliged to turn patrons away, even occasionally, and a careful analysis will sometimes show that a little larger seating capacity than would be required by an average condition will more than pay for itself on these special days, and at the same time provide a surplus for the average condition.

Question of Prices of Admission

Closely related to seating capacity is the question of prices of admission. Each community has its standard, and there appears to be no general law that can be laid down as a fixed quantity in the determining of admission prices. In general, however, the prices of admission should depend upon the character and quality of the show. If it is the policy of a theatre to give straight pictures only, and the standard of the pictures given is fairly well established, or if the policy is a combination of pictures and vaudeville, and the character of the combination of the two is stabilized in general, then the uniform price of admission can be properly determined from the expenditures and costs involved. If, on the other hand, it is a specialty house where the costs of production fluctuate and special shows are given, in this case the prices of admission should be established in accordance with the quality of the exhibition. Frequently the cause of failure of a theatre is due to the existing of an improper relation between the cost of production and the price of admission. If the show is expensive and is offered to the patrons at a too low price the inevitable result will be that the box office returns will not show up properly. On the other hand, if the charge of admittance is comparatively high and the character of the exhibition comparatively low the opposite effect will be obtained, providing the attendance is to be secured, and if it is temporarily secured by any means it will not be sustained for any length of time and the ultimate outcome will be that a poor show will reflect in a poor attendance, and consequently failure and disaster on the part of the theatre management and the enterprise as a whole.

Manager Cannot Pay Out More Than Comes In

One of the most vital factors in which the successful manager has to do is the question of operating expenses. There is only a certain amount of returns that may be obtained from any theatre, with a few exceptions, and this subject must be analyzed from the existing conditions. In other words, the manager should not pay out more than he takes in. It therefore becomes a relation between the income and the expenditures. The
amount of the expenditures being determined, it then becomes the question of a proper income to cover the outlay with a surplus sufficient to justify the existence of the theatre. If the scale of admission prices is determined, then the expenditures must be adopted to meet the amount which is afforded by the income for that purpose. This is not so simple as it may appear on the surface. It is only by careful study of all the elements affecting the income and also those affecting the outlay that a successful balance may be found between the two. It will usually require a considerable amount of adjusting on both sides before a uniformly successful operation is established.

Having selected a favorable site the prospective builder shall next decide on his methods of finance. Frequently it will be found that the owner has a few thousand dollars, or, possibly, owns the property suitable for a theatre. The big problem then is, how to secure the necessary funds to build a theatre. A statement of investment, as per typical illustration herewith, which will contain the proposed seating capacity, prices of admission, the probable daily attendance, and the estimated operating expenses, is the first thing essential. From this an estimated amount of the net returns per year may be computed. It is then necessary to have sketches prepared of the proposed building and the approximate cost thereof obtained. The value of the property being already known, an idea may be had of the amount of the expenditures involved in the operation. Generally the owner who desires to build a theatre is not prepared to invest a large amount, and as a rule his proposed equity is less than 25 per cent of the cost of the entire operation. One of the most serious mistakes an owner can make is to undertake to build a theatre with too little money of each. It frequently happens that the entire cost of the operation is underestimated and the owner being inexperienced in finances of this character begins operations with an insufficient amount of ready money, and also probably has not made the necessary arrangements in advance for the procuring of the necessary funds as the work progresses. The man who has less than 25 per cent cash available finds himself face to face with a difficult problem, so far as the complete financing of his operation is concerned, especially if he wishes to control the situation himself. In these cases there are two possible solutions, one of which is, he may borrow the entire amount necessary beyond his contribution, either in the shape of two or three mortgages, the second and possibly the third to be heavily amortized and paid off in a comparatively short space of time. The first mortgage may take the form of a permanent detail and may remain with a small amount of amortization, say, 3 per cent, for a considerable length of time. To finance a proposition on this basis, however, there will be involved large bonuses on both the second and third mortgages. In some cases it may be possible to get a large enough second mortgage so as to eliminate the necessity of the third, in which case it is always preferable to do so, and in any case it is always desirable to secure the necessary funds in as few mortgages as possible. Another difficulty about financing on the mortgage basis is that lending institutions do not look upon theatre projects with favor, and are disinclined to loan, if at all, to any appreciable extent. However, it has been done, and under certain conditions it can be done, depending entirely upon the location and the operating personnel, especially in the case of a community proposition where a theatre is needed for the benefit of the community as a whole, in which case the local Banks and the Chamber of Commerce will lend their support, both morally and financially, to an undertaking of this kind. The other method of finance for a man with little means, and where he is not able to secure a second mortgage or perhaps the cost of securing the second mortgage is prohibitive, is to substitute for the second mortgage an issue of preferred stock to be sold to the community in small units, but in order to do this it will be necessary for the owner to agree to give to the purchasing community a certain amount of common stock as a bonus along with the preferred, and to amortize the preferred stock and pay it off with interest within a period of ten years. By doing this the entire amount borrowed from the community on the preferred stock basis is returned with interest and for the accommodation, the purchaser retains his common stock which then becomes of a participation value, and hence the owner has for his partners these common stock holders. If there has been issued two shares of common with each share of preferred, the owner and the stock holders will be on a 50-50 basis of ownership and the income from the operation will be divided on that basis. This is a comparatively new method of finance, and is generally found to be the most attractive when the preferred stock issue is involved, due to the fact that the owner is willing to divide 50-50 with those who helped him put the proposition over. It also sometimes happens that the first mortgage money is secured by means of a preferred bond issue, especially on larger operations. However, this is not connected with the preferred stock issue and does not in any way conflict with it. It may even be possible to secure the entire amount of funds necessary to construct.
Reduction in Cost of Projection

YOUR projection costs can be greatly reduced. The power bill which you receive each month will be from twenty-five to fifty per cent less. Install Incandescent Lamp Projection in your theatre and this saving will start immediately.

But your gain doesn’t end there. Incandescent Lamp Projection will improve your picture presentation. This because of the soft, pleasing, absolutely steady and flickerless light.

Convince yourself that all this is true. Visit some theatre near you using Incandescent Lamp Projection. Better still, let your supply dealer give a demonstration in your theatre of General Electric Apparatus and Edison MAZDA Motion Picture Lamps.

You have only to see to believe.

But don’t let this splendid opportunity of cutting operating expenses and improving your projection slip by another day.

Specify Edison MAZDA Lamps and G. E. apparatus and insure absolute satisfaction.

Address all inquiries for engineering information on theatre lighting to our Lighting Service Dept., Edison Lamp Works, Harrison, N. J.
Motion Picture News

Property ................................................  $12,000.00
Building cost ........................................  $4,000.00

Cost of entire operation ..........................  $80,000.00

Norm.—This operation, is that of an 800 seat capac-
ty theatre, two stores and one apartment, and is based on the
mortgage method of financing. It is contemplated that the
second mortgage of $20,000.00 be paid off with interest in
five years, leaving the entire operation in control of the owner
who puts in an equity of $15,000.00. A bonus of $5,000.00
has been allowed on the second mortgage.

On the basis of the above, the first mortgage has been amortized
on a 25-year basis, the least of the basis.

It will be noticed that this proposition shows a net return of
$32,540.00 on an actual investment of $15,000.00 on the
leasehold, and $35,240.00 on the purchasing property basis.

Statement of Investment

On the basis of leasing the property.

<table>
<thead>
<tr>
<th>Income</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>500 seats @ 35c per day</td>
<td>$207.50</td>
</tr>
<tr>
<td>7 days X $207.50 per week</td>
<td>$1,452.50</td>
</tr>
<tr>
<td>40 (weeks) X $2,062.50 per year</td>
<td>$83,500.00</td>
</tr>
<tr>
<td>2 stores @ $35.00 per month, $70.00</td>
<td>$840.00</td>
</tr>
<tr>
<td>1 apartment @ $40.00 per month</td>
<td>$480.00</td>
</tr>
<tr>
<td>12 (months) X $110.00</td>
<td>$1,320.00</td>
</tr>
</tbody>
</table>

Gross return from entire operation (per year) $33,990.00

Operating Expenses (pictures, manager, operators, ushers, janitor, doormen, electricians, etc.)

| Per week | $750.00 |
| 52 (weeks) X $750.00 | $37,440.00 |

Net returns, not including carrying charges ........................ $44,540.00

First mortgage loan ($6,000 amount)

at .................................................. $1,200.00

Average interest on first mortgage 
($15,000) ........................................ 900.00

Second mortgage loan ($30,000 amount)

at .................................................. 4,000.00

Average interest, $10,000 at 6% ........................................ 600.00

Taxes and insurance ....................................... 2,000.00

Repairs ............................................... 1,500.00

Rental of property ....................................... 1,000.00

Carracing charges ....................................... 11,700.00

NET RETURNS on entire operation .......................... 33,240.00

Walnut Park, Portland, Ore. Installs Marr & Colton

I. Gellers, the well-known exhibitor, recently gave an organ recital for leading organ-
ists and musical critics of the Northwest. The recital marked the opening of the New Wal-
nut Park Theatre and the premier for the Marr and Colton Organ in this house.

A great number of prominent exhibitors of the Northwest are installing Marr and Col-
ton Organs in their theatres.

New Bills in New York Legislature Affect Films

ALBANY, Feb. 25.—Two bills of interest to the manufacturers of film, booths and pro-
jection machines, were introduced in the New York state Assembly during the past week.
Assemblyman Vincent Murphy of Rochester fathered both bills. The first of these would
make it unlawful to use motion picture film of nitro cellulose or other similarly hazardous
base, and prohibiting motion picture apparatus in any city, without a license. The second
bill seeks to add a new section to the general business law, providing for the regulation of
booths and projection machines for hazardous film, and for licenses for manufacturing and
using such film. The bills are identical with the two that were introduced last year by
Assemblyman Steingut, but which were not signed by the Governor.

A view of the spacious lobby which serves to welcome the patrons as they enter the new Varsity Theatre, Buffalo, New York.
IT is the glorious richness of tone qualities that has made America's Finest Organ a feature attraction in many Motion Picture Theatres. Exhibitors appreciate that organ solos in connection with pictures are a magnet that attract crowds.

Our beautiful Organ Catalog shows many prominent installations. A copy is yours for the asking.

The Marr & Colton Co.
Warsaw, N.Y.
Convex Mirror, Its Properties and How It Reflects Light

Lesson II — Part III
The Convex Mirror

NE of the most interesting phases of the control of light is its reflection from the surface specially shaped mirrors. While the same Law of Regular Reflection holds true for the individual light rays in the case of both curved and plane mirrors the images formed by the plane mirrors are undistorted as to shape and unchanged as to size of object whereas the curved mirror's usually give images of objects somewhat distorted in shape and materially differing in size depending mostly upon the position of the object with reference to the mirror. The only manner in which the image formed by a plane mirror differs from the object is in the "reversal" discussed in last week's article.

It is possible, however, by changing the shape of a mirror to send the light rays to almost any desired direction and, furthermore, the size of the image can also be controlled either making it smaller or larger than the object, as may be desired.

Curved mirrors are commonly divided into two groups; those formed by a simple mathematical curve such as a sphere and those formed by a special mathematical curve as illustrated by the parabola, ellipse, and hyperbola. The last named is very infrequently met with.

Of the regularly (spherical) curved mirrors there are two types, convex and concave. Both represent sections of a sphere and the only distinction lies in the fact that the convex type is part of a sphere with its outer surface polished and the concave type is also a spherical section with the inner surface polished.

Since both types are generated by turning a circle about one of its diameters as an axis, the radius, with which the circle is described forms a constant for any particular mirror. It will be shown later that, knowing the radius of curvature of the mirror and its distance from the object, the position and size of the image can easily be determined.

When speaking of the radius of the mirror, the symbol O. R. C. is often used. This means Outside Radius of Curvature, and ordinarily indicates the use of a glass mirror, that is, one consisting of a spherical glass form with a mirror backing. The term radius, it should be remembered, always refers to the distance from polished surface to the center from which the curve is struck.

Reflection from Convex Mirror

While all rays of light coming from an object and striking a mirror are useful in forming an image of the object, there are two principal rays (as far as spherical mirrors are concerned) which play an important part in locating the image and otherwise determining the characteristics of the particular mirror.

In Fig. 13, LM represents a convex mirror having its center at C and the distance BC for its radius of curvature. Now any ray of light, such as SO striking the mirror and coming from such a direction as to pass through the center of curvature, C, will be reflected back on its path in the direction from whence it came. In other words, all rays of light which, when they pass through the center of curvature, strike the mirror at right angles and are naturally reflected back on their own path.

Any ray of light such as ST, striking the mirror and being parallel with the axis PBC, will be reflected in such a manner as to make it appear that it came originally from point F within the mirror. This point F, by the way, is midway between points B and C and therefore BF — FC — one-half the radius of the sphere.

In this respect mirror LM is similar to a lens since it brings all the rays, parallel to the principal axis, PBC, to a point F, which is called the focus of the mirror.

From the foregoing it can be seen that the smaller the radius of curvature of a mirror, the shorter will be its focus and hence the greater will be its apparent bending power.

Reflection of Light Rays

While tracing the paths of reflected rays of light is useful in a number of ways and forms, the basis of analyzing the action of mirrors still the thing that most concerns us is the effect of the mirror on wave trains of light.

Light rays are hypothetical lines of light which really do not exist such as but are merely assumed to exist in order to facilitate an understanding of the behavior of various optical devices.

Wave trains can be thought of as consisting of three principal types; those made up of parallel rays of light; those consisting of diverging rays of light, that is, rays which come from a point and keep spreading farther and farther apart; and those which consist of converging rays of light, or rays which come closer and closer together and finally meet at a point.

Figure 14 shows what happens when a wave train of parallel rays strikes a convex mirror. The wave front AB is shown steadily advancing toward the mirror LM occupying successively the positions OD, EH, and GI.

When the wave front reaches the latter position (GI), point J, the centerpoint of the wave on the axis PC is just striking the mirror and is about to be reflected back on its path since it strikes the mirror at right angles.

By the time the top and bottom parts of the wave, points G and I, have reached the mirror at K and N, respectively, joint J has been reflected and has traveled to point Z on its way back.

As the wave continues to advance the entire front of the wave is reflected and assumes the position RS, then TW, etc. The individual rays making up the wave train will all be reflected in such a direction as to make them appear to originate from point F, the focus. Since, as just explained, rays of light coming from a point are divering and circular in form can be seen that the waves reflected from the surface of mirror LM will also be circular and diverging.

Trouble with Intermittent

The following came from T. E. Anderson, projectionist, Community theatre, Russellville, Ark.:

"I just wanted to drop you a line or two to let you know I am still alive. I have been reading the News every week and am getting some valuable information from it."

"Although I am what some people call a kid, I am now Chief Projectionist of this theatre. Brother, I have been here for five years and it seems as though was married to this place.

"Here is something that has me stuck. I have two Powers BT type projectors and I am having a little trouble with the intermittent of one. The picture was not steady and I put in a new cam and spindle and pincross for the intermittent. Also a new sprocket. I adjusted these parts as they should be. I have done this many times before and have never had this trouble until now."

"Here is what I think is the trouble. I believe the pin-cross spindle is sprung. I have sprung the spindle for I have special and find that this is where the trouble lies. The pin-cross and spindle were new."

"My picture jumps up slightly on every fourth turn of the flywheel so I have laid the blame on the manufacturers. I couldn't have sprung the spindle for I have special tools for this operation."

"In addition to being chief projectionist of this theatre, I am mechanic for the Butler (Continued on page 1356)
BRENKERT "C3" SPOT FLOOD LAMP
50 to 100 Ampere Capacity

Burner Design

Every desirable adjustment is incorporated for quick and accurate control of arc.

A Delight to the Projectionist

Burner Construction

Select materials and precision methods of manufacture create uninterrupted service.

A Pleasure to the Management

Roller cable release and steel bushed fibre handles are standardized features.

Built-in framing and douser shutter is an exclusive and standardized feature.

Furnished with 40-60-80 ampere or 50-75-100 ampere 120 volt rheostats of the multiple unit type. Also furnished complete without rheostats.

THE BRENKERT "C3" SPOT FLOOD LAMP IS THE IDEAL DESIGN AND CONSTRUCTION FOR RENDERING THE MUCH DESIRED HIGH CLASS SPOT AND FLOOD SERVICE.

THE PRICE IS REASONABLE

See your Theatre Equipment Dealer today or write direct for further particulars and prices.

Brenkert Light Projection Co., Inc.

DETROIT

Designers and Manufacturers

MICHIGAN
Forum Theatre, Los Angeles, Scheduled To Open Middle of April

The Forum Theatre, Los Angeles, which has been under construction during the past eight months, is scheduled for opening April fifteenth.

The theatre is of Roman architecture, modeled after the Pantheon, the most famous of Roman buildings. It is said to be one of the finest buildings on the Pacific Coast.

The new theatre offers something unique for its motorist patrons, maintaining a private parking ground to accommodate 500 cars. The Forum will be fitted throughout with the best equipment obtainable and will have a roof garden cafe of Roman design, and a clubroom in the basement with soda fountain, billiard tables, etc. for the convenience of the patrons. A ten passenger elevator connects the roof garden with the club rooms.

The Forum organ was built by the W. W. Kimball Company of Chicago. The theatre will also maintain an orchestra.

The policy of the new house will be two performances daily, 2:15 and 8:15 playing high class productions at $1.50 top.

The Forum, with its seating capacity of 1807 all on one floor, was built by the B. and H. Circuit Inc. of Los Angeles at a cost of $950,000.

William A. Hossey, prominent Pacific Coast exhibitor is President and General Manager while Julius K. Johnson who was formerly associated with Finkelstein and Rubin, Minneapolis and A. H. Blank Enterprises at Omaha, is the managing director. Mr. John-

son has been spending the past week in New York arranging for his opening picture and special curtains and scenic effects for his stage.

Balaban & Katz Provide Surprise For Fans

It is reported that Balaban & Katz will give Chicago music lovers and film fans, a sensation when the newest thing in organs is heard for the first time during the regular bi-weekly recital on March 2, at the Chicago theatre.

The Chicago theatre grand organ has been known as one of the finest instruments in the country, and with its single console presided over by Jesse Crawford, has displayed splendid musical resources. Balaban & Katz, however, for over a year, have been doubling the resources of the instrument by the addition of a second console.

Mr. Crawford will play the first console, and the second one, which will provide the coloring and accompaniment for his solo and concert work, will be played by his recent bride, Helen Crawford.

The entire organ equipment was built by Wurlitzer.

With both consoles in operation it will be possible to produce every tone, melody and effect, it is declared.

The idea is said to have originated within the Balaban & Katz organization and was quietly worked out by them.

Two New Theatres Planned For St. Petersburg, Fla.

Announcement was made this week that two new theatres would be built in St. Petersburg, Fla. Representatives of the Famous Players Lasky Corporation have completed arrangements with Harvey S. Chase, of St. Petersburg, it is stated, for the erection of a theatre and office building on First Avenue north to cost $500,000.

According to the plans the new theatre will be on a lot 100 by 120 feet in size. The theatre is to have a main floor and balcony with a seating capacity of around 2,000. Above the theatre will be four floors devoted to offices and a roof garden upon the top. The theatre will be of Spanish Renaissance type and will be finished in polychrome terra cotta. According to the report, the house will be ready for operation by January 1, 1925, and will be under the management of the Southern Enterprises, who now operate all of the white theatres of that city.

The other was announced as The Park and was to be built upon the old Randolph property, the theatre occupying the ground floor, a dance hall on the second floor and lodge rooms upon the third. C. D. Buss, representing the theatre company, has established headquarters with the Dietz Realty Company, who handled the transaction. H. E. Wendell, architect, has been engaged to arrange the plans for the building, it was stated.

Ring & Sherman Purchase Harlem Grand Theatre

J. Ring and B. Sherman, owners of the Stadium Theatre on Third Avenue and 119th Street, New York City, have purchased the Harlem Grand Theatre on 125th Street, New York City. The Stadium is managed by J. Bernstein.
March 22, 1924

The new E. F. Albee (Keith) Theatre in Providence, R. I., equipped with this H-W Chair

H-W Expert Seating Service

Big exhibitors know that seat comfort increases theatre patronage. Your patrons come to you for relaxation. They sit in one chair for two or three hours. If they go away tired and cramped, they don't come back.

Seating comfort is not entirely a matter of upholstery. It is more in the curve and pitch of back and seat — items which long experience alone can determine. Heywood-Wakefield has specialized in seating for 98 years. All H-W theatre chairs are built for comfort.

The service of H-W theatre-seating experts is free to you. Avail yourself of it.

HEYWOOD-WAKEFIELD WAREHOUSES

Baltimore, Md., 113 West Conway St.
Boston, Mass., Winter Hill
Buffalo, N. Y., Wells and Carroll Sts.
Chicago, Ill., 2653 Arthington St.
Kansas City, Mo., 1310 W. Eighth St.
Los Angeles, Cal., 315 East 4th St.
New York, N. Y., 516 W. 34th St.
Philadelphia, Pa., 244 So. 5th St.
Portland, Ore., 148 No. Tenth St.
San Francisco, Cal., 737 Howard St.
St. Louis, Mo., Sixth and O’Fallon Sts.

Heywood-Wakefield
REG. U.S. PAT. OFF.
Description of Helios Intensifying Reflector Arc Lamp

There has been described in previous issues, types of reflector arc projection lamps. Another such apparatus is now in use in theatres, the "Helios Intensifying Reflector Lamp" distributed by the Warren Products Co.

This lamp operates on the principle of reflected light, gathered from the arc by a concave mirror and reflected in a beam to the aperture. Condensers are not used.

Details of the mechanism and housing of this lamp are shown in the accompanying reproduction. The special features of this type arc lamp are:

- Small sized carbons drawing from 15 to 20 amperes of current.
- Elimination of condensers.
- Special reflecting mirror for gathering the light of the arc and concentrating it on the aperture.
- Small amount of heat dissipated in the projection room.

The mirror used on the Helios lamp is made of quartz glass and is extra large in size.

The lamp is claimed to give a good picture on large screens and long throws and is fitted with controls for the carbons and mirror to permit even distribution of light on the screen.

Several installations of this lamp are reported in theatres throughout the country.

De Forest Announces Organization Of Company

Dr. Lee DeForest of the DeForest Phonofilms, the talking pictures, of which he is the inventor, and famous as well for his radio and long-distance telephone inventions, announces the formation of DeForest Phonofilms, Inc., of which he is president. Although the organization is not yet complete, Dr. DeForest will have such men associated with him as Edward H. Jewett, of the Jewett-Page Automobile Co., Detroit; Frederick W. Peck, millionaire manufacturer of Providence; Rhinelander Waldo, former police commissioner of New York City and Frank Hitchcock. William E. Waddell, well known in motion picture circles, and former manager of the Thomas A. Edison Kinetophone Studio and general manager of the American Talking Picture Co., has been made general manager of the Phonofilms.

Dr. DeForest also announces that work will be started immediately on a series of most pretentious talking motion pictures.

Theatre To Contain Best In Equipment and Music

PLEASANTVILLE, N. Y.—S. Siciliano is building a two story office building of brick, steel and concrete with two stores and theatre on ground floor and twelve offices on second floor at 60 Rebecca Avenue.

The theatre will contain the latest and best equipment as to music, projection, ventilation and seating and will be owned and operated by Phillips & Sussman, Inc., with temporary office at 120 Rebecca Ave. Capacity 425.

Announces Construction of Theatre, Southington, Conn.

A new motion picture house for Southington, Conn., is to be constructed at once according to announcement of Frederick Francis of that town, who announces plans have been consummated and will be rushed to completion.
EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Projectionists Department
(Continued from page 1350)

Theatre Supply Co., who is the local agent for Powers projectors.

"Please find stamps enclosed for reply by mail."

It seems to us that Friend Anderson has diagnosed his own trouble and suggested the obvious remedy—a new sprocket.

Picture jumpiness is also caused by gummed teeth on the intermittent sprocket and these should be cleaned regularly at short intervals. However, if as Friend Anderson says a jump occurs regularly at every fourth turn of the flywheel the trouble apparently lies elsewhere.

Be that as it may, the point we wish to bring out is this: No matter how carefully repairs may be made and new parts substituted for old, the likelihood of a slip-up always exists and THEREFORE it would be better to have on hand always a complete set of intermittent movement for just such emergencies as this. The small saving effected by substituting parts as they become worn hardly warrants the risk of projecting a poor picture to the screen.

As for playing the blame on the manufacturers, that is something which savors of a difference of opinion and therefore concerns us not in the least. The obvious thing to do is to present a proper claim to the manufacturer and rest assured that you will receive fair treatment. Your connection with the local agent for Powers Projectors will ensure no difficulty on this score.

We compliment Brother Anderson on his ability, despite his youthful years, to hold down two such important positions as Chief Projectionist and Supply Dealers Mechanic.

More power to him.

Woodland’s Talking Pictures Shown at Richmond

The showing of Woodland’s Talking and Singing Pictures at the Civic Theatre, 1114 Street and Liberty Avenue, Richmond Hill, L. I., proved popular with the audiences which witnessed them, it is reported. Manager Arthur S. Poland was pleased with the pictures.

At present John E. Woodland, the inventor of the method of synchronization shown in these pictures, in constructing a new machine which will be very simple in construction and which he claims will be far in advance of other systems used to project motion pictures in synchronization with the human voice.

Application of Stained Glass Beautifies Theatre

The following is an item from “The Cinema Supplement”:

A great deal has been written in the building trade and other journals of late as to the use of stained glass and leaded work in decorative lighting. But perhaps the most beautiful example of this we have so far seen is a delightfully executed design for a stained glass cinema proscenium. The arched apex was worked out in small leaded squares in smoke-blue, with diamond border and massive ornamental design. The side panels were en suite.

The effect was beautiful with lights full on, but no less so when a dim back light illuminated the work while the picture was being shown.

It needs a decorative artist, of course, to carry out the idea in harmony with the decoration of the proscenium and the auditorium, but the charm of effect and the permanence and cleanliness of the stained glass should go a long way toward compensating for any little extra expense in the first place.

To those exhibitors and architects who are confronted with the necessity of putting some form of proscenium opening against an otherwise bare screen-end we command the idea of a shallow, leaded stained glass design of the kind here outlined.

Builds Up Reputation As Artist In Ten Years

A number of years ago, 10 to be exact, Harry Feichtenbach made a find in a humble studio in Greenwich Village. There was Kassel the portrait and miniature painter, who spent many years in art study both here and abroad, and whom Harry coaxed to move to Times Square and open a studio to paint portraits of Film Stars, and through painting such portraits as Mary Pickford, Margaret Clark, Petrova, Anita Stewart and numerous others, his success was instantaneous. Since then he has made the lobby display paintings of the premier showings of the Fox special features in New York and other cities. Also the Universal Jewel, F.B.O. and other producers displays. The “Hunchback of Notre Dame” displays in the big cities are by Kassel, and the recent special lobby displays in New York on “If Winter Comes,” “The Silent Command,” “The Temple of Venus,” and other plays. Many large and small theatres, it is claimed have had their lobbies transformed into, or so to speak a private art gallery, through the artistic and personal efforts of this creative artist.
INCREASED illumination up to twenty-five per cent, without added expense for current, or the same illumination with less current—without added expense for current, or the same illumination with less current—can easily be secured. Just ask your dealer, or write to us about the

BAUSCH & LOMB
Cinephor Projection System—
Cinephor Projection Lens
Cinephor Condenser

BELIOS
REFLECTOR LAMP
25% BETTER SCREEN ILLUMINATION

WITH OR WITHOUT AUTOMATIC ARC CONTROL
DIRECT OR ALTERNATING CURRENT
THE ONLY REFLECTOR LAMP WHICH HAS EVERY
ADJUSTMENT THAT IS FOUND IN THE
REGULAR TYPE OF PROJECTOR LAMP

You Save
70% in CURRENT
70% in CARBONS
100% in CONDENSERS

DEALERS WRITE FOR OUR PROPOSITION
SOLE DISTRIBUTORS

WARREN PRODUCTS CO.

Do Your Box Office Receipts Slump in Summer?

You can prevent a serious drop in attendance during the Summer. One of the best known theatres in Chicago ran to capacity all during the torrid days last Summer. There is only one way under the sun that they could have done this. The answer is—cooler air.

It is not any too early for you to prepare for the coming hot weather. You will not be satisfied with a poorly planned ventilating system so why not let us talk over your proposition now while there is ample time.

Sturtevant sales engineers in your vicinity are able to talk to you on any kind of a system. They will recommend only the one best suited to your needs.

B.F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASS.

Plants located in
Camden, N. J. Sturtevant, Wis.
Farmington, Mass. Galt, Ontario

Slurlevant PUTS AIR TO WORK

Sales Engineering Offices and direct representatives in every commercial center of the world
### 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 BOOKING GUIDE for Productions Listed Prior to September

#### SEPTEMBER

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<th>Feature</th>
<th>Star</th>
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<td>First National</td>
<td>5 reels</td>
<td>Aug. 27</td>
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Refer to the MOTION PICTURE BOOKING GUIDE for Productions Listed Prior to September.
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<td>His Master's Breath</td>
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<td>Jockey Boy</td>
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<td>John Dry, The</td>
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<td>Just a Minute</td>
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<td>Keep Going</td>
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Recent WURLITZER UNIT ORGAN INSTALLATIONS

Here reproduced is the unbiased opinion of another of America's most brilliant and masterful organists on the supremacy of the Wurlitzer Unit Organ. Read the letter—then clip and mail the coupon today for full details of new selling plan designed to place Wurlitzer feature music in every motion picture house from coast to coast, regardless of size.
We are properly proud of the fact that the negative developing, “Dailies” and Art Prints of Miss Mary Pickford’s “Dorothy Vernon of Haddon Hall” were done by Rothacker-Aller.

“Dorothy Vernon of Haddon Hall” was adapted by Waldemar Young. From the novel by Charles Major. The Photography by Charles Rosher. A Marshall Neilan Production. Released by the United Artists.
What do You get from a Real Laboratory?

The Three Features of a Perfect Laboratory are:

SCREEN BRILLIANCY
LONG LIVED PRINTS
SERVICE

Does Your Money Get You These?

The Standard Way in Hollywood

Standard Film Laboratories
John M. Nickolaus
Seward and Romaine Streets
Holly 4366
Hollywood, California
"Add another triumph to James Cruze"—

AFTER viewing the latest James Cruze picture, "The Fighting Coward" and being minded to enthuse ad lib over this most delightful production, we began to write: "Add another triumph to James Cruze" when we found that our own reticence and still another had opened their appraisals with exactly the same words. So we will begin all over and also take a new tack.

"The Fighting Coward" is a thorough-going delight. Who couldn't be charmed with it? To take a straight drama, keep it popping every moment with action and interest and then deftly satirize it all so that laughter is apt to jump out of any nook and cranny of the play is accomplishment indeed.

James Cruze is a director par excellence, but—and this is the moral we point—James Cruze is making one hit after another today and winning plaudits from every corner. James Cruze is an organization director. He can, without losing a bit of his own virile originality, take advantage of all the resources, facilities and brains about him. He is amenable. His is not a one-track mind. He feeds others and lets others feed him back. His eyes and ears—with all his training and experience—remain open and his bump of egotism keeps low.

And that, gentlemen, is our idea of a director of today, because today the public wants organization made pictures. The public demands, say the genius of one man's inspiration, but assuredly finish that comes from many contributing sources.
GLIMPSES of "TRIUMPH"

Having produced the world's greatest spectacle, "The Ten Commandments," Cecil B. De Mille returns in "Triumph" to the same type of picture as "Male and Female" and "Manslaughter." An ultra-modern love story, gorgeous gowns and gorgeous women, lavish settings, thrilling love scenes - all the unique touches that make DeMille the screen's greatest showman.

Jeanie Macpherson adapted "Triumph" from the Saturday Evening Post serial and novel by May Eggington, author of "Secrets." Look at the cast below.

"Triumph" will be released direct to exhibitors on April 28.

Adolph Zukor and Jesse L. Lasky present

CECIL B. DE MILLE'S
"TRIUMPH"

With LEATRICE JOY,
ROD LA ROCQUE
and typical DeMille all-star cast

Victor Varconi, Charles Ogle, Julia Faye,
Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton.

A Paramount Picture

—better even than "Manslaughter"
Confidence, Man!

— confidence in THOMAS MEIGHAN
— confidence in PARAMOUNT

Confidence on the part of exhibitors, based on experience, that they can clean up on every Meighan picture they play —

Confidence on the part of the public that every Meighan-Paramount picture is a great show —

That's what's made Meighan the biggest male drawing card on the screen today. That’s why every wise showman in America is booking

THOMAS MEIGHAN
in “The Confidence Man”


A Paramount Picture

Produced by
The Eyes
That blazed forth magic and
conquered the heart of Paul
Elinor Glyn's
THREE WEEKS

FACTS
"Three Weeks" has sold more than fifteen million copies.
It has been translated into every language of the world except Spanish!
There is never a year that "Three Weeks" isn't a contemporary best seller in America.
Last year it sold 100,000 copies.
It has been read by forty million people.
Twenty-five million are women.
With the exception of the Bible it is the best-seller of all time.

at last in pictures

Goldwyn-Cosmopolitan

THE CAST
AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINTPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND
Scenario by
ELINOR GLYN
Continuity by
CAREY WILSON
Editorial Director
JUNE MATHIS
A Goldwyn Picture
Universal has the pictures

"Sporting Youth"
starring REGINALD DENNY
directed by HARRY POLLARD

"Fools Highway"
starring MARY PHILBIN
directed by IRVING CUMMINGS

"The Law Forbids"
with BABY PEGGY
and an all star cast
directed by JESSE ROBBINS

"Ride For Your Life"
starring HOOT GIBSON
story by JOHNSTON MCELLE
directed by EDWARD SEDGWICK

"Excitement"
starring LAURA LA PLANTE
directed by ROBERT HILL

"Storm Daughter"
starring PRISCILLA DEAN
directed by GEO. ARCHIBALD

"Fast Steppers"
starring BILLY SULLIVAN
directed by EDWARD LAEMMLE

Presented by CARL LAEMMLE
MARCUS LOEW is one wise showman—he saw at a glance that Rudolph Valentino in Universal’s “A Society Sensation” was a sure-fire bet! He booked it right off the bat—a total of 106 days in 35 theatres in Greater New York alone. And on top of that he is featuring it in his theatres in the following cities: Boston, Washington, Dayton, Toledo, Atlanta, Birmingham, Memphis, Nashville, New Orleans and Toronto—and most of them full week’s bookings at that! Valentino’s name in theatre lights right now is the chance of any showman’s lifetime. Some booking—some picture!

GET your date set now for this two-reel de luxe re-issue of the original feature success “A Society Sensation,” starring Rudolph Valentino and Carmel Myers. Brand-new prints, beautifully re-edited and titled and up-to-the minute accessories make it pure gravy for any showman. At your Universal Exchange!
Shape up your program with live comedies and get the echo of the applause in box office results. Keep Century Comedies on your program—swift, snappy, clean and humorous, made-to-measure two-reelers.

Century Comedies are “Consistently Good” because they are built around life’s funniest situations and are put over by such fan-favorite stars as Jack Earle, Harry McCoy, Buddy Messinger, William Irving, Al Alt, Willard Karr and Pal the Dog.

The Century Follies .Girls, a bubbling, youthful group of girlish beauty in an unusual series of clean, entertaining comedies, are making friends and profits for showmen everywhere.

Century COMEDIES

“Consistently Good”

One a week Released thru UNIVERSAL
PROVERB EVERY DAY WHY IT IS THE GRE

"THE PICTURE BEFORE IT
came to Santa Cruz was in demand
by the public who showed their wel-
come by a phenomenal attendance
during the opening performance and
who showed their appreciation of the
great artistic worth and entertain-
ment value by a tremendous business done
throughout the engagement. The
Hunchback of Notre Dame" is an ex-
ample of a big picture properly ex-
ploded."—W. J. Citron, Louis R.
Greenfield Theatres, San Francisco,
Cal.

"I HAVE JUST CONCLUDED
a successful week's engagement of
'The Hunchback of Notre Dame,' a
week in which new records, both at-
tendance and receipts, were estab-
lished. This is all the more remark-
able when one realizes that I am op-
erating a suburban theatre, a theatre
with an established admission price of
35 cents. I was very sceptical about
raising my prices, especially to 55
cents—$1.10 and $1.65. But results proved that this was what
helped put the picture over. Our net
business for the week was $3034.25.
Oh Boy, what a week! Sure could
stand a few more like it."—Jack H.
Roth, Isis Theatre, Kansas city, Mo.

"HUNCHBACK OF NOTRE
DAME" opened here today Majestic
Theatre and smashed record of house
by over five hundred dollars. Capacity
business and hold-out crowds all even-
ing. Most successful opening in his-
tory of theatre. Excellent advertising
campaign. Congratulations" — Con-
solidated Theatres, Inc., Grand Rapids,
Mich.

"HUNCHBACK OPENED here to
tremendous crowds at advanced prices.
It is a great picture and a great busi-
ness-getter. Have heard nothing but en-
thusiastic comments. Give us more like
it. Congratulations."—V. H. Waldron,
Broadway Theatre, Haverstraw, N. Y.

"HUNCHBACK' WORLD'S great-
est picture; two days packed houses."
T. F. Thompson, Manager Palace Thea-
tre, Cedartown, Ga.

NOW AT ALL UNIVE

A UNIVERSAL PRODUCTION
ATEST SCREEN PRODUCTION OF THE AGE!

NOTRE DAME

THE WHO ED IT!

in CLEVELAND
STILLMAN THEATRE

Sunday, Mar. 2nd $3610.25
Monday, Mar. 3rd
Tuesday, Mar. 4th 1772.00
Wednesday, Mar. 5th 2614.50
Thursday, Mar. 6th 2661.50
Friday, Mar. 7th 2691.25
Saturday, Mar. 8th 2264.50
Sunday, Mar. 9th 3411.00
—and still playing capacity!

in GRAND RAPIDS
MAJESTIC THEATRE

Sunday, Feb. 24th $2738.75
Monday, Feb. 25th 1122.00
Tuesday, Feb. 26th 1323.00
Wednesday, Feb. 27th 1390.00
Thursday, Feb. 28th 1320.00
Friday, Feb. 29th 1195.00
Saturday, Mar. 1st 1726.55
—a sensational engagement!

BOO KING RSAL EXCHANGES

PRESENTED BY CARL LAEMMLE

"FOR THE FIRST TIME IN the history of the Allen Theatre, London, the usual policy of continuous performance was suspended for the engagement of 'The Hunchback of Notre Dame.' Two shows daily at advanced prices. Business exceeded our greatest expectations. We sincerely congratulate Mr. Laemmle on this wonderful production. It is one of the very few pictures I have ever seen in its advertising."—T. W. Logan, Allen Theatre, London, Ontario

"WE HAVE JUST FINISHED the first week of our engagement of 'The Hunchback of Notre Dame' at our Syracuse Strand Theatre. Although we were handicapped by very bad weather conditions our record for any picture that has ever played Syracuse or at a legitimate theatre at two dollars top or a picture theatre have been broken with The Hunchback. We are holding the picture over next week a rare occurrence in Syracuse and expect record breaking business for the rest of the engagement."—Syracuse Strand Theatre Co., Inc., by Walter Hays, Pres.

"'HUNCHBACK' WONDERFUL success here played to one-third entire population knocked em dead all house records in town shattered at stiff advance admission scale."—Tom Brown, Iowa City, Iowa.

"'HUNCHBACK OF NOTRE Dame' enjoyed greatest opening performance Sunday night of any of the big features at advanced prices playing the Palace period capacity in a house seating thirty two hundred. 'Hunchback of Notre Dame' is a magnificent production and a great picture."—Oliver Edwards, Manager Palace Theatre, New Haven, Conn.

"WISH TO CONGRATULATE your company as having the best picture I have ever shown in Cheyenne in the last ten years namely 'The Hunchback of Notre Dame.' From a box office standpoint the receipts were nearly three hundred dollars better than any other picture we ever ran at advanced prices for three days. Trusting that you may make many more pictures equally as good as 'The Hunchback of Notre Dame.'"—Earl Nye, Carl Ray's Princess Theatre, Cheyenne, Wyoming.
Tuxedo Comedies

"'Poodles' Hanneford looks to me like one of the best bets in the comedy field," says H. E. Shumlin in THE BILLBOARD.

But he is not just a "best bet"; he is a sure thing box-office attraction in

"THE NEW SHERIFF"
With "Poodles" Hanneford
PRESENTED BY REEL COMEDIES, INC.

A master of tumbling and of mimicry in a high-speed comedy that bristles with thrills and laughs in every foot.

If you have not played these other Tuxedo Comedies

BOOK THEM NOW

"ONE NIGHT IT RAINED"
with Harry Tighe and Ned Sparks

"NO LOAFING"
with "Poodles" Hanneford

"FRONT!"
with "Poodles" Hanneford

"EASTER BONNETS"
with Harry Tighe and Ned Sparks
March 29, 1924

Your Advertising Makes

100% APPEAL

Only When It Tells About

The Whole Program

The two big surveys just conducted by the Motion Picture News show conclusively that picture patrons, as well as exhibitors, want the diversified program.

The expression of one prominent public official—"I wouldn't go four blocks to see the so-called super-special, but I would walk a mile to see a good comedy and a news reel"—is typical of the attitude of millions of movie patrons.

You are neglecting this large percentage of your patronage unless you advertise your comedies and other Short Subjects.

FILL THOSE EMPTY SEATS

By Booking Educational's Comedies and Advertising Them

Newspaper Ads such as those shown on this page prepared for YOU on every Two-Reel Comedy

ELECTROS AT NOMINAL COST, MATS FREE

Order from Your Exchange by Number

Educational Pictures

Are the Only Nationally Advertised Short Subjects
The Booking Guide
published semi-annually by
Motion Picture News
will go to press
April 3rd, 1924
and be available to the trade
immediately thereafter

This issue (No. 5) is compiled from the productions released between
Sept. 1st, 1923 and March 1st, 1924

The News is Filed Throughout the Field
Three convincing reasons why "GRIT" is a first run picture

Some First Run Theatres That Have Played or Booked This Unusual Feature:

CHICAGO, ILL., Alcazar Theatre—Played to tremendous business first week. Held over for second week.
KANSAS CITY, MO 12 St. Theatre
DES MOINES, IOWA Palace Theatre
NEW ORLEANS, LA Tudor Theatre
INDIANAPOLIS, IND Palace Theatre
LOUISVILLE, KY National Theatre
CINCINNATI, OHIO Palace Theatre
DAYTON, OHIO Keith's Theatre
DETROIT, MICH Family Theatre
LONG BEACH, CALIF Mission Theatre
SAN FRANCISCO, CALIF Hippodrome
ST. LOUIS, MO King's Theatre
ST. PAUL, MINN Palace-Orpheum
SYRACUSE, N. Y Rivoli Theatre
WASHINGTON, D. C Crandall's Criterion
SANDUSKY, OHIO Schade Theatre
MISSOULA, MONT Rialto Theatre
NEW YORK, N. Y Loew's Burnside Theatre
WENATCHEE, WASH Rialto Theatre
DANBURY, CONN Empress Theatre

SOUTHERN ENTERPRISES THEATRE CIRCUIT

"By far the best vehicle for Glenn Hunter that has been released." Motion Picture World
"Highly dramatic story of gripping interest." Exhibitor's Trade Review

Distributed by HODKINSON
Season 1924-1925 Thirty First-Run Pictures

The Film Guild presents
Glenn Hunter in "GRIT"

with Clara Bow, Dore Davidson and Osgood Perkins
Story by F. Scott Fitzgerald
Directed by Frank Tuttle
Adapted by Ashmore Creelman
Photographed and Supervised by Fred Waller, Jr.

A Film Guild production
The most widely booked feature in first run theatres in the history of independent distribution

<table>
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<th>What The Critics Say</th>
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<tr>
<td>&quot;Excellent crook tale which holds interest.&quot;</td>
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<td>— Exhibitors Herald</td>
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<td>&quot;It has all the earmarks that go to make up a box-office hit. It abounds in excitement, humor and heart interest.&quot;</td>
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<td>— Exhibitors Trade Review</td>
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<td>&quot;Acting by Kirkwood is competent and convincing.&quot;</td>
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<td>— M. P. News</td>
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<td>&quot;Exciting melodrama which should be a good box-office attraction.&quot;</td>
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<td>— M. P. World</td>
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<td>&quot;From the word go, there's something doing every minute and not just the hackneyed action presented in a new way that goes to make up the vast majority of pictures, but something rather out of the ordinary.&quot;</td>
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<td>— Weekly Film Review</td>
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<td>&quot;Undoubtedly the right attraction for many exhibitors.&quot;</td>
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<td>— Film Daily</td>
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<td>&quot;There is no doubt about the popularity of the combination, Kirkwood and Lee.&quot;</td>
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<td>— Morning Telegraph</td>
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<td>&quot;An excellent crook drama, held together by a fine cast.&quot;</td>
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<td>— N. Y. Telegram and Evening Mail</td>
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<td>&quot;— the production is really well done.&quot;</td>
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<td>— New York Times</td>
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<td>&quot;— it must be said that this picture is one of the few entertaining stories screened in the last six months.&quot;</td>
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<td>— Morning World</td>
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"LOVE'S WHIRLPOOL"

with

James Kirkwood, Lila Lee and Madge Bellamy

Presented by
REGAL PICTURES, INC.

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures
"'His Darker Self' has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture. . . . We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. *It ranks with the very best feature length comedies we have seen* and we expect it to be responsible for a gale of laughter in the motion picture houses of the country."

MARTIN J. QUIGLEY,
Exhibitors' Herald.
"Down to the Sea in Ships" made a big Splash!

REGINALD BARKER'S WOMEN WHO GIVE is a Roaring Tidal Wave that will sweep you into the biggest kind of money. Stormy hearts and stormy seas....women will go crazy over it.... Even the wild waves are saying "Ride on the crest of prosperity with Barker's best!"

Louis B. Mayer presents a Reginald Barker Production

Adapted by Bernard McConville & J.G. Hawks
from Sarah P. McLean Greene's Cape Cod Folks
Scenario by A.P. Younger
with Renee Adoree
Frank Keenan
Barbara Bedford
Robert Frazer
and others

A Metro Picture
A question thousands of girls are asking
A picture every woman will want to see

WHY GET MARRIED?

with Andree Lafayette

A Laval Photoplays Production

ASSOCIATED EXHIBITORS

Which of These Wives is the Happier?

TWO girl friends marry at about the same time. One loves the office—and independence. She disdains the broom and dishcloth. Her salary, combined with her husband's enables her to have servants. She gets no allowance—asks no man for pin money. She hasn't time—or the desire—for motherhood.

THE other is a home-body. She is grieved when the steak is tough—rejoices when her husband eats the burned biscuits as if he really relished them. She is forever "tidying up" the modest parlor—there's no one to do it for her. Above all, her heart is wrapped up in baby.

"Why Get Married?" shows both young couples in that crucial first year of wedded life.

"Why don't you divorce that husband of yours and marry me?"
A Cast of Box-Office Favorites

The most beautiful of all screen actresses

Andree Lafayette

in the role of one of the two young women embarking on treacherous marital waters, is supported by

Helen Ferguson, as the other bride
Jack Perrin Edward B. Tilton
William H. Turner
Max Constant Bernard Randall
Orpha Alba

“Why Get Married?”

Can the girl who has spent months or years at a desk adapt herself to the drudgery of simple home life? Does marriage rob her of her freedom? Is it worth the sacrifice of independence? Does the dole meted out by the husband of modest means compensate for the loss of her pay envelope? For answer every girl will go to see this photoplay—with its romance—heart-interest—suspense—jealousies—thrills.

ASSOCIATED EXHIBITORS
Arthur S. Kane, President
Physical Distributor: Pathe Exchange, Inc.
Foreign Representative: Sidney Garrett.
And, Oh, What a Punch This Picture Packs!

Besides the romance, the swelling heart-throbs, the many comedy splashes, "Why Get Married?" carries also a terrific wallop. A scheming cad, eager for one of the young matrons to divorce her husband and wed him, makes trouble for both households. No ground for divorce exists so he tries to create one.

A conscienceless gossip and scandal-monger, he is coward enough to resort to anonymous letters — which breed suspicion — jealousy — distrust. Finally one of the young benedicts traces the poison of deceit and false accusations to its source. He exposes the blackguard and gives him a sound thrashing.

And when you remember "Why Get Married?" is a picture every girl will want to see you may be certain it's a sure-fire box-office bet!

Associated Exhibitors
Arthur S. Kane, President
Chicago Critics Agreed With This:

"The audience didn’t laugh at this picture—they simply screamed—and there were times when everyone was almost in hysterics. . . . And, intermingled in the laughter were staccato screams, as a blimp and two planes played tag with each other in the sky."

—CHICAGO EVENING POST.

Same Week:—

"‘Going Up’ Topped All Theatres in Washington, D. C."

—Variety
Dollars Streaming In!

Columbia Theatre, Seattle
Saturday, March 15, 8 P.M.
Line extended half block from theatre, up and down Second Avenue.

Sunday, March 16, 7 P.M.
Two lines, each a block long, with people moving three abreast.

Capacity at Every Showing

MABEL NORMAND
in The Extra Girl

A Mack Sennett Production
Directed by F. Richard Jones

A Long, Happy Line!
Portland, Oregon.
Saturday and Sunday.
March 15 and 16.
Rivoli: "The Eternal City."
Liberty: "Lilies of the Field."
People's: Pola Negri.
Columbia: "The Extra Girl."
Lined 'em up Saturday.
Repeated Sunday.
Only house in town.
That held 'em in line.
Sunday night.

That's Meeting Competition!

ASSOCIATED EXHIBITORS
Physical Distributors Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett
what is it

If a man called you
a chechahco would
you be insulted?

Don’t know what a chechahco is?
Then you’d better learn because soon it’s going to be a word on everyone’s tongue. Lounge lizards will be sputtering it, flappers will be clucking it, taxi drivers registering it and even the maid will be serving it with dinner.

chechahcos
(pronounced chee-chaw-koze)

is the fascinating title of a motion picture classic which will make box office history.

Associated Exhibitors

ARTHUR S. KANE, President

PATHE, Physical Distributor
Make Your Desk Phone Private as a Booth

**free trial offer** makes Hush-A-Phone available to all business men

**HUNDREDS** of business men have told us of losses of contracts, customers and even friends that they could trace directly to "leaks" of valuable information through unguarded telephone conversations. Such leaks with their resulting losses are inevitable unless some safeguard is provided that will insure the privacy of telephone conversation.

There are two ways to get telephone privacy when there are persons in the same room or office with you. One is to make an embarrassing apology while you run around looking for an isolated 'phone, or shut yourself in a stuffy booth. The other way is to sit right at your desk and talk in your natural tone of voice into the Hush-A-Phone—a voice silencer that slips on or off your 'phone at will and renders your conversation inaudible to persons only a few feet from you.

**THOUSANDS** of bankers and prominent business men have adopted the Hush-A-Phone as a protection against "leaks." It assures absolute voice privacy at your own 'phone. It spares you the embarrassment of sidestepping important calls when there are visitors at your desk. It insures you against the danger of careless gossip of friends as well as against the intentional eavesdropping of the malicious. At the same time, it makes for a clearer wire by keeping outside noises out of the transmitter and promotes office quiet by making the speaker's voice inaudible to other workers.

In ticket offices, and small theatre offices, where privacy is impossible, the Hush-A-Phone safeguards confidential conversations, and prevents business "leaks."

We invite you to try the Hush-A-Phone—without cost—on your own 'phone. Read our offer.

**FREE TRIAL OFFER**

We have received so many orders from bankers and business men who are now enthusiastic users and endorsers of the Hush-A-Phone that we are convinced that thousands of others would become "sold" if they had an opportunity to try the Hush-A-Phone out for themselves and see what a real necessity it is in modern business. We will send you the Hush-A-Phone for five days' free trial. At the end of that time you can send us your check or return the instrument to us postpaid. All that you need do now is to fill in the coupon below and mail it to us attached to your letterhead. We will ship you the Hush-A-Phone by return mail.

**Mail this coupon for trial order**

HUSH-A-PHONE CORP.,
19 Madison Avenue, New York City.

Gentlemen:
You may send me........Hush-A-Phone on approval for five days. At the end of five days we agree to return them to you postage paid or to remit $10.00 for every one not returned.

Name of firm.................................................................
Address ..............................................................................
Name of individual...........................................................
City ...................................................................................

State

Motion Picture News
Everywhere it is the same story.

"The Great White Way" is packing 'em in.

In Boston, Chicago, Cleveland, Los Angeles and San Francisco, "The Great White Way" is just as big a hit as it is in New York.

It is now in its second week at the Capitol Theatre, New York, and they are selling standing room at every performance and opening the doors at 12 noon.
Here Is The Biggest Kind of Tie-Up

Many world-famous cartoonists and writers appear for the first time on the screen in "The Great White Way." They are part of the play.


Their cartoons and articles appear in your local papers. Tie-up to your local papers and sit pretty while the money rolls into the box-office.
New York's "Main Street"

"Record Business for This House"
Chicago, Ill., March 18, 1924.

Goldwyn-Cosmopolitan Distributing Corp.

GREAT WHITE WAY FINISHED GROSS FIRST WEEK TWENTY SEVEN THOUSAND FOUR HUNDRED THIRTY DOLLARS AT OUR ROOSEVELT THEATRE. MAKES RECORD BUSINESS FOR THIS HOUSE. SECOND WEEK OPENING EVEN GREATER THAN FIRST.

BALABAN & KATZ
"It's the life!"

No one ever dreamed of such a cast!

Arthur Brisbane  T. Roy Barnes  Oscar Shaw  Tom Lewis
Damon Runyon  Dore Davidson  Hal Forde  Olin Howland
Anita Stewart  Irvin S. Cobb  H. C. Witwer  Florenz Ziegfeld, Jr.
Harry Watson  "Bugs" Baer  Nell Brinkley  Joseph Urban
George McManus  Billy De Beck  Harry Hirschfield  Ned Wayburn
Winsor McCay  J. W. McGurk  Stanley Forde  Fay King
Earle Sande  Pete Hartley  "Kid" Broad  Hal Coffman
Johnny Gallagher  John Hennessey  Joe Humphreys  Tammany Young

and the entire "Ziegfeld Follies" chorus
It is with sincere pride that we announce the acquisition of the latest product of DISTINCTIVE PICTURES CORPORATION starring a supreme artist.

GEORGE ARLISS

in

"$20 a WEEK"

SELZNICK DISTRIBUTING CORPORATION

Featured with Mr. Arliss in this Distinctive Picture are Taylor Holmes and Edith Roberts. Harmon Weight directed it. It is based on Edgar Franklin's "The Adopted Father."
SHOWMEN know they can always get people to see real melodrama, well produced.

Just now, the demand is for pictures with Oriental atmosphere.

"Pagan Passions" is, therefore, both a timely and a staple box-office attraction—a real melodrama against an Oriental background—a powerful story of white men and women in the grip of the glamorous, mysterious East.
And a cast worthy of the production:

Wyndham Standing
Rosemary Theby
Tully Marshall
Sam De Grasse
Raymond McKee
Barbara Bedford
June Elvidge

From the story by
Grace Sanderson Michie
Selznick Distributing Corporation
Produced and directed by
LAURENCE TRIMBLE and JANE MURFIN
With a notable cast which includes
May Allison — Rockcliffe Fellowes
Vera Reynolds — Edward Horton
and
The Greatest Dog Actor on the Screen

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Terra Building, Berlin, Kochstrasse, 73

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JACK PICKFORD

"THE HILL BILLY"

in a John Fox Jr. Story - Adaptation by Marion Jackson
Direction by George Hill

Now Booking
Allied Producers and Distributors Co.
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artist

N.Y. World
JACK PICKFORD
in "THE HILL BILLY"

A motion picture written and adapted by
Marion Jackson from a John Fox Jr. story.
Directed by George Hill. A Mary Pickford
production.

THE CAST:
Jed McCoy, Jack Pickford
Emmy Lou Spence, Lucille Ricksen
"Groundhog" Spence, Fransi Leigh
Aaron Spence, Ralph Yeasley
Mother McCoy, Jane Reckley
Tabb Tate, Nina Edwards

One of the most beautiful performances of recent times in the films is
Jack Pickford’s in "The Hill Billy," now at B. S. Moss’s Broadway. We
are going even farther than that and
say that Mr. Pickford’s work here is
so finely timed and so wistfully
appealing that we have decided there
isn’t another young man in pictures
who has surpassed him this season in
emotional pantomime. We think we
never had seen Mary’s brother in
films before. Now the question arises
as to why some one like Mr. Griffith
doesn’t take this lad and make another
"Tol’ble David."

It seems rather improbable that a
boy whose whole life has been so far
removed from city living could step
into the part of a long-haired moun-
tain hick and act precisely like one.
It is interesting to see a young man
step out of a Stutz bear-cat and strad-
dle a plow horse.

In story, "The Hill Billy" follows
conventional lines, the hill billy, him-
self, developing rapidly into the
abused hero early in the picture
and finally to grand acts of
courage and sacrifice in the end.
Still, suspense and gallantry are extremely
well carried out. At the moment
when Mr. Pickford picks up his shot
gun and defends the pretty neighbor
girl from the evil intent of her de-
praved cousin, everything in the
world seems at stake. It is a picture
which holds you and carries you away.
This is due largely to expert con-
tinuity and, as we have said, a very
genuine piece of acting by the star.
This is a picture play which we
recommend. QUINN MARTIN.
Soup at 7, don’t be late

ANNOUNCING
That Big Prize Skit on the M.P. Biz
Entitled

"PASSIONATE ITALIANS"
Adapted from ROMEO & JULIET
by Bill Shakespeare (deceased)

With these Great Stars
Who will positively play the roles personal—they

Bebe Daniels as Juliet
Richard Dix as Romeo
Ernest Torrence as Friar Laurence

This stupendous emotional cataclysm will be but
one feature in the riot of entertainment at

THE NAKED TRUTH
Press Agents’ Revel and Dinner Dance
with Two Paul Whitemans Orchestras

Hotel Astor, Sat. Eve., Mch. 29

Positively only 1000 Tickets will be sold in
order to avoid crowding the Grand Ballroom

Tickets, Couple $15, Single $10

Ask any A.M.P.A. Publicity Man
or Wire or Write
S. CHAS. EINFELD, Gen’l Ticket Agt.
Care First National Pictures
383 Madison Av. Tel. Van. 6600
The Hunchback

—as played by Charles De Forrest in "DAMAGED HEARTS" is one of the greatest bits of character acting seen on the screen in a long time. His work will hold your audiences spell-bound while the rest of the all star cast put over this thrilling and romantic fantasy of the Everglades of Florida in a picture that's absolutely new in theme, treatment, action and exciting drama. You can advertise and ballyhoo "DAMAGED HEARTS" as something brand new and your patrons will eat it up. T. Hayes Hunter put a wallop in every scene of this great story—

Played by the Following Stars

MARY CARR
TYRONE POWER
EDMUND BREESE
EFFIE SHANNON
CHARLES DeFORREST
EUGENE STRONG
SARA MULLEN
and many others in

DAMAGED HEARTS

A Pilgrim Picture—By Basil King—Directed by T. Hayes Hunter

A Thrilling and Romantic Fantasy of the Everglades of Florida

No name blazes forth before the public today greater than does BASIL KING. His stories are eagerly sought by all motion picture companies. "DAMAGED HEARTS" carries that Basil King punch that millions of fans love. THAT MEANS BIG THINGS.

Every showman in the business knows T. Hayes Hunter and the big pictures he has put over. His "EARTHBOUND" for Goldwyn was a sensation. It was new, novel, unique. So is "DAMAGED HEARTS."

Every exhibitor knows F. B. O.'s showmanship and exploitation. Put these three powerful forces to work and it means PROFITS to every showman on earth. Get busy. See this production. To look means to book, and to book means PROFIT.

FILM BOOKING OFFICES of AMERICA, Inc.
723 Seventh Ave., New York, N. Y.
Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. I., England
And the records still
Sol Lesser's
Presentation of

HAROLD
"WHEN A"

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER President

Mr. Irving Lesser,
1005 Loew Suits Theatre Building,
New York City.

Dear Mr. Lesser:

I am delighted to advise you that
"When a Man's a Man" is being exceptionally well
received at the Madison Theatre where it is being
premiered this week. I am in a frame of mind that our customers
will be beyond our expectations. The picture is
proving very popular with our patrons, judging from
the comments we have overheard.

It is a pleasure, indeed, to recommend
this attraction as excellent entertainment for any
class of an audience.

Yours sincerely,
[Signature]

2/16/26.

WESTERN UNION
TELEGRAM

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Norman Oella Feb 9 1926

ASSOCIATED FIRST NATIONAL PICTURES CORP
304 West Reno Oklahoma CIty Oella

When man breaks house record for season stop university
basketball game in competition Wednesday night stop contest
this territory's greatest box office attraction so far this
year
University Theatre H N Britton
1038P

A First National Attraction
You can't go
when you have
keep falling with BELL WRIGHT'S MAN'S A MAN”

with JOHN BOWERS, MARGUERITE DE LA MOTTE, FORREST ROBINSON, GEORGE HACKATHORNE and ROBERT FRAZIER

Directed by EDWARD F. CLINE

wrong a Wright!

A First National Attraction
In an age that is seeing many worthwhile pictures, "The Enchanted Cottage" stands out as one of the screen's greatest achievements.

Richard Barthelmess

The Enchanted Cottage

From the story by Sir Arthur Wing Pinero

with May McAvoy

A John S. Robertson Production

A First National Attraction

Photographed by George Folsey
Radio and Pictures

In Buffalo, the other evening, Frieda Hempel was prevailed upon to sing over the radio; just one song was given and this after much hesitation and missing. In common with the musical world, she felt that radio was seriously encroaching, that it made somewhat hazardous the commercial future of concert entertainment. But, on the following night, her concert performance was sold out, very nearly, before the doors opened.

The popular musical comedy, "Mr. Battling Butler," was about to go to the storehouse shortly after it opened in New York when a radio man had the happy thought that its good dialogue would make ideal radio entertainment. Part of the second act was broadcast from a New York station and immediately thereafter the show jumped into black figures.

Both of which incidents, it seems to us, ought to set picture people thinking—thinking seriously, and, we trust, cleverly.

* * * * *

Is radio a menace to picture theatre attendance? Reports come to us that it is; recently some prominent exhibitors have said so. We doubt if it is so much an evil as overshadowing, agricultural depression, bad roads and other such causes; and the recent lively jump in admission tax figures is certainly proof enough that in general the picture theatre business is healthy.

But it is just as well to measure radio entertainment as a force with untold future possibilities and to go forth right now and meet it according to its true measure.

* * * * *

There are just two ways, it seems to us, to regard radio. First, as a competitor; if radio entertainment is made better than picture entertainment, why, people will prefer radio as a friend and helper, a means to the further popular entertainment—and exploit it more.

Secondly, as a coadjutor; in other words to look upon radio as a friend and helper, a means to the further popularity of pictures. Radio helped, greatly helped, a concert in Buffalo; and radio saved a Broadway show. Why should radio not be made a spur to picture theatre attendance? Why not a coadjutor instead of a competitor? And this, it seems to us, is the true way to regard radio.

But—and a big "but"—it is to be borne in mind that in the two instances cited radio not merely helped two other entertainments but in return radio got mighty good entertainment for itself.

And right there is the answer: if radio is to help pictures, pictures must give radio the best entertainment that pictures are capable of devising.

* * * * *

Mary Pickford and Douglas Fairbanks spoke over the radio last week in New York. But the newspaper radio critics—they exist already—pointed out that the two addresses didn't constitute good radio entertainment, that stars' voices are quite different from personal appearances, that in fact, since each spoke largely of the other's forthcoming picture, the talks were little more than cut and dried advertising.

* * * * *

Producers, stars, directors, writers have a curious slant upon this all important matter of picture publicity.

They work hard enough to make their pictures entertaining; they are all absorbed in that effort. They know well enough that their picture must entertain the public. But they don't seem to think that the very same thing applies to newspapers and magazines. The latter's job is also to entertain and they have no room for unentertaining matter from another entertainment business. In particular they want to safeguard their readers from drivel, misinformation and especially from downright commercial advertising slightly sugar-coated.

And now comes the radio—the greatest of all publicity mediums—but demanding service, entertainment—demanding from pictures, if it is to deal with pictures at all, the same cleverness that makes good picture entertainment. The public won't tolerate anything else. It is just as easy to switch to another station as it is to skip a newspaper article or a magazine page.

* * * * *

For the silent drama to provide radio entertainment is not a simple problem. But we have an idea that some of our exhibitor showmen—men who have been so successful with presentation—will hit upon some ingenious ways. It can be done. And some producers, too, will do it.
HODKINSON gave a special showing at the Cameo this week of a new kind of feature titled, "Which Shall It Be?" with the idea of asking the critics whether or not the picture should go forth to exhibitors. For our part, we vote: yes.

It is just a sweet, tearful "home sweet home" picture. It started out as a short subject but just couldn't stop making itself into a feature length. No villain, no tense action, no hokum—but it will give about everyone that sure-fire pleasure of some tears. Most all of us come from homes where poverty didn't rule pretty harshly at least economy prevailed to the point of pathos and the little touches here and there will pierce the most stolid heart and even a flapper's superficiality. It's different. If every exhibitor will advertise it as such and tell why we can easily figure a good house and a pleased audience.

NOT bricklets, but bouquets must be handed the Quebec Board of Censors for enlivening the duties of a juror. They have relieved the tedium of the courtroom—and the idea might be adopted in American courts—with the result that jurymen would not be so eager to hand out alibis to the judge.

During a day's lapse in a Montreal murder trial, the jurymen in the case were given a good time as guests of the Quebec Board of Censors whose offices are in Montreal, where they were permitted to watch the various pictures as they were being examined by the officials of the department. The jurymen were taken under police escort to the offices and private theatre occupied by the censors and they enjoyed the diversion immensely.

THE weekly report of the National Board of Review is distinguished this week by the total absence of the little asterisks denoting "a picture particularly interesting or well done." Something is wrong with the industry.

SHOWING that comedy "gags" can be worked over the radio, as well as on the screen, Alfred J. McCocker, who recently wrote an article for the NEWS on this subject, tells an amusing anecdote regarding Chaplin's wireless "appearance," according to the New York American. The incident is as follows:

When Chaplin was in New York for the opening of "A Woman of Paris," he broadcast from WOR, the New-ark, N. J., station. A complete jazz orchestra was assembled for the stunt, and Chaplin began:

"You know only one of my abilities—a mediocre one—my screen acting. But did you know that I also play beautifully every instrument in the orchestra?"

Then, one by one, the various members of the orchestra performed on their assorted instruments, while the hearers presumably listened in astonishment at the comedian's versatility. Then Chaplin added:

"Now I'll play them all at once!" and the orchestra went into the latest dance tune.

There is no way of telling, but it seems likely that there was more simultaneous laughter at this point than had ever occurred at any one time when Mr. Chaplin was performing in his more familiar medium.

PICTURES

and

PEOPLE

carried the line: "Chauncey Depew in DeForest Phonofilm." The occasion was the showing of "Memories of Abraham Lincoln," in which Depew was photographed delivering his famous Lincoln speech, recorded in talking pictures.

Here is an interesting angle on the talking films that no one seems to have thought of—their historical value in preserving the voices as well as the lineaments of great men. While it is interesting, for instance, to see motion pictures of Theodore Roosevelt delivering his great address, how much more fascination there would be in listening to an exact reproduction, word for word, of the speech as he gave it.

Think, however, of the terrible possibilities if the news reels should develop vocal cords as well! During the time-honored shots of the baby show, we should be forced to listen to the deafening cries from a thousand lusty young throats. When the explosion of the powder mills was screamed, the walls of the theatre would rock with the concussion. As the Aquitania or the Berangaria steamed in, we would be deafened by the shriek of sirens and the blowing of whistles. A horrible thought, this! We can only hope that the silent drama will remain silent in some respects, at least.

Serious, however, this film of Chauncey M. Depew opens up interesting possibilities. It provides a new name for the front of the theatre, and one in which there should be considerable interest. The exhibitor may yet be able to put up a banner: "Lloyd George Here Tonight."

In recognition of his work in making "America" David Wark Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in the country. The New York members of the Minute Men were on hand at the premiere of the picture to pass on the general historical accuracy of the production.

After seeing the picture, the organization voted the honorary membership for Mr. Griffith, and the famous bronze button, worn only by descendants of the men who fought on Boston Common, was presented to him.

NOW that Ben Hur has been selected, the two burning questions agitating the film and fan worlds are: Who will play Peter Pan? and who will play Luana?

For the first named role, everyone from Jackie Coogan to Mary Pickford has been suggested, although no one has been heard nominating Bull Montana.

For the second, Luana in "The Bird of Paradise," there has been an equally wide diversity of suggestions. Recently, Richard Walton Tully invited the public to help him choose the actress for the name part, and he has been deluged by the response.

The list of actresses proposed includes such diverse players as Pola Negri, Virginia Brown Faire, Janette Johnston, Betty Compson, Nazimova, Bebe Daniels, Carmel Myers, Lenore Ulrich, Renee Adoree and Bessie Barriscale.

Curiously enough, the stage play established the fame of nearly every young lady who portrayed the role, and it would be interesting to see if the film would have the same magic power for another newcomer.

ONE of those curious coincidences that occur now and then in connection with filming activities happened recently with the "Warrens of Virginia" company. The gallant Seventh Cavalry, stationed at Fort Bliss, Texas, was to take an important part in the battle scenes. One of the most spectacular
of these was to be the attack and capture of the supply train going to the aid of General Robert E. Lee by Union troops. By a curious twist of fate, the man chosen to don the blue and lead this attack was Col. Fitzhugh Lee, a grand-nephew of the great Northern general. Colonel Lee remarked, "If my grand-uncle could see me now!"

*

ALICE JOYCE announces her permanent re-entry into motion pictures. It will be interesting to note how the former devotees of this star again gather around her standard, and how her work is received by the newer generation of film goers. Still very beautiful, and with a man's right, there is no reason, apparently, why she should not again become a reigning belle of the silver screen.

*

JUST what does the public want? That question has been agitating those in show business since the days of Aeschylus and Euripides, who wrote jolly little skits for the Greeks in which men murdered their mothers, and other like censorable actions.

In this issue will be found an article in which a number of distinguished men, such as David Belasco, give their views on the wants of the well known Public. As an important addition and supplement to that article, there is here presented the genuine and authentic opinion on the same subject by one of the most unusual characters in America—Jeff Davis, the famous hobo.

Davis recently visited the Goldwyn studios on the West Coast. While there he was questioned as to the conclusion he had arrived at on the subject of public taste. His reply was meaty and to the point:

"The public doesn't know what it wants. After they've got it they don't know they've got it. When they have it they don't know what to do with it. And if they miss it, they don't know it's gone. In fact, the majority of the public is nutty."

Which seems to be just about the last word on the subject. Quod Erat Demonstrandum.

*

NO longer is the slogan, "Join the Army and See the World," but "Join the Army and Get Into the Movies." This is a result of the fact that the famous 20th Infantry, quartered at Plattsburg barracks, New York, will appear in "Janice Meredith" in the buff and blue of Washington's army. The 20th, whose record goes back to the Mexican war, is reinforced by 400 additional men from Fort Ethan Allen.

The principal scenes in which these men will appear are the battle of Trenton, Valley Forge and the crossing of the Delaware. The entire facilities of the post have been placed at the disposal of the producing company. The territory surrounding the barracks is said to be exceptionally suited to the purpose. The village of Trenton is to be built on the rifle range. Valley Forge will be pictured on another part of the property, and the Saranac River will double for the Delaware.

The company is now on location, headed by Marion Davies, who plays the title role, that of a girl whose sympathies are with the Revolution, but whose father, Squire Meredith, is a rabid Tory.

It is reported that the prospect of appearing in support of Miss Davies is bringing the recruits into the post in droves. Here is a brand new recruiting idea for Uncle Sam.

Train Headquarters and the Military Police.

THE Great White Way will be without the genial face of Thomas Meighan for the next three weeks. He has gone to White Sulphur Springs, W. Va., for a short vacation.

*

MABEL NORMAND has caught the rattlers out of Los Angeles and will arrive in New York in a few days for a visit with friends. While in the metropolis she will make personal appearances in connection with the showing of "The Extra Girl" in the metropolitan district.

*

HAROLD BELL WRIGHT'S "When a Man's a Man" was shown in the Elks Theatre, Prescott, Arizona, a few days ago. Which occasioned more than ordinary interest in view of the fact that Prescott is the scene of the story, and it was in the vicinity of this town that the picture was filmed. According to the Prescott Journal Miner, the crowds were so great on the opening night that only one-fifth of those in the street were able to get into the theatre.

*

CAST as the Duchess de Laynes in the Valentino production, "Monsieur Beaucaire," is Elsie Kirby who played the same part on the stage years ago with James K. Hackett when the latter toured the country playing the title role.

*

THAT ancient bromide—Don't Believe All You Read In The Newspapers—may be swallowed hook, line and sinker no farther as a film advertisement of recent date in the Medina Sun, Oregon, is concerned. The ad of the F. & E. Theatre, Central Point, Oregon, features Cecil B. De Mille in "Adam's Rib"—a two reel comedy.

*

ROBERT EDMUND JONES, well and justly known scenic artist, suggests Strauss the famous composer as the right sort of director for the better kind of picture. Which will probably get the following ready response from production circles: "Who is Strauss and what has he directed?" He has only directed music, but music expression in like all other forms of art expression and its commanding quality is tempo which is but another name for continuity in pictures or style in writing. "The Marriage Circle" has tempo; so has "The Woman of Paris." And they are exceptional pictures, vastly above the ordinary in all respects and above all pictures in certain respects.
Censorship Repeal Battle is Near

Indications Are It Will Be Staged In New York Assembly Last Week In March

It has been definitely decided by leaders of both parties to wind up the present session of the New York State Legislature on April 10. This means that some action one way or another on the question of repealing the present motion picture censorship law must take place within the next three weeks. It is generally thought that the battle will be staged the last week in March. It will be the biggest fight of the present session and one that will be witnessed by a crowd that will pack every available inch of space in the Assembly Chamber, which can accommodate about a thousand persons.

As it now looks, the Walker bill calling for the repeal of the censorship law will be reported out of the Senate finance committee, of which Senator Downey and New York City is chairman, within the next few days. Its passage in the upper house is absolutely assured, as the bill is a Democratic administration measure, and the Senate has a Democratic majority of one. There will no doubt be plenty of speak ing against the bill by Minority Leader Lask and his lieutenants, but it will avail nothing.

After the Walker bill passes the Senate, it will be sent immediately to the Assembly, where a vote will be taken.

The fact that the ways and means committee of the Assembly, by a vote of 10 to 4 refused to report out of committee last week the Hackenburg censorship repeal bill, means but little. In the first place the committee consists of 11 Republicans and 4 Democrats, and with Hackenburg a Democrat, and with the bill a Democratic administration measure, it is only to be expected that such action would be taken by the committee. Assemblyman Walter F. Clayton, of Brooklyn, who introduced the censorship bill that became a law a few years ago, and who is a Republican, was not present at the committee meeting.

The Steinberg bill relating to miniature motion picture apparatus, the Whitley bills relating to the use of nitro-cellulose film, and the bills relating to the admission of unaccompanied children to the motion picture theatres in the cities of the state, are all in committee.

Yielding to the demands of Republican Assemblymen who want to vote for repeal, Speaker Maehold called a conference for Tuesday, March 25. The subject will then be discussed.

If the measure sent over from the Senate, which is sure to vote for repeal, comes up to the charge of inspection work and prosecutions, insist that it will pass.

There are eighty-six Republican votes in the Assembly. If the censorship advocates lose eleven of these, the bill will be passed.

Censorship Appropriation In N. Y. Cut Down

Two reviewers receiving an annual salary of $1,600 each will continue to do the work on the New York State Motion Picture Commission, a request for four reviewers having been made by the budget committee making up the annual appropriation. The Commission will also receive no telephone operator, as was requested.

Furthermore, there will be two deputy commissioners at $1,400 a year each, although the Motion Picture Commission had requested three on the grounds that another was needed to take charge of inspection work and prosecutions. The budget committee granted the sum of $3,000 for one new deputy.

BUFFALO Newspapers Strongly Urge Complete Abolition of Admission Taxes

BUFFALO newspapers have come to the aid of the exhibitors in their fight for elimination of admission taxes. Said the Buffalo Courier editorially:

"A tax on amusement may not be so bad a tax as a tax on bread, but it probably is safe to say that it is, in these days of strenuousness that makes amusement increasingly necessary, just as unpopular a tax. When we were in the war the people accepted the admission taxes along with other Consomforts. In the early post-war years they were conceded to be a war burden from which relief could not at once be given. But now, not more than five years after the armistice, popular opinion is that the country should be rid of them. They are a daily irritation to a large part of the public and it is reasonable to believe that the cost of the war and the running expenses of the government ought now to be met by taxes which are not so open to the charge of being a nuisance.

"The public has been pretty patient and it deserves the best effort Congress possibly can exert to remove taxes which, though endurable in wartime, are unbearable in time of peace. The provision in the commission tax bill the House in respect to admission taxes is simply a half-way measure. It would eliminate only theater and other admissions costing 50 cents or less. That is not sufficient. The provision should be for the abolition of all admission taxes. Popular sentiment is in favor of such action. The Senate, where the tax bill now stands, would do a good stroke by making abolition of these taxes complete. It is not likely that the House would go against public sentiment by refusing to concur."

"Censorship" is the title of an editorial in the Buffalo Enquirer, part of which says: "The provision in the tax bill now before the President in one respect falls short of going far enough. It would eliminate the tax on admissions costing 50 cents or less. It should abolish all admission taxes."

Studio Murder Mystery at Warner Brothers

NEWSPAPERS are filled with accounts of the mysterious murder of R. Jannson, watchman of Warner Brothers West Coast studios, but the home office has thus far failed to secure any additional information.

Jansson died in the receiving hospital, where he had been rushed, after running from the studio shouting for help, collapsing in the arms of a passerby, and saying he had been shot.

The authorities said he was killed by the murderer's identity and motives, though it is believed that Jansson had surprised some persons in the carpenter shop and grappled with them. The torn condition of his clothing led to this surmise, as did two empty shells found on the scene.

It is believed the public had broken Jansson's grasp and fired two shots at him through the doorway as they fled. While preparations for an operation were being made, he died without having told anything that might clear up the murder.

Selecting Members for M. P. T. O. of Western Missouri

Of the exhibitors of Western Missouri selected by the M. P. T. O. Western Missouri committee as prospective members of the newly organized body, twenty already have responded favorably and have accompanied the responses, according to A. F. Baker, acting secretary-treasurer. Only the progressive exhibitors out in the territory have been chosen to form the skeleton of the new body.

A meeting will be held, probably in Kansas City, as soon as fifty members outside Kansas City are within the fold. A permanent organization then will be formed.

Buffalo Tightens Rules On Child Admissions

As a result of the hearing in Albany recently at which it was declared Buffalo was the worst offender in the state in regard to the admission of children under 16 years of age unaccompanied to motion picture shows, Police Chief Zimmermann of Buffalo has issued an order, which has been distributed to every picture house in the city, calling on present captains to put a stop at once to such juvenile admissions.

Fait Manager of Loew State, Cleveland

William Fait has joined the Loew organization as manager of the State theatre, Cleveland. Fait was previously manager of the Eastman theatre, Rochester.

He has already introduced a novelty in the long foyer of the theatre. This he has converted into a writing room, putting the horse at the disposal of the public—offering a small service that creates good feeling, and is reflected at the box office.

Theodore Roberts Recovering From Long Illness

Theodore Roberts, who has been ill in Pittsfield since December, left that city March 17 for his home on the Coast. Although convalescent, Mr. Roberts was carried to the train on a stretcher.
First National to Increase Prints; News Campaign Brings Action in Penn. 

By William A. Johnston

NOT MERELY because of the recent reduction in the price of raw stock, but for the all-important reason of good pictures to the public, First National will increase the average number of prints per picture by a very substantial margin. This announcement to Motion Picture News is made by E. A. Eschmann, general sales manager, upon his return to New York after a visit to nineteen of the First National exchange centers.

Mr. Eschmann gives this as his big, conclusive thought of his trip, namely: The growing importance of the neighborhood house to the sales parlor, the subsequent run and therefore the necessity of not only giving this widespread class of theaters as early a release as possible, but also and most importantly, a print that is in the best possible condition. Condition in fact, quite as good, if possible, as that shown by the first run theatre. A very material addition to the number of prints will be made, according to Mr. Eschmann.

This will apply particularly to the more popular pictures. The trouble today, of course, is that the greater the play a picture has, the poorer the condition of the print is apt to be in the run house. This is particularly what First National proposes to remedy.

George Kleine, speaking for Ritz Carlton Pictures on the subject of prints, says: "Of course, the answer is — more prints. There is little argument about it. We have already stated that with the Ritz Carlton Valentinio pictures we will break all precedents in the number of prints issued. I am not stating just how many more, but there will be a larger number. This is particularly what First National proposes to remedy.

Equip Harrisburg Church for Motion Pictures

A NOOTHER big church in Harrisburg, Pa., is going in for motion pictures as an added attraction in its social service department. An announcement made March 15 by the building committee of the Pine Street Presbyterian Church, which is perhaps the strongest church, numerically and financially, in the capital city of Pennsylvania, tells of plans for a large new building for parish house and Sunday school purposes. It is stated that a feature of the structure will be an absolutely fireproof room for motion picture exhibitions.

The Harrisburg church is the second large Harrisburg congregation to make provision for motion picture exhibitions. The Grace Methodist Church has given weekly motion picture shows throughout the present winter in an auditorium owned by the church and specially equipped for the purpose. The attendance at these shows has been so great that extra seats were recently introduced to take care of the crowds.

Barthelmess Would Cancel Inspiration Contract

NOTICE of cancellation of contract has been given by Richard Barthelmess, according to a statement this week by Dennis F. O'Brien, the actor's counsel.

Breaches of contract are alleged. It is known that Mr. Barthelmess has been dissatisfied for some time and the filing of the cancellation notice was not unexpected. Charles H. Duell, president of Inspiration, sailed for Italy this week, after discharging most of his office force.

Mr. Barthelmess is reported to be negotiating with Metro for a contract that will call for fewer pictures a year.

On account of the difficulties which have arisen between Barthelmess and the Inspiration organization, resulting in a hiatus as far as production plans are concerned, John S. Robertson has been approached by two producers who have asked him to make a picture for them during the period while a settlement is being effected.

While Mr. Robertson has not, yet decided to accept either of these offers, still it is thought that Inspiration would loan the well known director under compatible conditions as the Barthelmess-Inspiration situation is an impasse, resulted in a deadlock for the present.

Griffith Accepts Bankers' Invitation to Rome

W. GRIFFITH has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Serzo, member of the Mayor's Cabinet of Rome. The action on the part of Mr. Griffith was based on the syndicate's recent approval of the Italian government.

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture making industry of Italy to its full health and vigor."

Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there, before he returns.
Plans Complete for "Naked Truth"

Fourth Annual Gridiron Revel of A. M. P. A.
At Hotel Astor on Saturday, March 29

A ll the indications are that the fourth annual gridiron revel of the Association of Motion Picture Advisors are to take place at the Hotel Astor, New York, on Saturday night, March 29, will see the most brilliant and distinguished and representative assemblage of picture folk ever brought together for a function of the kind. Negotiations are being conducted to that end. Tickets of admission are, according to A. M. B. Motsfords, chairman of the A. M. P. A. entertainment committee, going fast to leaders of the industry.

Among those who are going to face the music of two Paul Whiteman bands and hear the unanswered facts about the movies in a short series of five-minute Bedtime Stories told without fear or favor are: Adolph Zukor, D. W. Williams, H. O. Schwabre, Louis B. Mayer, Rudolph Valentien, Bebe Daniels, Richard Barthelmess, Mary Hay, Ramon Navarro, Rex Ingram, Alice Terry, William Fox, William A. Brady, Gloria Swanson, William Lytell, Edwin Carewe, John Emerson, Irving Lesser and a host of others.

Besides these film celebrities, who will appear in person, all the big motion picture companies have made reservations for tables. There will be special tables for the representatives of the trade papers and the fan magazines, and a press table will be provided for representatives of the New York newspapers.

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Former Exhibitor Jailed on Tax Charge

David Schayer, formerly manager of the State theatre in Salt Lake City, was arrested last week on an indictment returned last week by the Federal grand jury charging him with the embezzlement of money collected as taxes on admission to the theatre.

Would Have Exhibitors Send Complaints on Prints to Trade Papers

A suggestion that exhibitors forward to Motion Picture News and other publications complaints about bad prints, thus giving distributors an opportunity to check up on their exchanges, is made by Maurice J. Walsh, manager of the film department of the Selznick Distributing Corporation.

Commenting on the article by E. V. Richards, Jr., of the Saenger Amusement Co., New Orleans, Mr. Walsh declares: "We are very much interested in matters of this kind and have thoroughly instructed our branch managers to see that their film departments at all times see to it that the inspection of prints and splices are made properly.

"As to the condition in reference to rain and short scenes or titles, this is entirely changeable as they are the ones handling the product and know just what condition their prints are in. We, of course, have to consider where features have been in the market a considerable length of time it often does not warrant the purchasing of new prints as the amount of money obtained from bookings is so small it does not cover the cost of such and in my opinion it is necessary for an exchange to obtain a price whereby they at least cover 50 per cent over the cost of the print.

"It has been my experience in watching prints throughout our exchanges that very often when you give an exchange a new print, through careless handling of the operator same is ruined after it is in use only a short time. I am of the opinion that if exhibitors receiving prints from various exchanges from time to time when where they replace them the trouble will cease. So we will compile a data and send it forward direct to a medium such as yours or any other publication, it would not take long to check up just where those faults are to be placed. If one exhibitor receives a certain print and sends the information forward noting the prints reel bands, which islem added by letter or number, and the same print is sent to another exhibitor or several exhibitors and if they make the same notation, you can readily see that the exchange is to blame, as they do not give the proper attention when examining prints returned from their various exhibitors."

Loew's Toronto Theatres Wipe Out Deficit

Not only did Loew's Toronto Theatres, Limited, wipe out a deficit balance from the previous year and liquitade a fairly large bank obligation, but showed a substantial net profit during the fiscal year ending Janu-ary 5 last, according to the annual statement, details of which were announced on March 14 at the Royal Ontario, where the company has two houses, Loew's Yonge Street theater and Loew's Up-town.

Revenues from the two theaters during $60,587, as compared with a deficit of the Yonge Street theater, which is the downtown house under the management of J. Bernstein, contributed $37,111. After making the deductions for interest, taxation and depreciation, etc., the net balance or profit for the year 1923 is $80,587, as compared with a deficit of $6,192 at the end of the previous year.

After accounting for the 1922 deficit and a dividend, of which there is a balance of $63,629, which has been carried forward to the 1924 account.

There are other theatres at Ottawa and London, Ontario, which are owned locally, and at Montreal, where the house was acquired last year by Famous Players Canadian Corp. as a subsidiary company.

Maryland Sunday Bill Is Introduced

Delegate Dimaro of Baltimore, introduced last week in the Maryland Assembly, the bill to permit motion picture theatres in Baltimore city, only, to run Sunday bills.

The bill expressly permits performances on after 2 P.M. and 9 P.M. Sundays. Although limited to Baltimore, the bill has met its keenest opposition during the session, from the smaller cities, and rural districts, where no movies can operate Sundays, owing to local sentiment. The bill is expected to reach the house soon, but a majority are seen, excepting in church and school auditoriums, which are of course, non-taxable property.

Deluged by opposing petitions from the remotest parishes, in the outlying rural hamlets, the legislature has up to the present held no larger petition than the present has received only one large petition from Balti- more, favoring the bill. Western Maryland exhibitors have taken a straw vote of those favorable which may be presented to the legislature later.

That a fight along city vs. country lines faces the bill in the dying days of the General Assembly is a foregone conclusion.

Classic Pictures Men Are Arrested

Mrs. Tait of Hollywood charged that R. B. Wilcox, president, C. A. Keller and B. F. Kleine, officials of Classic Pictures Corporation, had obtained $8000 from her and they were arrested on charges of larceny and devise.

Several hundred complaints have been lodged against Wilcox, according to Commissioner Walter T. Mathewson, among them the charge of conducting bogus motion picture schools.

Mrs. Tait alleges that in return for the investment the 60-year-old woman was to be made a film star and her son and daughter were each to get stellar roles in the productions made by the company.
Experts Discuss What Public Wants

W. N. Y. Times Gathers Opinions

Censorship Bill Before Oklahoma Senate

A Bill providing a state board for censoring motion pictures was introduced in the Oklahoma State Senate, at Oklahoma City, March 5.

The board would be composed of three members to be appointed by the Governor. The chairiman would receive $2,100 a year and the other members $1,800. A secretary would be paid $1,500. Members would serve three years with terms overlapping.

"Despite the cynics, the underlying thing that makes for enduring success is wholesomeness. The reason for this was well put by a poet who said that though our feet are in the mud, our eyes are on the stars. Take the plays and the books that have won enduring popularity, or what we call 'fame'-their drift is wholesome.

"There is more contentment in doing right than in doing wrong. That may sound like a phrase from a copybook, but don't blame the copybook; it has been said over and over again, from time immemorial, by men whom the world regards as its greatest. Conscience and Dickens said the same thing. All of which means that humanity recognizes it as a truth.

"And so, when we turn to our ideal world, whether we seek it in a book or on the stage or screen, we find a satisfaction in seeing the decent thing. The book or play or picture that presents something else may have a flash of success, but it will never find a place among the books or the plays that humanity refuses to let die.

"To my way of thinking 'Lightnin' is one of the plays everyone writes. You laugh and you cry with 'Lightnin'. He brings your fellow-men closer to you, makes you feel somehow that the world, after all, isn't such a hard, cold world.

"So, I have no formula—at least, I've never been conscious of having one. If I read or hear or see something that interests me as a story, it may make a good theme for me. I just have the feel, 'That's a good story.'

"I think that 'Old Bill' is one of the best movies ever made. I have the same feeling about it; the suspense, the suspense, the suspense. I'm not a moviegoer, but I would have pictured for me the romances, the adventures, the life that has denied us.

"I think that all normal people have the same dreams, the same ideals. I don't think there is a human being who, dimly, hasn't thought the same things that Shakespeare did. That's why he has his universal appeal. A writer is great in the ratio that, with his stronger mind, he makes the average man see what otherwise he sees dimly.

"But while I do not think any one can be specific in answering the question, 'What does the public want? I think there is a basic desire (if I may use so formal a phrase in giving my very informal thought) that people want to see a book or go to the theatre or to the movies.

"It's a workaday world, and few, if any, are able to play any part in it they would like to, or think they would like to. We are all dreamers; if the world didn't give us our dream, then we want to find it in the world that the book, the stage or the screen gives us. There is no way to have pictured for us the romances, the adventures, the life that has denied us.

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"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or the screen, ought to begin that its beginning, and travel straight to its end.

"Many movie directors do not seem to have appreciated that fact. The 'Party'-sometimes a dinner party, more often a dance—is the greatest offender. Occasionally the party adjourns to the swimming pool—that's what makes a movie a 'super picture.' The party is all right if it is an essential cog in the development of the story; but, as a rule, you sit and watch the party for fifteen minutes, your mind trying to figure out just where the thread of the story comes in and then you discover it is not a part of all.

"Contrast those movies with 'The Covered Wagon:' the people in that caravan want to

"If you have no formula, Mr. Griffith, it's the only thing that guides you is the 'feeling of a story': is a man to be a successful producer must be a synthesis of popular emotions?

"I haven't succeeded yet. When I have, come back and ask me that question again.

"George M. Cohan agreed with Mr. Griffith that the 'public has a mixed appetite.' "The moment I know about the theatre," he commented, "is that there isn't any secret. It's just plain horse sense. Don't waste the audience's time. Make it say: 'This fellow is a good story teller; he gossips well.' You know how it is in a club, how the crowd will audience's time. Make it say: 'This fellow and then the other fellow comes in, and they say 'Oh, gosh, look who's coming now', and there's a general fade-away. Well, it's just the same with an audience—there's no mystery about it.'

Tough on the Re-shash Asked whether he had noticed any change in the taste of audiences, Mr. Cohan replied:

"The present-day audience is tough on the re-shash. I think the movies have a lot to do with this. The people who have seen so much of the obvious in the movies that they're fed up. But give them any little sublety, anything that you don't pour out like molasses, and they'll ask for more.

"John Golden gave a crisp answer to the question "What does the public want? He answered: 'To forget their troubles.'

"People have plenty of dullness, plenty of problems in their lives," he explained. 'They don't want more of the same thing when they go to the theatre. No; what they want is something that will change their mental attitude, something that will give them contentment... What the American people want is clean laughter, clean love and something that's right to root for.'

"The rooting impulse is elemental; we're all natural-born rooters—we take sides and shout for the side we want to see win. A play ought to make the audience feel that urge; there ought to be some character in it that will make the audience say: 'I want to see that fellow get his.'

March 29, 1924
Row Over T.O.D.C. in Full Swing
Cohen and True Issue Statements on Developments in Distributing Corporation Situation

Difficulties which led to incorporating in the ranks of the Theatre Owners' Distributing Corporation, and the withdrawal of W. A. True, were aired in a series of statements issued this week by Sydney S. Davis, of Pittsburgh; F. Woodhill of New Jersey, and Glenn Harper of Los Angeles, on one hand; and Mr. True on the other.

The Cohen-Davis-Woodhill-Harper statement says:

"We were amazed to learn that Mr. W. A. True and Mr. Carl Anderson had formed the Theatre Owners' Distributing Corporation, organized under the laws of the State of New York in the view of the fact that the Theatre Owners' Distributing Corp., organized under the laws of the State of Delaware, has been in existence for over 15 months.

"The action is the more surprising when we learn that Mr. True and Mr. Anderson formed this new company unknown to the remaining stockholders and directors and officers of the Theatre Owners' Distributing Corporation and while Mr. True and Mr. Anderson were both officers and Directors of the company.

"It is not in use every means to protect the interests of the stockholders of the Theatre Owners Distributing Corporation (of Delaware) and to see that the moneys due this company from the Anderson Pictures Corp. and the new distribution of the Theatre Owners Distributing Corp. picture "After the Bell" will be paid to the Theatre Owners Distributing Corp. (of Delaware) which has a contract with the Anderson Pictures Corp. regarding same.

"We have been advised by some of the theatre owners who were mentioned as members of the Advisory Board of the new company that Mr. True and Mr. Anderson have informed the stockholders and officers of the Theatre Owners Distributing Corp. (of Delaware) that the moneys coming from the picture "After the Bell" will not be paid to the Theatre Owners Distributing Corp. (of Delaware) without a full knowledge of the facts surrounding the formation of this company by them and particularly that the remaining stockholders and officers of the Theatre Owners Distributing Corp. (of Delaware) were not appraised of the move or were supplied with it or included in same, and they have requested that their names be withheld from further use in connection with the new company.

"Mr. Cohen made public a personal statement in which he said:

"I have just returned from Washington where I have been during the week in behalf of the legislative interests of the Motion Picture Theatre Owners of America affecting the admission and Salt Taxes and Music License matter, and my attention is called to the

Tom Kennedy Joins Staff of Motion Picture News

THOMAS C. KENNEDY, well known trade paper man, has been appointed a member of the staff of Motion Picture News, effective March 24.

Mr. Kennedy was for several years associated with Exhibitors Trade Review as a reviewer of the Exhibitors Trade Review. He has had extensive experience in other branches of the industry—in publicity work for Pathé and at the Hal Roach studios in Hollywood.

M. P. T. O. A. Convention on May 27-28-29

ANNOUNCEMENT was made this week by President Sydney S. Cohen that the fifth annual convention of the Motion Picture Theatre Owners of America will be held on Tuesday, Wednesday, and Thursday, May 27-28-29, in Boston.

The annual meeting of the National Officers, Board of Directors and Executive Committee will take place on the day preceding the opening of the convention proper.

A meeting of the Convention Committee, comprising M. E. Conroy of Pennsylvania, Joseph W. Welch of Connecticut, Ernest Horstman of Massachusetts, R. F. Woodhill of New Jersey, M. J. O'Toole and Mr. Cohen, was held March 19.

Full arrangements for the National convention are being completed by sub-committees on Transportation, Convention Hotels, Program, Entertainment, etc., have been designated.

It was also announced this week that the M. P. T. O. A. has moved its national headquarters from 132 West 43rd Street, to 25 West 43rd Street, the National Association Building, New York City.

Experts Discuss What Public Wants

(Continued from page 1413)

get West and, except for necessary delays, they never stop traveling west until they get there.

"The biggest sensation and the greatest novelty—that's what the public wants" in the opinion of Morris Gest. "You've got to educate the American people to what you want to give them. Our forefathers used to half the theatre to get the public in. Today, methods have changed, but the principle is the same. If you're going to give anything that is out of the narrow path of everyday life, you must 'sell' it to the American people. You cannot produce it. This is true of humanity, but its truth of the American public, for the American public is the busiest on earth, and it takes more ballyhoo to attract their attention.

"Everything must have a kick. The audience may get it from a girl's limb, it may get it from a man's voice, but the kick must be there. By that I mean that if a show is to succeed it must have something in it that gives the audience a sensation, a thrill, a laugh, or a gooseflesh—I don't care what it is—the audience must feel a sensation.

"I study the theatre as news. I say to myself: The public has had a thrill of this, a thrill of that; now what can the next thrill be?" If you don't give them the latest thrill, you give them yesterday's newspaper.

Price and Powers Buy Triangle Assets

P. A. Powers verified the report that he and Oscar Price had purchased all the assets of Triangle Film Corporation including its hundreds of stories and about two thousand negatives of noted players' former pictures.

Many expect that Messrs. Powers and Price will entirely re-organize the old company which in former times almost dominated the film producing and distributing field.
The Thief of Bagdad—A Fantasy

Reviewed by Laurence Reid

18 Chicago Theatres Closed by Health Dept.

EIGHTEEN of the sixty Chicago theatres warned by the Health Department that they were violating health ordinances, some of which were proposed this week, and all of which are expected to be dark. The drastic action of the Health Department came after two previous warnings to these houses, a third inspection by the department disclosing, according to health officials, that eighteen theatres had not remedied defects in their ventilating systems or were not operating them according to department regulations.

These houses will remain closed according to orders until another inspection shows that they are equipped and can be operated according to regulations. Business Manager and Director of the Exhibitors' Association of Chicago has been actively engaged for the past two weeks, advising and aiding the sixty theatres in ventilating the demands of the Health Department and most of the houses were allowed to remain open.

A touch of allegory embowered with sound Oriental philosophy introduced this finely spun fantasy. Embazoned across the sky through the medium of brilliant stars were the words: Happiness Must Be Earned. This expression was the keynote of this colossal spectacle, which for sheer imagery, sheer opulence of background—which for incomparable beauty in the composition of scenes—which for its rich enchantment in the Gros—surer quality of its story, stands unique in the annals of our screen.

Fourteen months Fairbanks was forced to undertake this mammoth task. It took tremendous painting labor—backed by tremendous nerve to conceive and execute such an idea. For it is different from anything shown on a silver sheet. The very nature of its subject and the manner of its treatment sets it aside so that no comparison can be made with anything ever projected past or present. It is a superior masterpiece in the composition of sets, the designing of the costumes, the lighting of the theater, and the painting of the screen. And yet as splendid as its sets are the stars marked by utter simplicity and a touch of delicacy. It makes art abstract of the height to which a story is revealed, when it cannot be affected by attention with intellectual taste.

It is a bizarre Rushall this clean, bar nerved Bagdad, a gaudily mounted Baghdad. Its towers and minarets are the floating palaces, its winding streets, its quaint rooms and counties—the very eye of the camera and the eye feasts upon them.

Comparas With Parrish Drawings

Imagine a rich convolution of Maxfield Parrish drawings, profusely colored—these inviting the spectator on a trip into a dream world—and you have some conception of this picture's quality and appeal.

The microphone rests of the photographers and the art director give us a visual treat, but the mood is feeling on a dream and finds inspiration from it. As an indication of how deftly this story is constructed let us state that the characters never become subordinate to the plot or the backgrounds. Indeed the story never varies from its theme—and its theme is to project a character who serves it. There is a majesty about this conquest of happiness when the agile, dexterous thief overcomes insurmountable obstacles—objects of fancy made real because we immediately compare them to the things which make happiness so difficult to attain.

The thief is a gross materialist in his early adventures. His philosophy is "What I want I take." Then when he would take a fairy princess he would devour his soul. He has looked kindly upon this gay masquerader, posing as a prince. Feeling humbly for the first time, he appreciates that to win her he must prove himself worthy. Through all this, his irreverent creation of a fantastic pattern—one cleverly satirizing an "Arabian Nights" tale. There is an insidious charm about it—and a genuine story interest tempered with sympathy for the colorful figure and suspense for his amazing adventures.

The skein of plot is varied and we follow him with rapt attention when he gains entrance to the pavilion of the princess and then launches his spirited capture. There's a broad humor when he rides through the palace gates with his evil associates. He will rank with the other sultans in his courtship. Then he is exposed as a trickster. Pathos comes with his humility and the thief gives up his evil ways.

Picture Divided In Two Parts

The first half of the picture presents Fairbanks in the role of an Oriental Robin Hood—poor and oppressed. And he employs medium shots to draw the spectator into the story and assume the identity of the character. These scenes generate a happy—sly—philosophy until the long—drawn—out remains becomes embowered in the plot.

The hero, a bronze-skinned, muscular bronze figure guides us into a fantastic world. And so vital is the character that we identify ourselves in the role.

The picture is not confined to scenes in the palace. There are scenes upon the sea in which there is a climax for every scene and bound beyond Fairbanks accomplishes a few feats through trick photography—and double exposures—but these are a part of the story he weaves.

And while we are following him, the insignificant scenes compel our admiration, though they never cause us to lose contact with the plot and characterization. The absence of detail. We see the line mountings—the work of skilled artists so complete are they with convincing atmosphere that dominating them all is the subject.

When the picture plunges into the second half—telling its tale of the quest for happiness, it becomes even more fantastic. You

(Continued on page 1418)
Exhibitors Should Work Harder in Lent

By E. L. Hyman, Brooklyn Strand

State Admission Tax Stands In South Carolina

THROUGH almost complete lack of any concerted co-operation on the part of exhibitors of the state, South Carolina theater owners will continue to labor under the additional burden imposed by the state revenue bill, which has an annual ten per cent on all admissions throughout the state.

The General Assembly, because the matter was not properly brought before them to show just how critically the life of the theatre owners hang in the balance, did not feel disposed to take off the tax as an amendment to the device that had been in the law since the law was passed a year ago, the Special Tax Commission abated its enforcement, having intimate knowledge of its discriminatory features and the hardship it imposed on the theaters and theater patrons of the state, but even with this house, only a handful of exhibitors rallied to the fight—including Max Bryant, of Rock Hill; Warren Irvin, of Columbia, and Montgomery Hill, Carolina supervisor for Southern Enterprises.

They were not able to have a substitute bill, which proposed a seating tax in lieu of the admissions tax imposed by the legislative body. Theatergoers in South Carolina pay 25 per cent tax instead of the usual ten per cent in other states, and business, of course, suffers thereby.

Motion Picture News has asked me what effect Lent has on business. The answer to that is that it depends greatly on the community, the theater, the type of program offered at the house at which the house is operated. Therefore, conditions may be found different in various sections.

We have found in Brooklyn that although Lent presents a problem that must be met with restraint exhibited, the theater owner does not have a reverse effect on the theatre it formerly had.

We have tried to overcome it, and have done so in a great measure, and then the change in modern living may have had something to do with it. Racketeers, for instance, during Lent are now attended by many more patrons than was the case some years ago, with the result that the period is not felt so keenly as it was. I believe that an attractive and appropriate show, will do good business any time, and it is upon this theory that we have worked at the Brooklyn, Mark Strand, not only for the period covering Lent but for any condition when business shows signs of below average.

Naturally, if we were to sit back and say to ourselves that it would not do any good to plug hard during Lent because the people will not come anyway, then it is to be expected that bad business would result. Indeed, it is that way any time. No thought, or no work—no business. I have never been able to understand the psychology of sitting down during dull times on the theory that "they won't come anyway." If, on the other hand, the exhibitors are able to get together a show which contains incidents that will draw, the interest, and then let everyone know you have it and how good it is, dull business will give way to average business and in many cases, to better than average business. That is the reason why Lent or any other alleged dull period does not especially scare us. We know it is coming and make preparations for it.

Although our shows during big times may be good, you may be sure that the ones during dull times will be compiled with the thought in mind that something unusual must be done to overcome the handicap. Patronage is elastic, depending upon what you give the patrons and how you tell them of it. There are enough people to fill the theatre, regardless of creed or color, any week of the year, if we do not sit back and talk pessimism and say "what the rain will do, the Holy Week is not equally accepted as the poorest week of the year, under normal conditions. My way of looking at it, however, is that it is not normal, and must be dealt with accordingly. If nothing is done about it and you expect it to be a poor week, the chances are it will turn out just as you expected. On the other hand, if it is met with renewed energy, and if care is taken to put together an especially attractive program, with incidents that mean something at the box office, there will always be enough customers to fill the seats and chase away that pessimistic feeling.

Of course, each individual theatre must work out its own problem. How it is worked out depends upon the management. Some may find that "The Holy Week is a slow time," or because it has been the custom to have dull business during a certain period, it will always remain the custom. Also, some houses which have not the facilities for putting on attractions other than the motion picture itself will naturally find themselves handicapped in the way of combatting Lent and dull seasons.

Biggest Features Necessary

My method of meeting such a situation would be to arrange the booking schedule so that some of the biggest features would fall during the bad times and then proceed to work out a campaign that would make the people feel they must not miss the show, regardless of anything. Those who find huckstering methods on the street useful might find business strengthened by putting their attention to that end, while houses which are more fortunate, and have lights and music, could turn their efforts to creating unusual light music harmonies and unusual music incidents and publicize the fact extensively. Handled properly, the handicap of dull periods fades into the distance.

When the feature booked happens to be a "weak sister" I would find it a good method to fill in with shorts that carry some box office weight shorts of some star who means money, or some subject people 16 to see. Properly chosen shorts in many cases mean as much at the box office as some so-called features.

Thus, our motto is: Work hard all the time to present a good show, but in dull seasons work harder and leave no stone unturned to give them a performance they just can't miss.

Anti-Flirt Campaign In Cleveland

The Cleveland Federation of Women's Clubs has joined the city in a clean-up campaign to rid the community of the movie flirt. The first arrest in connection with the movement was made in an East Side picture theatre. Mike N. Drannim, 33, was arrested by Policewomen Gratz and Schuler, after Drannim nudged Miss Gratz' knee. He was taken before Police Judge Michal and sentenced to five days in the work house.

The Federation of Women's Clubs last Thursday passed resolutions, giving the campaign its entire support. In addition to joining the war actively, the Federation authorized letters to be sent to Safety Director Barry, to the Cinema Club, to the Women's Protective Association, to the Cleveland Motion Picture Exhibitors' Association, to Loew's Ohio Theatres and to the Cleveland Press. These letters advised the various officers that the Federation is supporting the campaign to exterminate the motion picture flirt.

Akron Theatre Owners Re-Elect Officers

The Akron, Ohio, Theatre Owners' Association, at an annual meeting, re-elected its entire list of officials. Officers are: Ike Friedman, Akron Theatres Company, president; Charles Menches, Liberty theatre, vice-president; F. C. Bubin, Palace theatre, treasurer; A. L. Ploenes, Orpheum theatre, secretary; and L. J. Callinan, assistant treasurer.

Trustees, also re-elected are: James P. Dunlevy, Strand theatre; C. W. Bebhen, Thorn- toon theatre, and Allen Simmons, Allen theatre.

Syracuse Exhibitor Fined For "Bicycling"

The first fine under the new campaign against "bicyclers" and "switchers" in the western New York territory was imposed on a Syracuse exhibitor the past week by the Film Board of Trade of Buffalo. The Syracuse exhibitor was fined $140.

The board has instructed sale-men of the various exchanges to check up on each occurrence on the shows presented in the territory.

Bucyrus Theatres Again Open On Sunday

The motion picture houses of Bucyrus, Ohio, are again open for Sunday shows. Three closed about a year ago for financial reasons on repeated action of former Mayor Charles F. Picking, after many suits had been tried in court.

Arthur T. Schuler, the present mayor, declares to say what his attitude will be regarding the reopening of the Sunday shows.
Planning the Campaign on Paper

Discussion by O. D. Cloakey

Manager Tells Methods of Planning Stunts

I N THE accompanying article, O. D. Cloakey, manager of the Kinsmen Theatre, in Chicago, has used with such remarkable success by him in planning extensive exploitation campaigns. He has been for some time past the manager of the Regent Theatre, Ottawa, and has just accepted an offer to go to the West Coast with Universal, and he will continue the same type of work.

Manager Cloakey has distinguished himself through the unusually comprehensive exploitation campaigns which he staged in Ottawa in connection with pictures at the Regent, many of which have been recounted at length in the Exhibitors’ Service Bureau of MOTION PICTURE NEWS.

His campaigns have embraced an average of from forty to sixty separate and complete stunts, taking in every sort of exploitation. At the same time, they have not cost very much, since he has availed himself of all types of civic and community tie-ups, utilizing local clubs and associations, making a strong play for the children, and showing rare showmanship on every occasion.

He is therefore well qualified to write on the subject of the accompanying article, “Planning the Campaign on Paper,” and his ideas should be read with interest by every exhibitor, since his methods are applicable in some measure at least, in every community.

Window Display

Every showman realizes the pulling power of good window displays, but it is getting more common every day, and people who used to stop and look at a card or photographs are getting accustomed to them. If you want to attract attention, give them animation in a window display, something that has not been done to death. If you cannot devise some mechanical display, sell the idea of a nice setting with special lighting effects and decorative ideas. You will find a merchant ready to grasp an idea that is going to make them stop to look in your window, and a few good windows will sell a lot of goods at night.

A few good stunts are better than a lot of them that do not mean anything, and you can save money by applying good common sense in advertising.

What About Children?

To the exhibitor operating suburban theatres or houses in the smaller cities, you cannot underestimate the pulling power of the children’s “mouth to mouth” advertising, but when you get a picture that will appeal to the children give them an advance show-

West Coast Independents Join Organization

INDEPENDENT producers of Los Angeles recently welcomed Joe Brandt, vice president of Independent Motion Picture Producers and Distributors Association, at a luncheon in the Hollywood Hotel, and they welcomed themselves as being heartily in accord with the aims of the organization as outlined by Mr. Brandt in his address.

As a result of the meeting the following four new members were added: Eddie Lyons Comedies, Sanford Productions, Samuel Gross and Mission Films.

Planning the Campaign on Paper

ing on a Saturday morning, at a special price, go after them at the school, Boys’ and Girls’ clubs, etc., get them in your theatre, give them a good entertainment, during which you make your announcement of the playing dates, and when you turn them loose you have hundreds of kiddies telling the world what a good show is coming to your theatre.

You will find in planning Chart campaigns that one idea will suggest another and many original ideas will be worked out while preparing your Louis, especially the bigger pictures, and that the eventual result over a period of years will be highly more satisfactory than the old plan.

William Fox Sells His St. Louis Theatre

O F course, exhibitors have been the world of William Fox, has been using the theatre for the almost exclusive presentation of Fox features, short subjects and comedies.

Under the new arrangement it is said that the Fox films will have sufficient outlet in St. Louis, and beginning April 1 the house will show a civilized girl show with motion pictures.

The price paid was not mentioned, but it is understood to have been an attractive one for Fox, who has been using the theatre for the almost exclusive presentation of Fox features, short subjects and comedies.

Scar Dane, burlesque show, has be-
The Thief of Bagdad Is Fantasy

(Continued from page 1415)

thing else but a romantic fantasy. And it is of such magnitude—and carries such a kaleidoscopic color scheme—such an intricate pattern, which is perfectly intelligible to anyone old enough to attend a picture theater, that its appeal is undeniable sound.

Mr. Fairbanks has made his role a vital, magnetic drama. The same enthusiasm which has marred his picture, it is evident from the part is manifest here. His supporting company has been well selected as to types and ability. The role of the princess well becomes Julianne and the brusque charm. Her touch is truly suggestive of the daughter of the Sultan Edwards flashes a subtle characterization as the thief's evil associate and partner in crime—and his make-up is excellent. Noble Johnson as the Indian prince looks and acts like an Oriental stot—and Anna May Wong impersonates the Mongol slave with good feeling.

No critical shafts can be hurled against the picture for its story and production values. It has no approach of comparison. It is unique and different. Certainly it carries exceptionally rich qualities of appeal. Color and movement, exquisite photography, a grandeur of settings, vital characters—and a sound theme—the letter. It carries imagination and inspiration.

To us "The Thief of Bagdad" is beautifully expressed. It is motion picture art at its highest. It was made by a man who has £50,000 in the bank and the courage to attempt something out of the ordinary. And we shall say that Fairbanks has something to be proud of here—something which everyone has the screen at heart—who is not eternally yelling from the rooftops—"Will it make any money?"—will point to as a magnificent achievement.

George Stewart Is Suing Ince for $50,000

George Stewart, brother of Anita Stewart, has filed a damage suit in the amount of $50,000 against Ralph Ince for injuries alleged to have been received at the hands of Ince during an auto trip last August on the Post road between Lawrence and New Rochelle.

The complaint alleges that Ince wilfully beat and assaulted the plaintiff by striking and kicking him and throwing him to the ground, from which acts the plaintiff has been incapacitated.

Ince is a brother-in-law of Stewart, the former having married Lucille Stewart. Nathan Vidaver is counsel for Ince. O'Brien, Malevsky and Drescoli represent Stewart in the action.

Schertzinger Writes The Music and Directs

Fred Niblo's Metro-Louise B. Mayer picture, "The Man I Was Born," playing the Los Angeles Theatre, will have a special music score written by Victor Schertzinger, who has also just been selected to direct Metro's screen version of Charles G. Norris' novel, "Bread."

When Schertzinger directed Jackie Coogan in the first Metro picture, "Long Live The King," he also was versatile enough to write the music score for the presentation.

Warner Brothers are rapidly whipping into shape the remaining eight of the "big eighteen" productions which make up their 1922-24 program. One of these eight is about finished, two are in work and the other five shaping up. Jack L. Warner personally managed to have the eighteen completed before summer, so that the twenty productions constituting the 1924-25 schedule can proceed without delay.

"Broadway After Dark" will be released following the premiere of "Beau Brummel" at the Broad Strand.

"How to Educate a Wife" and "Babbits" are in production. Following them will be "Lovers' Lane," "Corned," "The Tenth Woman," "The Age of Innocence" and "Being Respectable."

Political Slides Restricted by Kansas City M. P. T. O. A.

At a meeting of the Kansas City Division of the M. P. T. O. A. in Kansas City at the organization's headquarters, it was decided to place a restriction upon the use of political slides in theatres of the association. Brochures were made which can enter into contract for the showing of a slide he, or she, first must fill out a questionnaire, to be supplied by the exhibitor and printed by the organization.

"We believe such action is nothing more than fair," A. M. Eisner, president said.

"If a candidate favors legislation which is detrimental to the motion picture industry, or opposes just and fair legislation in behalf of the screen, we should use no screen in his behalf, even though we do receive remuneration for it. The amount of remuneration for the running of slides is small in comparison to the damage a prejudiced or fair office holder can do."

These exhibitions were approved to serve on the joint board of arbitration of the Kansas City Film Board of Trade: A. M. Eisner, Broadmoor theatre, three months; J. H. Blender, New Centre theatre, six months, and P. M. Crook, Loew's, one year.

In three months a new member will be appointed on the board, also at the end of six months and a year. It also was decided at the meeting to aid a city-wide drive of the Kansas City, a civic institution, for $80,000 by using slides on the screens of member theatres.

First National Theatre Gets Chico Houses

The First National Theatres Corporation have taken over the Majestic, Broadway and Eric theatres from Henry Daly at Chico, California. This deal makes the National Theatre a very strong factor in Northern California as it now owns twelve theatres. L. R. Crook is the corporation's manager.

Richard Dix Has Losee in His Support

In the prologue of "The Man Who Sold Himself," a Famous Players-Lasky production, Frank Losee, who has been absent from the screen for two years, will play Richard Dix's father.
Al. Green Will Direct Next
Potash Film

After directing Thomas Meaghan in several pictures Alfred Green will direct "Potash and Perlmutter In Hollywood" for Samuel Goldwyn, to be released by First National. Barney Bernard and Alexander Carr will be featured as in the first Potash and Perlmutter picture.

Among Mr. Green's most notable productions are when he aided Marshall Neilan in "The Unpardonable Sin," and "Daddy Longlegs." He then directed Clara Kimball Young, Jack Pickford and Thomas Meaghan.

Gasnier to Direct Story by
Detroit Censor

Gasnier will direct "When a Woman Reaches Forty" for Preferred Pictures, according to announcement by B. P. Schulberg. He will start on it immediately upon the completion of "The Breath of Scandal," which is now nearing completion.

"When a Woman Reaches Forty" is a story by Royal A. Baker, motion picture censor of the city of Detroit. Olga Printzau has completed the continuity.

Schleiff In Charge of New
Selznick Product

J. W. Schleiff has been put in charge of the acquisition of new product for Selznick Distributing Corporation. He will also have supervision of productions to be made for release through Selznick.

Mr. Schleiff has been production manager of the organization for the past four and one-half years.

Innovations Promised in "Cytherea"

Color Photography Will Figure Prominently in Samuel Goldwyn Production

COLOR photography will play an important part in "Cytherea," the Samuel Goldwyn production which George Fitzmaurice is directing for First National release. It is said that three distinct innovations will be introduced.

The first novelty will be a prologue showing "Cytherea," the mythical Goddess of Love, the ancient Ionians emerging from her shell in a storm-lashed sea. A new technical discovery permits a soft color, misty focus effect which gives full play to the varicolored tracts caused by the sunshine in hitting the water, and reflecting the full figure of "Cytherea".

The second effect, synchronizing with the dramatic climax of the film, will be in full sharp color. This departure harmonizes with the theme and action of "Cytherea," revealing in audience the full impact of the glorifying and colorful romance the lovers conjure up in their own imaginations when they arrive in Cuba. The succeeding shots are in dull grays and full black.

The third effect, showing the death of "Cytherea," will be done in an entirely new manner, to make its appeal beautiful rather than sorrowful. The color scheme to be used in this scene has not been divulged.

This production will carry the title "Cytherea," with the added sub-title, "Goddess of Love."

The idea back of this move is to acquaint the photoplay public with the fact that Venus of Rome, and Aphrodite of Greece, "Cytherea" represented in symbolic form, the highest and noblest expression of love of the ancient Ionians.

"Cytherea," which is an adaptation of Joseph Hergesheimer's famous novel, is a drama of high society, reflecting the theme that the spirit of these three love goddesses still lives in the hearts of the modern society women.

First National will release this photoplay in the spring when it is generally supposed the Love Goddesses have their open season.

"Sundown" Cast Journeys to Mexico Soil

Bessie Love, Mary Carr and Hobart Bosworth of the "Sundown" cast, have started for Mexico to picture outdoor scenes for Earl Hudson's dream for First National.

Laurence Trimble is director and Sylvia Breamer is featured. Besides the three visiting Mexico the cast also includes Roy Stewart, Tully Marshall and Charles Murray.

One of the big scenes in preparation is said to be the actual emigration of 250,000 cattle across the Rio Grande.

Warners Will Produce
"Dark Swan"

Among the six best sellers at Brentano's, New York book store during the past week, according to the Sunday Tribune, was "The Dark Swan," Ernest Pascal's novel which Warner Brothers will adapt for the screen.

It is the love story of a plain girl who suffers untold tortures because her attractive sister gains conquest after conquest while she is neglected. Warner Brothers purchased it while it was yet in manuscript form.

Kenneth Harlan Appearing With "Virginian"

With the completion of the Preferred picture, "Poisoned Paradise," Kenneth Harlan is back in his cowboy togs and making personal appearances in the larger cities where "The Virginian" is being shown for the first time. His tour will carry him to many of the large cities.
Extensive Plans For Beau Brummel

Warner Brothers Organize Touring Companies For Presentation On Road

Extensive plans are being made by Warner Brothers for sending out several touring companies with "Beau Brummel" in which John Barrymore is starred. The New York premiere is scheduled for the Mark Strand on March 30.

Preliminary to this program Sam E. Morris, general sales manager of Warners last week on a transcontinental tour of the company distributing centers to discuss details for the presentation of "Beau Brummel" and "The Marriage Circle."

The initial company of "Beau Brummel" opens in the Lyceum Theatre, Baltimore, Md., on Mar. 24th, at a scale of prices running up to $1.65. This unit which is complete in every detail and carries an advance man, company manager, scenic equipment, performers for an atmospheric prologue and orchestral score for twenty-two musicians is being handled by L. Berman of the Independent Film Co., of Philadelphia, and a second company will be sent by Mr. Berman to open simultaneously at the Lyric Theatre, Allentown Pa.

Mr. Morris will make arrangements for other "Beau Brummel" companies to radiate out from various points and it is probable that thirty or more companies may be presenting "Beau Brummel" within the next few weeks.

It is planned to have the companies operate under the immediate jurisdiction of the various Warner franchise holders and under the general supervision of the Warner Bros.

In addition to the openings already announced the fact was made known that "Beau Brummel" will have a pre-release extended run at Orchestra Hall, Chicago, with other important Illinois towns to follow.

According to the present schedule Mr. Morris plans to make his first stop in Chicago, after which he will go to Milwaukee, Minneapolis, St. Paul and Seattle, thus completing the first half of his itinerary. On the trip home, Mr. Morris will visit the Portland, Denver and Kansas City exchanges.

Principal Announces Fourth Of "Big Five"

Principal Pictures Corporation announces the fourth of its "big five," for distribution on the states rights market. It is "The Masked Dancer," with Helen Chadwick and Lowell Sherman heading the cast. Supporting them are Leslie Austin, Joseph King, Arthur Howman, Charles Craig, Mme. Andre, Dorothy Kingdom, Alyce Mills and Helen Ward.

This presentation of Rudolph Lothar's "The Woman With the Mask" was produced by Eastern Productions and directed by Burton King.

"Woman to Woman" Opens at Rivoli March 30

"Woman to Woman," the Selznick picture starring Betty Compson, will go into the Rivoli Theatre, New York City, on March 30. The date of the Broadway premiere of the production was definitely set after it had been tentatively made for two weeks earlier. A special advertising and exploitation campaign will precede the opening.

"Guarded Woman" Richard Dix Feature Title

Richard Dix new Paramount production has been temporarily titled "The Guarded Woman." Alan Crosland, who is directing, started work on it at Famous Players Long Island studio this week. Mary Astor, who is to play an important part opposite Dix, is on her way from the coast.

The picture is an adaptation of Lucy Stone's Saturday Evening Post story, "Face."

Fox Schedules Educational, Special For Release

The Fox Film Corporation will release a special production and an educational the week of March 30. "The Plunderer" is the special and "A New England Farm," the educational.

The Plunderer is a story of pioneer gold mining days and is adapted from the novel of the same name by Roy Norton. This latest Fox special, which is the last of the special productions to be released this spring, is a George Archainbaud production.

Frank Mayo has the leading male part. Evelyn Brent has the chief feminine role. The other principals include Tom Santschi, James Mason, Peggy Shaw, Edward Phillips and Dan Mason.

The life of the residents on a typical New England farm from sunrise to sun-down is presented in "A New England Farm."

"What Shall I Do" Title For Woods Production

"What Shall I Do," has been selected as the title for the Frank E. Woods feature production now nearing completion at the Fairbanks-Pickford studio for Hodkinson release.

This title was selected as being particularly descriptive of the novel dramatic situations about which the story revolves.

"What Shall I Do" is a story written around the problems of a child-wrife left alone with an infant and confronted by the necessity for self-support complicated by a baby's care. Dorothy Mackail is playing the stellar role supported by John Harvon in the leading male role.

"Shooting Of Dan McGrew" Ready This Month

Sawyer-Lubin have completed their picturization of "The Shooting of Dan McGrew" and the plans to release the picture late this month. Cutting and editing are now in progress.

Winfred Dunn has woven the story around the famous poem of Robert W. Service and Barbara La Marr is The Lady Known as Lou. Clarence Badger directed and the whole production is under the personal supervision of Arthur Sawyer.

Additions Made To Cast For "Inside Story"

William de Mille has made several additions to the cast for his Paramount production, "The Inside Story," an original comedy-drama by Clara Beranger. Among those recently assigned parts are Ricardo Cortez, Robert Edeson, George Fawcett and Mlle. Madea Radzima. May McAvoy and Ethel Wades were previously selected for important roles.

New Edition Published Of "Three Weeks"

When Macaulay Co., publishers, learned that Goldwyn was to film Edna Ferber's "Three Weeks," directed by Alan Crosland with Aileen Pringle and Conrad Nagel in the leading roles, they issued a popular priced play photoplay edition of the book and this additional publicity is expected to stimulate the box offices throughout the country.
Paramount Starts Two At Long Island Studio

"The Mouterbank" and "Unguarded Women" were started by Paramount this week at the Famous Players' Long Island studio. Ernest Torrence and Anna Q. Nilsson have the feature roles in "The Mouterbank," which is a Herbert Brenon production. Other members of the cast so far selected are Louise Lagrange and Maurice Cannon. Julie Herne made the screen adaptation of this William J. Locke's story.

Richard Dix and Bebe Daniels play the leading roles in "Unguarded Women," which Alan Crosland will direct.

"Lily of the Valley" to Have Special Song

Hepworth Productions, Inc., will publish a special song in connection with the premiere of "Lily of the Valley," in New York and other cities. The song is intended to be used by exhibitors in prologues, orchestral presentations and special programs to help exploit the picture which bears the same title.

Sainpolis to Appear in Philbin Cast

Irving Cummings, directing "Mirti," has engaged John Sainpolis to play a principal role in support of Mary Philbin.

Robert Cain and Gino Corrado have also been added to the cast and Rose Dione will have an emotional role in this forthcoming Universal-Jewel production.

Scenes from "Daughters of Pleasure," a Principal Pictures Roland.

"Days of '49" Heads the Arrow List

Two Serials, Six Features, Twenty-Six Five Reel Westerns And Twenty-Six Comedies

Augmented by the co-operation of the California Historical Society, Arrow Film Corporation has great expectations for its forthcoming serial "Days of '49" based upon the most dramatic period of that State.

W. E. Shallenberger, President of Arrow, engaged Jacques Jaccard as director with Ben Wilson supervising. Neva Gerber, Ed Cobb, Ruth Royce and William McLaugh have the principal roles.

It was during 1847-48-49 that gold was discovered at Sutter's Mill and 100,000 square miles of territory was wrested from Mexico and annexed to the United States. These stirring events are all intended to be covered by the serial.

Another serial considered of equal pulling possibilities will be made by the same staff when "Days of '49" is finished.

"Gambling Wives," a Dell Henderson production featuring Margorie Daw, Ward Crane, Holda Hopper, Edward Earle and Baby Dorothy Brock, heads the list of six special feature productions in the Arrow schedule.

Twenty-six five reel Westerns, one every two weeks are also scheduled. These are four starring Ben Wilson, four "Pinto Pete's" starring Ashton Dearth, twelve Dick Hatton's, the first four with Marilyn Mills and her trained horses and six "Ranch-land" pictures featuring Western Rodeo thrills and spills.

Scenes from "A Man's Mate," a William Fox presentation starring John Gilbert.

Ruth Roland's First Will Be "Dollar Down"

Ruth Roland's first picture for Co-Artists has been titled "Dollar Down." This is the initial production of the producing organization recently launched with the star at its head. Tod Browning is directing Miss Roland. The picture is being made at the P. B. O. studio.

Baren Named Supervisor by Commonwealth

Samuel Zierler, president of Commonwealth Film Corporation, has appointed L. Lawrence Baren supervisor of that concern's distributing forces in New Jersey. Mr. Baren is now recruiting a staff of salesmen, the first member of which is Jules Jasper.
U. S. Pictures Gaining in Germany

Many American Productions Are Now Being Distributed by Terra Films

A GREAT number of American films, some of the latest productions, have recently been shown in Germany. As a matter of fact, for the last three years, the majority of foreign production imported into Germany has been of American origin. According to estimates compiled by the "Nachrichten-Börsen" in the period covering April 1921-1922 out of 284 foreign films with a footage of 717,912 as many as 134 (452,080 feet) have been of American origin. For the next year the total works out to 220 pictures with a footage of 710,066 and the American share at 185 films with a footage of 653,342. From April 1923 up to the end of this year the whole foreign import amounted to 235 films with a footage of 557,643, the American share figuring at as much as 200 films with a footage of 438,012.

The most important of the American productions recently released in Germany are being handled by Terra Films, one of the best known producing and distributing firms which recently introduced on the German market Jackie Coogan's "Circus Days, My Boy"; Mary Pickford's "The Girl of Kentucky"; Maurice Tourneur's "The Isle of the Lost Ships" and some Larry Semon grotesques.

The company owns a big studio in Berlin and has an office building in the city of Berlin. It has an efficient distributing organization throughout Germany, running exchanges at all the principal places.

The Terra's managing director Erich Morawski as well as the company's producer Dr. Max Glass will come to America shortly in order to study conditions on this market as well as to increase business connections.

"Little Old New York" to Give Children Treat

Officers of Public Educational Department of the Museum of Natural History in New York, will show Cosmopolitan's picture "Little Old New York," to 5,000 children March 21, because of its reported historical accuracy.

This Marion Davies film will supplement a lecture on the life, history and manners of New York by Mrs. Grace Fisher Rumsey.

Principal Changes Title on Production

Principal Pictures has changed the title of "Beggars On Horseback" to "Daughters of Pleasure." This is one of the five state right productions announced for immediate release through Principal. It is a B. F. Zeidman production, starring Monte Blue and Marie Prevost.

Maude Adams Will Confer With Kipling

Maude Adams sailed last week for England to confer with Rudyard Kipling on the filming of his famous story "Kim." Miss Adams has the rights for the film version of the story. She will submit an outline of the script to the author.

Helene Chadwick Series For Hodkinson

THE W. W. HODKINSON CORPORATION has signed a contract whereby they will release a series of productions made by Eastern Productions, Inc., and starring Helene Chadwick. Work on the series will be started as soon as Miss Chadwick has concluded her present engagement with Rudolph Valentino in " Monsieur Beaucaire."

Eastern Productions is headed by W. O. Hurst, as president; Charles H. Harvey, treasurer, and Henry Hobart, treasurer.

Neilan Completing Staff For New Picture

"Tess" of the D'Urbervilles" cast and technical staff has practically been completed by Marshall Neilan, Edward Kimball, Ruth Handforth and Babe London have been added to the cast headed by Blanche Sweet and Conrad Nagel.

The technical staff gathered together by Neilan for this Goldwyn production includes: Leeds Baxter, business manager; Tom Held, assistant director; David Kessen, cameraman; Bert Shipman, second cameraman; Harold Greene, art director; Harold Oliver, assistant art director; Arthur Smith, special effects; D. J. Grey, cutter; Blanche Sewell, assistant cutter; Marjorie Jordan, script clerk; William Lamb, chief electrician, and J. W. Graham, auditor.

Little Robinson Crusoe" in Production

Actual shooting starts this week on Jackie Coogan's third feature for Metro, "Little Robinson Crusoe." The story is by Willard Mack, scenarized by Walter Anthony. Initial scenes will be made in San Francisco harbor.

Frank B. Good will be the chief cameraman for the little star and will be assisted by Robert Martin. Albert Bernstein will be production manager and the picture will be made entirely under the personal supervision of Jack Coogan, Sr.

Will Start Shooting on "For Sale"

Actual shooting will start shortly on First National's "For Sale," the original story by Earl J. Hudson, which George Archainbaud is directing. Casting is nearing completion with the following assigned leading roles: Adolph Menjou, Robert Ellis, Mary Carr and Tully Marshall.

The production will be completed in time for late spring release and will be included in the "1924-20."
Rex Ingram Returns With Print of "Arab"

Rex Ingram, accompanied by his wife, Alice Terry, and an Arab boy whom he brought with him as his ward, returned from Africa on the Aquitania during the week. He brought with him a completed print of "The Arab," the production made in Africa for Metro.

Mr. Ingram left New York last September for Africa to make the picture. Ramon Navarro and Miss Terry are the only Americans in the large cast. It was the intention to complete the final scenes in Hollywood, but Mr. Ingram surprised Metro officials with the announcement that he had put the finishing touches on a Paris set.

The picture is now being edited and will be ready for previewing shortly. Metro will probably give it a big Broadway presentation.

"Marriage Circle" Foreign Rights Are Sold

Paul Davidson, whose headquarters are in Berlin, has purchased the rights for Germany, Norway and Sweden to Warner Brothers' "The Marriage Circle," directed by Ernest Lubitsch. Because of the popularity of Lubitsch in Europe many requests for the picture are said to have come from there to Warners. The deal with Mr. Davidson was closed last week.

Dickinson Joins F. B. O. Publicity Staff

Ashley Weed Dickinson, formerly New York newspaper man and for a number of years a sports' columnist on the Morning Telegraph of that city, has joined the press department at the F. B. O. Hollywood studio in association with Hy Daab, studio publicity manager.

Infantry To Battle For Cosmopolitan Film

MARION DAVIES will have officers and enlisted men at Plattsburg barracks to re-enact famous battles of the Revolution in her next Cosmopolitan production, "Janice Meredith." Holbrook Blinn, Harrison Ford, Maclyn Arbuckle and May Vokes are now at Plattsburg and Cosmopolitan has secured permission from the War Department to engage the regiment and equip it with uniforms of blue in portraying the Battle of Trenton, Washington's Army at Valley Forge and Washington crossing the Delaware.

Ince Completes Two More For First National

"The Marriage Chest" and "Those Who Dance" are now in the Ince cutting and editing rooms. They will complete his schedule with First National.

His current release, "Galloping Fish," a new comedy special, is now being shown and "The Marriage Chest" with Leatrice Joy will follow later. Blanche Sweet is the star in "Those Who Dance." Mr. Ince will now start on six specials for First National on the new schedule.

Vitagraph Acquires Rights to Three Stories

Vitagraph has purchased picture rights to three new stories. They are, "The Road That Led Home," by Will E. Ingersoll; "In The Garden of Charity," by Basil King, and "The Range Boss," by Charles Alden Seltzer. In addition to these, Vitagraph now has in preparation for production "Captain Blood," by Rafael Sabatini, and "The Clean Heart," by A. S. M. Hutchinson.

Duncan Goes North For Serial Snow Scenes

William Duncan and nine players left Universal City for McCall, Idaho, for the snow scenes in his forthcoming Universal Serial, "The Free Trader," as the snow was scarce in California this year.

"Scotty" Allen, Alaskan "sourdough," will handle the "mushing" of the dog team in the film. Allen twice won the All-Alaska sweepstakes race from Nome to Solomon and return.

The cast of the Duncan picture includes Edith Johnson, Esther Halston, Joe Bonomo, Frank Rice, Joseph Girardi, Clark Comstock, Edward Cecil, Harry Woods and Joe Dominquez.

"Wandering Husbands" Has Initial Showings

"Wandering Husbands," the new Lila Lee-Jamies Kirkwood feature for distribution by the W. W. Hodkinson Corporation, had its first showings at the Granada theatre in Hollywood and the Paramount theatre in Santa Monica recently and is said to have been cordially received.

This is the second of the Lee-Kirkwood series to be released through Hodkinson. Margaret Livingston heads the supporting cast.

Two New Western Stories Bought By Universal

"Black Trail" and "Triple Cross for Danger" have been purchased from Walter J. Coburn by Universal and Isadore Bernstein is adapting them for Jack Hoxie.

Hoxie, who recently completed the starring role in "Ridgeway of Montana," will be directed by Clifford Smith, who formerly directed William S. Hart.
Trio Exchange Is Host at Banquet
Big Delegation Celebrates Entry of Concern Into Field at Washington

The Philadelphians, headed by Ben Amsterdam, owning the new Trio exchange in Philadelphia and Washington, signalized their entry into the Washington field by a gala banquet, last Wednesday evening at the Washington Hotel. General LeJeune, ex-Senator Martin of New Jersey, and a host of film men and trade paper staff men from New York to Carolina made up the 125 who enjoyed themselves.

In addition to the local staff of "Preferred-Trio" and the Philadelphia directors of the corporation, Max Miller, now their special director in Washington, "those present" included Robert Welsh of the Motion Picture World, New York; John S. Spargo of the Exhibitors’ Herald; Mr. Goodwin of the Exhibitor, Philadelphia; Fred Beverati, advertising manager of Motion Picture News, New York; Harry Asher and Bobby North of Grand-Asher, Boston, New York and Los Angeles; Vice-president Johnson of Arrow Film Corporation, New York; I. E. Chadwick, of Independent Producers Association; Michael Comerford of the Comerford theaters of Pennsylvania; Dr. H. C. Schad of the Schad circuit; Eugene Mastbaum of the Stanley Corporation of America, Philadelphia; John Lowell and Mr. Scanlan, and Jack Cohn of C. B. C. Films; F. R. Durkee, Baltimore, president of the Baltimore and Maryland Exhibitors Alliance and M. P. T. O. of Maryland; A. Julian Brylawski of the Cosmos-Cosmopolitan theaters, Washington, and his chief vaudeville-pictures competitor, Attorney Lukins of the Strand and Empire theaters in Washington; local exchange men. Harold A. kin of the Washington bureau of Clipper-

Newcombe Art Director for Griffith

D. W. Griffith has engaged Warren Newcombe, his Art Director for "America," to act as his Art Director for the ensuing twelve months, and Mr. Newcombe, who has produced his own pictures, "Sea of Dreams," and "City of Enchantment," will join Mr. Griffith in Italy later.

Wilson Adapts Crother’s Play For Vidor

Production on Rachel Crother’s play starts next week directed by King Vidor, and Carey Wilson, Assistant Editor at the Goldwyn studios will attempt to give a new and original angle on the subject; the sophisticated flipper of today.

Dolores Cassinelli In Burr Production

"Lead Me Your Husband," a C. C. Burr production now in work at the Glendale Studios under the direction of William Christy Cabanne, has Dolores Cassinelli in a prominent role.

Barker To Start Work On "Broken Barriers"

Reginald Barker is planning to start production within the next few days on "Broken Barriers" for the Metro-Louis B. Mayer forces. The following players have been assigned in the twelve leading roles: James Kirkwood, collaborator with her in the next Cecil B. De Mille production for Paramount.

Beatrice Burnham Back to Fox Studios

After a long siege of illness, Beatrice Burnham, featured player in the Fox organization, has reported back to the studios completely recovered.

Millhauser Engaged by Cecil B. De Mille

Beulah Marie Dix will have Bertram Millhauser to collaborate with her on the next Cecil B. De Mille production for Paramount.
McDonald Again Features Ben Alexander

J. K. McDonald, First National producer, has assigned the featured role in his new production to little Ben Alexander. The new picture is tentatively titled "The Goof," and is being produced under the direction of William Beaudine. The story is an original by Mr. McDonald.

Lloyd Hamilton has the role of the "Goof," among the other players are Mary Carr, Norma Shearer, Sam De Grasse, Dan Mason, Chuck Reiner and Vic Potel.

Preferred Franchise Sold In Washington

J. G. Bachmann, treasurer of Preferred Pictures Corporation, announces the sale of the Preferred franchise in the Washington, D.C. territory to Trio Productions, Inc. of which Ben Amsterdam is president.

The recent formation of Trio Productions brings into partnership three well known exchange men. Associated with Mr. Amsterdam are Mr. Gene Marcus of the Twentieth Century Film Company and Mr. Tony Luchoe of the De Luxe Film Company of Philadelphia. In addition to the Preferred product Trio has acquired the output of a number of other independent producers.

The Washington exchange which has previously been operated by Preferred Pictures Corporation will be turned over to this new company at once. For the past two seasons, Mr. Amsterdam has been Preferred's franchise holder in Philadelphia where he is president of Masterpiece Film Attractions.

"Arizona Express" Release Due March 23

The William Fox motion picture version of Lincoln J. Carter's stage thriller, "The Arizona Express," will be released the week of March 23rd by Fox Film Corporation. This special production and the regular issues of Fox News are the only releases scheduled for this date.

"The Arizona Express" is a Thomas Buckingham production. Pauline Starke has the chief feminine role. The leading male part is handled by David Butler. The other principals include Evelyn Brent, Anne Cornwall, Harold Goodwin, Francis MacDonald, Frank Beal and William Humphrey.

Hodkinson Western Chief Honored By Drive

The week ending March 15th was celebrated as "Vogel Week" by the Western Division of the Hodkinson Corporation in honor of the third anniversary of Sol Vogel's association with the company as Western division manager.

Instead of showering him with flowers and telegrams of congratulations in the stereotyped custom the sales force instituted a sales collection drive as an honor that he would appreciate more than words and tokens.

Woods Makes Additions To Hodkinson Cast

The cast supporting Dorothy MacKail, as the star of the first Frank E. Woods' production for the W. W. Hodkinson Corporation, has been enlarged by the addition of Joan Standing, Tom O'Brien and Danny Hoy.

Smith Starts Work On New Hoxie Production

Clifford Smith has begun the filming of his second Universal feature starring Jack Hoxie, "The Back Trail," from a western by Walter J. Coburn.

The continuity was written from Coburn's story by Isadore Berstein.

The company will spend several days in the studio filming interior scenes and then go to Lone Pine in the Sierra Nevada mountains of Southern California for exteriors.

The supporting cast includes Eugenia Gilbert, Claude Payton, William Lester, Alton Stone, William McCall, Pat Harmon and Art Mannings.

Victor Nordlinger is Smith's assistant director; Larry Newman, head cameraman, and Ray Ramsey, Akeley cameraman.

Doug, Mary See Premiere Of Jack's "Hill Billy"

Mary Pickford and Douglas Fairbanks took sufficient time last Monday evening from arranging for New York showings of their own pictures to attend the premiere at the Broadway of Jack Pickford's new photoplay, "The Hill Billy," being released by Allied Producers and Distributors Corporation, a United Artists subsidiary.

While Miss Pickford aided her brother in the selection of the story for the film, neither she nor Doug had ever seen "The Hill Billy" as a finished product.

Playing opposite Jack Pickford is Lucile Ricksen. Others in the cast are Frank Leiz, Ralph Vearsey, Jane Keckley, Smitz Edwards, Malcolm Wante and Maine Geary.

De Mille Completes Work On "Triumph"

Cecil B. DeMille has concluded production on "Triumph," Jeannie MacPherson's screen play founded on May Edington's Saturday Evening Post story with Leatrice Joy and Rod La Rocque in the featured roles.

"Down To Sea In Ships" Pays Third Dividend

The chests of the Hodkinson salesman expanded with permissible pride this week when the financial statement of the Whaling Film Corporation, producers of "Down to the Sea in Ships," was made public disclosing declaration of the third dividend to its stockholders.

According to mathematical shucks this third dividend makes a total of profit equal to the price originally paid for the stock.

Hoot Gibson Starts Work On New Comedy

Hoot Gibson has just started work in a new comedy feature at Universal City under the direction of Edward Sedgwick. The picture, tentatively titled, "Broadway or Bust," will be filmed in part on location by Sedgwick and Raymond L. Schrock.

Ruth Dwyer will play the leading opposite Hoot in the picture. King Zany is the only other member of the supporting cast so far identified.

Virgil Miller, veteran cameraman of the Gibson-Sedgwick unit, will photograph the production. Roy Greiner will handle the Akeley camera for the troupe.

Epic Signs Contract For Hepworth Product

Contracts were signed this week by Edward Green of Epic Film Attractions, Chicago, and Hepworth Productions, Inc., whereby the former obtain the rights for the entire Hepworth product to be released this year for Northern Illinois and the State of Indiana.


Shirley Mason Feature Is Started by Fox

"The Strange Woman," is the working title of the latest star series attraction featuring Shirley Mason which was started this week at the William Fox West Coast studios. It is an original story by W. J. Hulburt, the author of several Broadway stage successes. Edmund Mortimer is directing the production from a scenario by Charles Kenyon.

Theodore Von Eltz, will be seen as the leading man for the star. Harold Goodwin and Charles Coleman are the only other principals selected. The remainder of this cast will be announced next week.

 Warners In Roundup For New Story Material

Warner Brothers are concentrating their energies in an intensive round-up of meritorious story material.

To date they have announced the purchase of two books, "The Dark Swan," by Ernest Peseil and "A Lost Lady," by Willa Cather. Several other popular stories are under consideration.

ALL THE BIG STARS WILL BE THERE. T. N. T. MARCH 29.
Associated Gets Rights to "Chechakos"

S. WOODY, general manager of Associated Exhibitors, announced the purchase by the concern of all rights to "The Chechakos," which is said to have been two years in the making in Alaska. It is declared to be a history of the great Northwestern country. Captain Austin E. Lathrop and Lewis E. Moomaw concluded the negotiations with Associated.

Curran Is Foreign Sales Chief For Arrow

Dr. Shallenberger, President of Arrow Film Corporation has appointed Thomas A. Curran foreign sales manager. Curran has been identified with the motion picture industry since 1915, when he joined the Thanhauser forces in the production end. After going through various branches, he joined the sales force of Arrow Film Corporation about three years ago as Special Representative in which capacity he covered a vast amount of territory. Mr. Curran has been around the world several times as manager of Road Companies and is, therefore, fully conversant with theatrical conditions in all countries.

"That Man From Arizona" Now Being Filmed

Production work has started on "That Man from Arizona," the first of a series of eight pictures produced by F. B. O. at its studios, co-starring Dorothy Revier and William Fairbanks. The series is under the direction of Alvin J. Neitz. The second production of the series will be "Down by the Rio Grande." According to an announcement, "That Man from Arizona" will be ready for release on April 15th.

Trade Showing Arranged on "Girl Shy"

A special trade showing of Harold Lloyd's latest comedy for Pathé, titled "Girl Shy," will be given at Loews New York Roof on Friday, March 25th, at 2 p.m. A special program has been arranged for the occasion, including music by Ernest Luc's orchestra. The Pathé office advises there will be no other trade showing of the Lloyd comedy in the New York territory.

"Beloved Vagabond" For Release Next Month

Carlyle Blackwell's production of "The Beloved Vagabond," from the stage play and novel by W. J. Locke, and which Blackwell made in Holland, is being cut and edited by John C. Brotowell, scenario editor of F. B. O. It is scheduled for release April 21. Blackwell has the leading role.

Davie Is Appointed F. B. O. Albany Manager

F. L. Davie has been appointed manager of the Albany branch of the Film Booking Offices, according to an announcement made by Harry M. Berman, general manager of exchanges. Davie is well known throughout the country, having been with Universal in various territories.

In and Out of Town

RICHARD A. ROWLAND, general manager of First National, went to Pittsburgh this week to attend the funeral of his sister, Mrs. James B. Clark.

A BE STERN, vice president of Century, has gone to Los Angeles to assist in the supervising of Centuries scheduled for production this year.

E. A. ESCHMANN, general sales manager of First National, has returned from a nine weeks' trip during which he visited all the First National branch offices.

EDWIN MILES FADMAN, President of Red Seal Pictures Corporation, has returned from a trip to Chicago and Detroit.

S EVERAL foreign buyers are in New York, including Wolf M. Herius, of Berlin; Messrs. Waters and Spence of New Zealand; M. Trespeh of the Gaumont Paris office; and H. M. Hueit, of Barcelona.

BEN BLUMENTHAL returned this week on the Olympic from Paris, Berlin, Budapest, and London.

J. I. SCHNITZER, vice-president of F.B.O. has returned to New York after having spent several months in Hollywood, personally supervising production activities at the F.B.O. studios.

H. S. ("JACK") FULD returned this week from a several weeks' exploitation trip to Erie, Cincinnati and Detroit in behalf of "When A Man's A Man."

J. M. LOUGHBOROUGH, of Principal Pictures, left for Chicago this week on an exploitation trip.

D. R. W. E. SHALLENBERGER, President of Arrow, has left for a trip though the South.

G EORGE WEST, Arrow special representative, has returned to the home office after a trip of several months in the Middle West.

R. V. ANDERSON, sales manager for International News, is now in Buffalo, arranging for wider distribution of the weekly in that territory. He spent a few days in Albany on a similar mission.

C OL. H. A. COLE, of Marshall, Texas, President of the M. P. T. O. of Texas, was in New York this week. Col. Cole has been prominent in the exhibitor campaign for repeal of the admission tax.

A PROMINENT arrival of the week was M. L. Finkenstein, of Ruben & Finkenstein, Minneapolis.

A LICE JOYCE and her brother sail for England March 22. Miss Joyce will star in a Graham Cutts production for Selznick release.

D AVID R. BLYTH, Director of Sales and Distribution, of the Selznick Distributing Corporation, has gone to Chicago as first stop on a tour of Selznick exchanges. He will visit a number of the key cities between Chicago and New York, to confer with members of the branch organizations and with leading exhibitors.

C. B. C. Will Present Eight Columbia Pictures

The C. B. C. Film Sales Corporation will present eight Columbia pictures during the coming season. These will be their own feature productions. Joe Brandt has been in Hollywood for some time conferring with Harry Cohn on the plans for C. B. C. production expansion. Most of the scenarios have already been prepared, some of them from books of famous authors. Titles, casts and directors will be announced shortly.

Geraghty to Produce Jack Pickford Series

Tom J. Geraghty, scenarist and film supervisor, is to enter the ranks of producers at the Pickford-Fairbanks studios with Jack Pickford starring in his first picture. Pickford and his wife, Marilyn Miller, have returned to Hollywood after an absence of six months and work on the production is to start in the near future. The first of the Pickford productions has not yet been titled, but it will be a comedy drama along the lines of those first produced by Douglas Fairbanks for United Artists release. Geraghty has been author and supervisor of many of the leading productions of recent years.

Close Essay Contest On David Copperfield

Manuscripts are said to be fairly swamping the home office of Associated Exhibitors on the best essay contest anthem "David Copperfield," closing March 31. It was to interest pupils, teachers and parents in the better type of motion picture that the Pickford-Fairbanks announced an offer of $5,000 in cash for the best essays of 500 words or less, with any boy or girl, in any school, public or private, eligible to compete.

Frank Bacon's Son Will Direct Hamilton

Lloyd Bacon, son of the late Frank Bacon of "Lightnin" fame, will direct Lloyd Hamilton in a new Educational-Hamilton comedy. Mr. Bacon has been closely associated with the comedian for some time, while serving as head of the Hamilton scenario and editorial department.

Johnnie Walker Signed For "Mary The Third"

Johnnie Walker has been signed by Goldwyn Pictures for the role of Williams in King Vidor's film version of "Mary The Third," taken from the Broadway stage play by Rachel Crothers. Eleanor Boardman and Pauline Garon have also been assigned leading roles.

Agnes Ayres Married to Ricardo Cortez

Word comes from the coast of the marriage last week of Agnes Ayres and Ricardo Cortez. The ceremony was performed in Hollywood. Cortez formerly was a professional dancer in New York. His rise has been rapid in pictures.
Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City.

MIDWEST

IOWA
MOVIES WANTED—Can use several movies and lease. W. J. Miller—Theatre Broken, 427 Good Block, Des Moines, Ia.

NEW YORK

ORGANIST—Of reputation, desires to connect with photo-house requiring choice solo and experienced picture accompaniments. Particulars by mail. Address, Reliable Organist, Motion Picture News, New York City.

THEATRE WANTED. New York or Vermont State. To lease, option to purchase. Reply with full particulars. Apartment 36, 340 Claremont Avenue, Montreal, Canada.

FOR SALE, motion picture theatre. Modern, first class, 2 Simplex machines, Westinghouse motor generator; 1065 seats, pipe organ; large city in New York State. Cash, $50,000; balance terms. Address N. R., Box 1626, Motion Picture News, New York.

ORGANIST—Thoroughly high class solo and experienced Picture Organist at liberty. Choicest references. Fine instrument essential. House catering to good clientele.

WASHINGTON
BEST theatre buy in Seattle; house in heart of business district; firmly established; a going theatre at a sacrifice. Open to fullest investigation. Address W. B., Box 1624, Motion Picture News, New York City.


WISCONSIN
FOR SALE: Theatre—400 Seats Only one in town of 2500 Good proposition C. S. BARTHOLOMEW Bellmore New York

My publicity, stunts, original exploitation always gets money. Don’t fear competition. Am managing and booking in locality I don’t like—yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

ORGANIST at liberty. Expert picture player and soloist. Union. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2318 Monroe St., Toledo, Ohio.

Pennsylvania
FOR SALE: Buffalo wolf cub, tame as kittens $50.00 each, either sex. Straight from dren $25.00. Reservations made when money is received. Shipped weaned May 7th. Adult males 100 lbs., females 80 lbs. Affectionate as dogs. Handsome and strong. Robert Jones, Mgr., of McClory Wolf Park, Kane, Pa.

For fastest reply, send your offer to the above address.

RATES: 10 cents a word for each insertion, in advance, except Employment Wanted, on which rate is 5 cents per word.

Window display in a department store in Washington Court House, Ohio, showing the excellent co-operation given “The Humming Bird” (Paramount) at George Red’s Colonial theatre. Good prominence is given the picture and the display is interesting in itself.
YOUR IDEA

PUTTING a ladies' barber shop in the lobby of the theatre sounds like a new one in the exploitation line. It was done by the Vendome theatre, Nashville, Tenn., and the occasion was the showing of "Ponjola."

There was a particularly appropriate angle in this case, since one of the outstanding publicity points of the picture was the so-called "$10,000 haircut" which Anna Q. Nilsson was supposed to have had in order to play the leading part.

As shown in the accompanying photo, a young lady barber was installed in the lobby, with the necessary equipment, and a free bob was offered to local girls. Attention was then directed to the fact that Anna Q. Nilsson's haircut in "Ponjola" cost $10,000, but here was a chance to get the same thing free.

Lobby stunt at the Vendome, Nashville, Tenn., on "Ponjola" (First Nat).

Just how many Nashville misses availed themselves of the opportunity is not stated, but the novelty of the idea made it a good one time stunt. The expense was naturally not great, and it could not fail to attract its due share of attention.

Remember that your theatre is judged as much by its advertising as by the picture it shows.

WHEN an exhibitor can obtain active and permanent cooperation from the local schools he has accomplished something, yet that is what has been done by the Rialto theatre, Hilliard, Wash., with the assistance of H. C. Eagles, Paramount exploiter in the Pacific Coast territory.

In his campaign of assistance Eagles worked on the theory that the school children of today are the supporting audiences of tomorrow. So he sought and received the sanction of the school board to a standing offer from the Rialto management to reward scholarship with theatre passes. According to the plan approved, the division of awards gives to each senior and junior in the High School reaching

the highest average in deportment, attendance and citizenship a season pass to the Rialto. A season pass is also given to each senior and junior achieving the highest scholastic honors during the year.

In the grades, a single performance pass is offered to the pupil in each room who has the highest general standing at the issuance of each monthly report card. Then, the room, all grades competing, getting the highest rating each month in attendance, deportment and citizenship will accompany its teacher in a body to a chosen night performance at the Rialto.

The plan has already resulted in the complete eradication of any feeling of hostility toward motion pictures on the part of the school authorities and is proving of tremendous advertising value to the Rialto through the keen rivalry of the pupils.

Keep the theatre staff pepped up as much as possible. Their enthusiasm inside the theatre and out is an asset.

SHOWING what can be done with type and rules in small space, through originality of layout, we reproduce here, actual size, an advance ad on "Through the Dark" used in Chicago newspapers by the Randolph theatre, that city.

It is a clean piece of typography, let up in one type face, Cheltenham, throughout, yet the box-like arrangement in 2-point rule results in a unique spacing that virtually commands attention. This type of thing is not suitable for every day use, but as an occasional attention getter, novelty pays.

Some small print shops might have difficulty in getting the rule to join neatly, as has been done here, but a little judicious use of plaster of Paris will fix this up without special equipment.

Pick your audiences carefully for special screenings—or there may be an unexpected kick-back.

NOT long since, in this department, the stunt of providing garage space for motorists attending the show was described. A somewhat different angle on this same idea was employed recently by the Broadway-Strand theatre, Detroit, during the showing of "Name the Man."

In this case, a nearby vacant lot was rented for the occasion, and parking space arranged. A conspicuous banner was put up reading:
AND OURS

Reserved parking space for Broadway-Strand Theatre during showing of "Name the Man!" Many local autoists availed themselves of this opportunity to park the car in a convenient place while attending the Broadway-Strand. The idea is one that can usually be carried out at little expense for the week, and might be especially appropriate on a picture with an automobile angle.

Do you keep a clipping file of suitable ideas found in the NEWS? It saves many a headache when working out campaigns.

REPRESENTING a new departure in magazine practice, as well as something new in motion picture advertising, an interesting tie-up has been made between the Argosy All-Story Weekly and Paramount on "The Confidence Man."

This story is now in production with Thomas Meighan as the star, and in the issue of March 15th Argosy All-Story commences publication of it as a serial. The March 15th issue will bear the cover here reproduced, including a portrait of the star, the name of the story and the announcement that it will be Meighan's next picture.

The picture will be released during the publication of the serial in the Munsey periodical, instead of following months or years later, as is usually the case.

In addition to this tie-up on the cover of the magazine itself, a herald has been made up from the same plates, which is simply a reproduction of the cover. This affords all manner of tie-up possibilities with newstands and bookstores, which might be persuaded to display them, wrap them in packages, insert them in magazines, and the like. At the same time, properly imprinted, it would provide an interesting and novel herald for general use, being in full color.

This is probably the first instance in which a story has been run serially in a national magazine at the same time it is available for showing as a picture, with the attendant exploitation possibilities.

Ballyhoo street stunts are all right in their place, but too frequent use of them destroys their value.

THREE competitors who won prizes in the amateur ad-writing contest which was held by The Citizen, newspaper of Ottawa, wrote the copy for special advertisements of local houses, including Loew's Franklin and Regent theatres, according to the published list of prize-winners on March 1. Contestants chose any firm or enterprise in the city on which to write advertisements and three of those which were chosen as best among hundreds of offerings were for the theatres noted. The ads as written were used in the paper.

In the same issue of The Citizen, Manager Don Stapleton of the Centre theatre had a special combination page on "Fashion Row" which was the attraction for six days starting Saturday, March 1. Many milliners, modistes, shoe merchants and others used space on the page.

Don't overlook your local clubs and organizations when planning your exploitation campaigns.

WITH high advertising rates and a large number of daily papers in which copy must be placed, New York theatrical and motion picture advertising usually tends toward the stereotyped announcement style. Now and then, however, a special Broadway showing results in a campaign with originality and interest.

Such a case is the recent advertising campaign on "Thy Name is Woman," showing at the Lyric theatre, New York. Marc Lachmann, who put the campaign on the picture, made every effort to strike an original note in the newspaper advertising.

Set into this article is a reproduction of the one-column advance teaser ad used. Unfortunately the depth of the other advertisements prevents their reproduction here, but a brief description will give some idea of the copy used.

A plain type ad, grading down in size from top to bottom, and with a plain border, carried this message: A beautiful woman has more power than a dozen kings and money magnates. Beautiful women control every industry and every effort in the world. Since the days of Eve she has dangled the destinies of a world at her finger tips. Beauty! Love! Hope! Vanity! Fraility! Temptation! Thy Name is Woman. (Then followed the billing).

Another type ad read: If there were no women in the world—There would be no Broadway cafes. Men could get seats in the subway. The daily newspapers would run tobacco ads on page 1. There would be no Ziegfeld Follies. Paris would be nothing but a sleepy village. A. H. Woods would never produce a bedroom farce. Tex Rickard might buy all the fashion magazines and utilize them as house organs for Madison Square Garden. And you would not have the chance to see "Thy Name is Woman." (Followed by billing).

Still another ad carried thumbnail cuts of the two principal players just above center. The billing was below, and above the cuts was this copy: The World's Greatest Lovers—Antony and Cleopatra. Queen Elizabeth and Sir Walter Raleigh. Romeo and Juliet. Napoleon and Josephine. Ramon Novarro and Barbara La Marr.

Another similar ad carried the same cuts and above them: Women crave love—Men demand love—Boys and girls dream of love—Old people look back on love—As the one thing which mattered in their lives—So drunk to love with—The world's perfect lovers—etc.

These ads ranged from seven and one-half to ten inches over one column.
**FIRST NATIONAL**

**Eternal City**—A spectacular production with good acting. Good box office attraction. (Middle West).

**Flowing Gold**—Regular melodrama, and our patrons don't like it. Quite a flop. Would have been good elsewhere if it hadn't been for good exploitation. (Middle West).

Fair picture only, considered commonplace. Receipts helped by weather and advertising were very good. (West).

**Her Temporary Husband**—The title of the picture and mouth-to-mouth advertising, in addition to the usual advertising methods, attracted an unusually large weekly attendance. (Middle West).

**Song of Love**—Generally conceded to be below Norma Talmadge's standard, and rather disappointing for that reason. Did only a week here, when all other previous Talmadge pictures have been good for ten days or two weeks in larger houses. That one week was good. (West).

**Why Men Leave Home**—This picture is full of genuine entertainment. Pleased our audiences greatly. Business bg. (Middle West).

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**UNIVERSAL**

**Fool's Highway**—We thought it a good average picture but business was poor. (Middle West).

An average drawing card which held up good for the week. (Middle West).

Mary Philbin is quite popular, and the picture seemed to please most of the audiences. Business was good.

---

**PARAMOUNT**

**Don't Call It Love**—Nothing new, but the old stuff was well done. It didn't do much for us. (Middle West).

**Enemies of Women**—Good run at popular prices this went fine with matinees as big as evenings. (Middle West).

**Flaming Barriers**—The attendance with this one was about up to the usual average. (Middle West).

**Next Corner**—Attempts to advertise the cast and use another title in addition to the one failed, and the picture was taken off after the first four days of its run. A very good opening. The picture isn't bad, but just didn't seem to draw. (West).

A missfire. Fair picture at best.

Business good. (Middle West).

**Pied Piper Molina**—Good picture, considered odd. Box office receipts helped by weather were good. (West).

Another Meighan success. Business excellent. (Middle West).

**Shadows of Paris**—This picture made money for a week, playing to good crowds. (Middle West).

A fair picture with average draw. (Middle West).

**singer Jim McKeo**—One of stars very best. Did wonderfully with it against strongest kind of opposition. (Middle West).

**Stranger**—This picture is excellently done. It made a very good week's run. (Middle West).

Better than the average entertainment—but it didn't go over very well. (Middle West).

Considered good picture as standing for a moral and a principle. Box office receipts very good. (West).

**To the Last Man**—On second run this picture packed them in. (Middle West).

**West of the Water Tower**—An entertaining picture, with an adequate cast. Not a strong box office picture here, however; business was not quite up to the standard. (West).

---

**STATE RIGHTS**

**Greatest Love of All**—Turned them away at every performance. Broke all house records. Wish I could hold this feature over indefinitely. (Middle West).

**Luck**—A very satisfactory attraction. (Middle West). You Are Guilty—Fair picture that pulled fairly well. (Middle West).

---

**PREFERRED**

**Mothers-in-Law**—A really good picture. Business good. (Middle West).

**Virginian**—One of the best films ever screened. Patrons and press loud in praise. (Middle West).

---

**WARNER BROS.**

**Tiger Rose**—They liked it. It was a pretty good week though the first week of Lent had some effect. Good week. (Middle West).

---

**GOLD'NY-COSMO.**

**Little Old New York**—Did a very nice business on a week's return engagement at popular prices, after having broken all records in a four week run only three months ago. As good as the best of them. (West).

---

**F. B. O.**

**Judgment of the Storm**—This one is fair and drew normal attendance. (Middle West).

---

**METRO**

**Fool's Weekening**—A very good film. Receipts were satisfactory. (Middle West).

**Our Hospitality**—Original and clever comedy which went big with Buster Keaton as the star. (Middle West).

**Social Code**—Just an ordinary picture which played to the usual attendance for a week. (Middle West).

---

**FOX**

**Ladies to Board**—Mix went well in its feature. Good half week. (Middle West).

**This Freedom**—Excellent picture but we didn't do as much as the picture should have done. Our patrons want more action. (Middle West).

**Three Jumps Ahead**—Good entertainment of its type. Not strong, but sufficiently good to do a nice business here. (West).

---

**HODKINSON**

**Hoosier Schoolmaster**—Proved a record-breaking attraction. Wonderful film in every respect. (Middle West).

---

**ASSO. EXHIBITORS**

**Courtship of Myles Standish**—Average picture that pleased. (Middle West).

---

**MEEB**

---

**BESSIE**

---

**WOMEN LOVE THEM**

---

**TORMENT**

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**A. J. Kennedy of the Weibh theatre, Dallas, used this art ad on "Torment" (First Nat).
With First Run Theatres

NEW YORK CITY

Capitol Theatre—Film Numbers—The Great White Way (Cosmopolitan), continued.
Canoe Theatre—Film Numbers—The Happy Schoolmaster (Hawksins), The Hallmark of Notre Dame (Pathe), Come Along (Selected), The Spirit (Educational), The Swirl and Strong (Pathé).
Musical Program—Irish Folk Lore (Overture), Midnight Rose (Aerial Solo), Organ Solo.
Rivoli Theatre—Film Numbers—The Fighting Coward ( Paramount), The Tough Tenderfoot (Universal), Rivoli Pictorial, De Forrest Phon film.
Musical Program—Selections from "Eileen" (Overture), Dear Old Sunbonnet (Classical Jazz), Along the Mississippi (Soprano Solo), Cakewalk (Specialty).
Rialto Theatre—Film Numbers—A Society Scandal ( Paramount), Mother Goose Land (S. K.), Rialto Magazine (Selected), Rapid Transit (Novelty).

EASTMAN

BROOKLYN

Brooklyn Mark Strand Theatre—Film Numbers—Who's Who (Universal), Topical Review (Selected), Special trailer preceding presentation, Songs I Can't Forget.
Musical Program—Orpheus (Overture), Bubble Dance and "Scrambles" (special set by con- wertina and six dancers), Songs I Can't Forget (special set including "Sweet Sadoline", Alex- ander's Rambler Band, "The Slow Worm" "Sidewalks of New York," "Believe Me If All Those Enduring Young Charms," "Come Back to Erin" and "Low Down Dog," with six singers and six dancers and live girl harpists.

LOS ANGELES

Grauman's Million Dollar Theatre—Film Numbers—Dorothy Vernon of Haddon Hall (United Artists), Musical Program—Medley of operatic gems (Prologue for fea- ture).
Grauman's Rialto Theatre—Film Numbers—The Humming Bird ( Paramount), Musical Program—"Mignon" (Overture).

CHICAGO

McVicker Theatre—Film Numbers—The Strange Department (First National), Wind-Up Paper ( From the Press), Deep Water (Paramount), Musical Program—"Iolanthe" (Hodkinson) (Opera). Randolph Theatre—Film Numbers—Lone Wolf (First National), International News Flair (Universal), The Racing Kid (Universal).
Morton Theatre—Film Numbers—Not A Dream Was Heard ( Fox), Roosevelt Theatre—Film Numbers—The Great White Way (Cosmopolitan).
Wood lawn Theatre—Film Numbers—The Jargon of the Year (Paramount), News Weekly (Pathé) Review (Pathé), Musical Program—"Classique Jazzes", "Dance" (Pictorial Review), Musical Program—"La Bohème" (Overture with soloist), Selections by Aileen Stanley.
California Theatre—Film Numbers—Beau Brummel ( Warner Bros.), Musical Program—"Hungarian Fantasia" ( Overture) "So This is Venice" (Orchestra).
Hill Street Theatre—Film Numbers—The Sunshine Girl (Comedy), The Racing Kid (Universal), Cap'n Kidd (Sel- ected), Acap Fable and News Reel.
Musical Program—Vande ville.
Cline's Theatre—Film Numbers—Sporting Youth (Universal) Screen Snapshots (S. K.) Fun From The Press (Pathé).
Tally's Theatre—Film Numbers— Her Temporary Husband (First National). Musical Program—Vande ville.
Pantages Theatre—Film Numbers— Held To Answer (Metro) Universal Comedy. Musical Program—Vande ville.
Grauman's Egyptian Theatre—Film Numbers— The Ten Com- mandments ( Paramount) continued.
Miller's Theatre—Film Numbers— The Great White Way (Cosmopolitan) continued. Musical Program—"Mademoiselle Midnight" (Overture).
Criter ion Theatre—Film Numbers— Scaramouche (Metro) continued.
Mission Theatre—Film Numbers—The White Sister (Metro) continued. Musical Program—"Kamieni Os- trow" (Orchestra).
KANSAS CITY

Newman Theatre
Musical Program—Atmospheric Selections (Overture), Novelty Singing Orchestra, Hazel Eden (Soprano), Recessional (Organ Solos).

Liberty Theatre
Musical Program—Selections from The American Tramp and Pandora's Box (Overture), Recessional (Organ Solos).

Royal Theatre
Film Numbers—Scaramouche (Metro), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections by Royal Syncopters (Overture).

Mainstreet Theatre
Film Numbers—Ladies of the Field (First National), Pathé News.
Musical Program—Selections (Overture), Recessional (Organ Solos).

Pantages Theatre
Film Numbers—Happiness (Metro), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

INDIANAPOLIS

Circle Theatre
Film Numbers—A Woman of Paris (United Artists), Busy Buddies.

CLEVELAND

Stillman Theatre
Film Numbers—Hunchback of Notre Dame (Universal), Conquest.
Musical Program—Special score to “Hunchback.”

Allen Theatre
Film Numbers—The Great White Way (Conquest), Fun from the Press (Hodkinson), Pathé News.
Musical Program—“Irish Rhapsody” (Overture).

State Theatre
Film Numbers—Scaramouche (Metro), International News.
Musical Program—“Rokferrer” (Overture), “The Marseillaise” (Vocal, Prologue), Score to “Scaramouche.”

Park Theatre
Film Numbers—Singer Jim McKeen (Paramount), Fun from the Press (Hodkinson), Kinograms.
Musical Program—“Separation” (Concert), Fun from the Press (Hodkinson), Pathé News.

ST. LOUIS

Grand Central, West End Lyric and Capitol Theatres
Film Numbers—The Marriage Circle (Warner Brothers), Wide Open (Educational), Pathé News, Topics of the Day (Pathé), Puttin’ on the Ritz (Pathé).
Musical Program—Orchestral and Organ Numbers.

Missouri Theatre
Film Numbers—Icebound (Paramount), Missouri Magazine, Uncensored Movies (Pathé).
Musical Program—Overture and popular numbers by Missouri Symphony Orchestra, Barbery Rapp and Victor Record Band on stage, organ accompaniments.

King’s Theatre
Film Numbers—Broken Hearts of Broadway (S. R.), Screen Snap Shots (S. R.), International News, Felix Cat Cartoon (Fine Arts S. R.).
Musical Program—Little Miss Bonnie (Child “Blues Singer”) Orchestral numbers.

William Fox Liberty Theatre
Film Numbers—Secrets of Paris (S. R.), Not a Drum Was Heard (Fox), Fox News and Educational.
Musical Program—Orchestral and organ numbers.

Wentle Theatre
Film Numbers—The Uninvited Guest (Metro), Derby Day (Pathé), International News (Universal), “Fun from the Press” (Hodkinson).
Musical Program—“Kozy Trio” (singing and dancing act), Orchestral numbers.

SEATTLE

Blue Mouse Theatre
Film Numbers—Under the Red Sky (Columbia), Away Mine Home (Pathé), Fox News.
Musical Program—“Where Was I”(Vocal and Speaking prologue).

Coliseum Theatre
Film Numbers—Singer Jim McKee (Paramount), Fox from the Press (Hodkinson), “Capitan” (Educational), Kinograms.

Columbia Theatre
Film Numbers—The Extra Girl (Associated Exhibitors, Sing Em Again (Educational), International News.
Musical Program—“Mazurka” (Overture) “Eetev Sing” (Special) Xylophone Solo.

Heilig Theatre
Film Numbers—The Man From Brooklyn (Vitagraph), Times of the Day (Pathé), That’s Rich (Universal), International News.
Musical Program—Emerald Isle (Overture) “Whose Izzy iz He” (Vocal).

Liberty Theatre
Musical Program—“Let’s Begin Again” (Overture).
Strand Theatre—
Film Numbers—The Dangerous Maid (First National) The New Sheriff (Educational) Kinograms (Educational). Musical Program—Selections from "Orange Blossoms." (Overture.)

Winter Garden Theatre—
Film Numbers—Big Dan (Fox) Urban Classic (Vitagraph) Why Pay Rent (Pathé) Fox News.

NEWARK

Metropolitan Theatre—
Film Numbers—A Dangerous Maid (First National). One Night It Rained (Educational) Current Events (Pathé). Musical Program—"Poet and Peasant" (Overture) "Minnet" (Paderewski).

Palladium Theatre—

Rialto Theatre—
Film Numbers—Three Weeks (Goldwyn) continued. Current Events (Fox) Sunday Calm (Pathé). Musical Program—"Baron Trenck." (Overture.)

Columbia Theatre—
Film Numbers—Thy Name Is Woman (Metron) Current Events (Universal). Musical Program—"Isabella." (Overture.)

ATLANTA

Howard Theatre—
Film Numbers—The Marriage Circle (Warner Bros.) Three Cheers (Educational) Gallery of Living Portraits (Novelties).

ACADEMY

YOUR CUP OF COFFEE IS NOT FULL UNTIL YOU SEE Rex Ingram's

The Academy, Norfolk, Va., used this two-column ad on "Scaramouche" (Metro).

Special Symphony Orchestra

The Granada, Market at Jones St. CINN. LEMMLE'S PRESENTS "FOOL'S HIGHWAY" with Mary Philbin—Tales from "My Music Box." Owen Loghan's great new of New York. The East Side.

PAUL ASH AND 35 PEOPLE IN "20 MINUTES ON THE BOWERY"


American Theatre—
Film Numbers—Black Oxen (First National) Felix the Cat (Pathe) Fox News Fun From the Press (Hodkinson).

Pantages Theatre—

Paramount-Emprise Theatre—
Film Numbers—Name the Man (Goldwyn) Asess Fable (Pathé) Pathe News.

Rialto Theatre—
Film Numbers—Japanese Sunset, "La Rosita," "Hurdy Gurdu Blues," "Night in the Woods." (Orchestra.)

SALT LAKE CITY

American Theatre—
Film Numbers—Black Oxen (First National) Felix the Cat (Pathe) Fox News Fun From the Press (Hodkinson).

Pantages Theatre—

Paramount-Emprise Theatre—
Film Numbers—Name the Man (Goldwyn) Asess Fable (Pathé) Pathe News.

Cameo Theatre—

Strand Theatre—
Film Numbers—Wild Oranges (Goldwyn) California or Bust (Pathé) Kinograms (Educational) Musical Program—"Musical Moments."

San Francisco

Imperial Theatre—
Film Numbers—Beaut Brummel (Warner Bros) Fox News. Musical Program—Prelude and Silhoutte from "Cavalleria Rusticana." (Overture.)

Loew's Warfield Theatre—
Film Numbers—Lilies of the Field (First National) Bargain Day (Educational) Kinograms (Educational) Pathe News. Musical Program—Spring and Summer Fashion Show (Specialty with Twenty Girls, dancing, singing and displaying latest dresses.)

California Theatre—
Film Numbers—The Next Corner (Paramount) Around the World in the Stagecaps (Paramount) International News. Musical Program—Sexlette from "La Folla." (Overture) "Kamenski Ostrow" (Special staved version.)

San Francisco Theatre—
Film Numbers—The Renderers (Goldwyn) Buse Buddies (Educational) Fox News. Musical Program—Included entitled "Icebound." (Overture) "Singing, Dancing and Neal Burns in person. Minding My Own Business." (Solo) "Oh Gee, Oh Gosh, Oh Golly, I'm in Love." (Song and Dance.)

OMAHA

Rialto Theatre—
Film Numbers—Icebound (Paramount) Plastagrams (Educational) Under Orders (Educational) Current Events (Kinograms). Musical Program—"Theatre," "Riddle-Dum-Dum." (Overtures) "Bits Ireland." (Organ Solo) "Loyal Comrades." (Exit March.)

Strand Theatre—
Film Numbers—The Song of Love (First National) Buddies (Educational) Current Events Fox News. Musical Program—"Pyramids." (Overture.)

World Theatre—
Film Numbers—Jack O'Clubs, (Universal) You're Next (Universal) Chicken Dressing (Educational) Musical Program—"Just a Fit of Blarney." (Organ Solo) S's acts of vaudeville.

Sun Theatre—
Film Numbers—Scaramouche (Metro) Felix Cashes In (S. R.) Local Lais in connection with The Omaha Bee.

Empress Theatre—
Film Numbers—The Love Pirate (F. B. O.) Old Men (Universal).
Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

George J. Schinde, Schinde theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. K. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, 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.
Chas. Brandham, Nathan Gordon Circuit, Boston, Mass.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Express theatre, Salt Lake.
William T. Palt, Jr., Managing Director, Iowa’s State theatre, Cleveland.

THE CHECK-UP

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News — first issue of each month.

KEY — The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big." The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20% of one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage — a figure which represents the consensus of opinion on that picture. In this way, exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

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<th>Poor</th>
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<th>Good</th>
<th>Big</th>
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<td>Humming Bird, The</td>
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<td>Cupid’s Fireman</td>
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<td>Hook and Ladder</td>
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<td>White Tiger, The</td>
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Sidney Grauman, Grauman’s theatres, Los Angeles.
Louis K. Sidner, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.
Phil. Gleobman, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVay, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLauren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Allbright, Manager, Jensen & Von Hoerberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
Ace Berry, Managing Director, Circle theatre, Indianapolis.
Mack Sennett

presents

Harry Langdon

in Two Reel Comedies

Ask any vaudeville patron who Harry Langdon is.
They'll tell you!

Langdon not long ago was making 'em lie down and roll over, on the big time.
They'd start laughing as soon as his name went up.

"Picking Peaches" showed he brought from vaudeville into pictures two big assets: Personality and Popularity.

Beat 'em if you can!
P. S.—"Smile, Please," is the next laugh-gusher.
When they say comedy they're thinking of

Mack Sennett Comedies

Two Reels Each

Fun, fast and furious.

Casts of all round excellence.

The prettiest girls that were ever brought together in one place.

Call a Mack Sennett Comedy a "Feast of Fun and a Congress of Beauty" and you're telling it.

Ask your Pathé salesman.

Pathécomedy

TRADE MARK

When the New theatre, Fort Smith, Ark., played “Little Old New York,” manager C. A. Lack, jr., had a guarantee of the picture printed up on postcards and sent them out to his mailing list.

The copy, which was gotten up in legal-style, read as follows: Guarantee. The management of the New theatre fully guarantees the motion picture triumph. Marion Davies in “Little Old New York,” which will be shown the entire week of February 11th, to be a superlatively entertainment. If the holder whose name appears on the back hereof, after seeing said picture, is not thoroughly satisfied, or feels he has not received his money’s worth; then present this card at box office and money will be promptly refunded.

C. A. Lack, Jr., New theatre.

In addition, the greater part of that issue of The Spotlight, the theatre’s house organ, was devoted to interesting novelty material and cuts on “Little Old New York.”

Striking Exploitation Aids “Where North Begins”

One of the most original campaigns yet reported on “Where the North Begins” was put over by Captain Alfred Davis of the Marble Arch Pavilion in London.

He effected a tie-up with a breeders’ dog show, engineered a clever stunt that brought a dozen police dogs to the theatre, and staged a unique lecture presentation. As a result, newspapers devoted generous space to the picture, in which the trained police dogs, Rin-Tin-Tin, has the featured part. The interest in the dog show was transferred in no small degree to the picture showing at the Marble Arch Pavilion.

Contest Adds Interest to “Black Oxen” Serial

Manager Jack Kennedy of the Capitol theatre, Peterborough, Ont., has worked out a new way of tying up with a newspaper serialization. The Peterborough Examiner had been running the serialization of “Black Oxen” for several weeks when the Capitol’s play day approached.

Through the columns of the Examiner, Manager Kennedy offered passes to the first twenty who could calculate the day on which the final installment would appear in the paper. The newspaper in its announcement of the offer stated that it was a straight mathematical problem and called for experts at figures. Data was furnished so that any ingenious person could arrive at the solution.

The advertising done by the theatre featured a further tie-up with the emphasized line: “See the story you have been reading in the Examiner.”

Costumed Girls Ballyhoo On “Little Old New York”

When “Little Old New York” was shown at the Palace theatre, Little Rock, Ark., the management devised a very attractive street ballyhoo.

Five girls were engaged and dressed in the masculine evening clothes worn by Marion Davies as the masquerading Patricra in the photoplay and sent through the streets, with a very tall man who was also dressed in the garb of a century ago. The girls wore high-silk hats, and each of them carried a cane.

The group of girls and the man attracted the curiosity of passers-by whenever they appeared on the street.
Winning “Going Up” Fronts Shown
Five Prize-Winning Displays Chosen;
Come From All Sections of Continent

WITH the announcement, last week, of the winners in the “Going Up” theatre front contest staged by Associated Exhibitors, a valuable and stimulating competition came to a close. Many and diverse ideas were submitted, and the winners represent a wide assortment of ingenious material.

First prize was taken by the Strand, Altoona, Pa.; second prize, Strand, Independence, Kan.; third, Barcli, Schenectady, N. Y.; fourth, Capitol, Oklahoma City, Okla.; fifth, Colonial, Tacoma, Wash.

The contest was for the “best decorated theatre front” arranged in connection with “Going Up” showings. The display winning first prize was reproduced in Motion Picture News on Page 544 of the February 2 issue. The fourth prize winner was shown on Page 2887 in the issue of December 22nd, 1923. The other displays are reproduced in the lay-out on this page.

At the Strand Theatre, Altoona, which won the first prize, Manager F. K. O’Kelly arranged an array the width of the lobby, painted to give a cloud effect, and with nearly a dozen airplanes seeming to be flying about. At the extreme sides were heads of Donnals MacLean, cutouts from the 24-sheet Lobby displays and one-sheets were arranged artistically in frames, and other cutouts were used in panels throughout the lobby front.

Much ingenuity was used in arranging the decorations of the Strand, Independence, Kan., winner of the second prize, for there an ingenious mechanical lobby display was used. Let H. L. Davidson, the resident manager, describe the arrangements:

“On the canopy we used a 24-sheet cutout of Mr. MacLean’s head, mounted on beaver board and placed on a frame, which allowed the head to rock both sideways and forward. This was done by an eccentric, connected with a large wheel, the wheel being run by an electric motor. We warped the wheel, so that it would give the head a forward motion in addition to the side motion, making a forward and side-rolling motion like an airplane out of control.

“You will note an airplane suspended from the top of the lobby. This was 10 feet long and 10 wide, of white sign cloth. We had a motor turning a propeller on the airplane and kept the airplane moving by a fan placed on the canopy. The small airplane flew in a circle 20 feet wide, and just cleared the heads of people passing along the street.”

The central feature of the decoration of the Barcli Theatre, Schenectady, N. Y., third prize winner, was an imitation airplane placed on end above the marquee, and reaching from the second almost to the fifth floor windows of the building. The name of the star, the title of the picture, and the date of the picture’s run were painted on the "machine." Frank X. Breyer is manager of the Barcli.

H. A. Brownlee’s Capitol, Oklahoma City, took fourth prize. The whole canopy above the entrance was made to represent a fleet of airplanes. An airplane appeared in the clouds, and, at the bottom of a painted panel, were figures standing in front of a hangar and gazing upward. Mr. Brownlee wrote: “The miniature airplane was equipped with an electric motor which operated the propeller, and was secured in the art panel by means of wires from the back, making it appear as though the plane was actually flying. You will note that each person in the crowd is a separate cutout figure.

In decorating his Colonial, Tacoma, Wash., which won the fifth award, Manager Charles F. McManus utilized the entire front, which is 125 feet wide. There were cutouts above each of the entrances and exits, and stills placed in panels in front of each of the sixteen doors and in frames. Inscriptions above the entrances told the world that “Going Up” is “Funnier Than ’23 1-2 Hours Leave” and “Faster Than The Hottentot.”

Free Taxi Rides Are Given As “Reno” Exploitation

For the showing of “Reno” at the Belle vue theatre, Niagara Falls, N. Y., the management issued 5,000 tickets good for a ride in a Yellow Taxi and two admissions to the theatre while “Reno” was showing. Provision was made that the number on the ticket corresponded with one of the winning numbers posted on the front of the theatre.

The winning numbers were posted on Sunday, March 10, the tickets being good for transportation and admission on the afternoon and evening of Monday, Tuesday and Wednesday. Fifty winning numbers were selected and posted in front of the theatre. The crowd around the bulletin board was dense all day Sunday and Monday.

The stunt was a great attention-getter in Niagara Falls. It was taken from a suggestion made by W. R. Ferrington in his Yellow Sheet Exploitation supplement on “Reno.”


Circus Angle in Lobby for “Boy of Mine” Showing

Because of the success that attended the circus exploitation of “Circus Days,” Manager Frank Steffy of the Coliseum theatre, Seattle, Wash., seized upon the circus episode of “Boy of Mine” to decorate the lobby of his theatre on that picture.

The 24-sheet cutout of the circus display was used in the shell space directly above the lobby.

The selection of the elephant cut-out for this display was an extremely happy selection. It lent atmosphere to the shell space and fitted in with the general staging of the surrounding decorations. Encircled by a glass border, illuminated by several hundred lights at night it was one of the most effective bits of lobby dressing that the Coliseum theatre has had for months.

Front Page Space Given to “When a Man’s a Man”

Manager Tod Browning of Gordon’s Olympia theatre broke one of his own records when he persuaded the New Haven Union to use front page space in advertising a co-operative competition between paper and theatre.

“When a Man’s a Man,” was the picture at issue and the Union was asking its readers to submit essays on when a man was a man.

While a complete announcement of the competition was given on page 17 of the paper, a front page display advertising box rehearsed the general idea.

Browning has been doing so much in an exploitation way during the last five months that a new idea from him is coming to be a customary thing. His latest triumph, however, marks a step that may induce other newspapers to see the value of using front page space to advertise their theatre tie-ups.

Harry Royster of First National’s exploitation staff assisted in the campaign.

Harlem “When a Man’s a Man” Ideas

Strong Community Hook-ups Are Made; Local Celebrities Worked Into Drive

One of the most pretentious exploitation campaigns projected in the Harlem section of New York is that which was started this week for the engagement of “When a Man’s a Man” at Loew’s Victoria theatre.

In addition to the many tie-ups which were used so effectively during the engagement at the B. S. Moss Cameo theatre recently, numerous other hook-ups have been devised for the Victoria run of the production.

As a first step a series of short articles has been arranged with the Harlem Home News, the leading community newspaper. These articles are titled, “Men Who Are Men In Harlem,” with an introduction deeming that it was suggested by the picture “When a Man’s a Man.” Another newspaper tie-up has been effected with the monthly magazine published by the Harlem Board of Commerce as to the community spirit of Harlem’s prominent citizens. Personal letters are also being sent to members of the Board of Commerce, which organization as a whole is displaying a keen interest in the forthcoming presentation of the piece.

Many of the leading merchants, including Koch & Co., along thriving West 125th street, are using elaborate window displays and the billboard displays have been strongly played up. The “animated books” will be another prominent feature of the campaign, as will the colorful Texas Ranger and the huge book on horseback which evoked interest during the Cameo run.

Calling Card Stunt Boosts “A Woman of Paris Run”

Atlanta awoke one morning last week and found that “A Woman of Paris” had called during the night and left her visiting card without waiting to ring the doorbell.

Howard Price Kingsmore had five thousand cards printed with “A Woman of Paris” across the center where the name usually goes, while in the upper corner was the line “Introduced by Charles Chaplin.” In the lower corner of the card it read “Called. Meet me at the Howard.”

A typical Blackstone theatre lobby display in Pittsburgh. This one is on “When a Man’s a Man.” (First Nat’l).
Novel Review Wins Space for "Black Oxen"

A novel idea for the legitimate acquisition of newspaper space was suggested by Manager Lever of the Ips theatre, Houston, Tex., and acted upon by the Houston Chronicle, when the theatre showed "Black Oxen." A newspaper character, Dr. B. U. L. Couer, in the role of censor, wrote the paper's review. His comments bristled with paragraph like:

"The next scene shows a woman standing up in a theatre filled with people and turning her opera glasses on the assembled audience. This struck me as being very impolite so I marked this down to be eliminated.

"After she smiles he gets into a taxiab and follows her limousine. The taxiab ought to be eliminated because it is liable to put extravagant ideas into the heads of our young people."

The headline "Doc, Acts as Censor for Black Oxen," two columns wide, immediately caught the eyes of the reading public. The burlesque idea of a doctor acting as censor on the picture, the clever, subtle irony of the review and the complete detaining of the picture's merits at the same time, made it much more readable than a straightforward review would have been.

Newspaper Contest Boosts "Common Law" Showing

The Rialto theatre, of Casper, Wyoming, ran a successful newspaper guessing contest recently in connection with the showing of "The Common Law."

The contest was conducted in cooperation with the Casper Herald. For a number of days before the picture opened, the newspaper printed the picture of the stars in the production, without identifying them. The Herald's readers were invited to make their guesses, and send them to the newspaper. Prizes were offered for the most correct guesses, the first a horse prize, and the second and third of long-term passes to the Rialto. The newspaper received thousands of guesses, and the stunt aroused much interest.

Filling Stations Tied Up on "Flowing Gold Run"

M. A. Malaney, publicity manager for Loew's Ohio theatres, and Charles Archbold, in charge of publicity for the National Refining Company in Cleveland, put their heads together and evolved a clever exploitation stunt on "Flowing Gold."

All of the National Refining Company's blackboards in Greater Cleveland were requisitioned for the week and used to link up "Flowing Gold" playing at Loew's State theatre with Enaro, the product sold by the National Refining Company. Four slogans were used during the week, changing them every day. Here they are:

Gold Diggers are not all Miners. See "Flowing Gold" at the State Theatre.

All Oil Wells Are Not Gushers. See "Flowing Gold" at the State Theatre.

"Flowing Gold" is Oil Right. So is Enaro.

See "Flowing Gold" at the State Theatre. Save it here!

And to make honors even, a short reel of a hundred feet, weaving En-Ar-Co slogans into the picture, was inserted in the news reel shown daily at the State.

Knee Pants At Premium As "Penrod" Is Shown

A stunt that brought a shortage of knee pants was used when "Penrod" played the Grand theatre, Paris, Texas, Manager Fred Guidel of the boys' department of the Burton-Peel store persuaded the store to give a free showing and then had the school superintendents, both of Paris and Lamar counties, announce it at all the schools. Boys in knee pants were admitted free as the store's guests and there were 750 who lined up the morning of the showing.

The stunt was another outgrowth of the Penrod Clothes, tie-up arranged with Wiener Brothers, the manufacturers, by First National's New York office.

In addition to the newspaper and word of mouth advertising that the picture got for the store, it also furnished the boys' department with a valuable mailing list.

Vials of Oil Given Out as "Flowing Gold" Stunt

An appropriate and interesting street stunt was used by Manager G. R. Stewart of the America theatre, Casper, Wyo., recently, when playing "Flowing Gold" at that house.

Manager Stewart put a man on the street in full dress, silk hat and all, who carried a section full of small homeopathic vials filled with crude oil. The oil was real, and came from the Salt Creek field in Wyoming. Many kept them as souvenirs, permanently reminding them of the America. As oil was also the theme of the picture, the tie-up was apt.

Governor's Endorsement Is Aid to "Scaramouche"

Getting the endorsement of the governor of the state on a picture is something not done every day, but it was accomplished recently by J. H. Stelling.

Stelling is manager of the Rex theatre, Spartanburg, S. C., and when "Scaramouche" came to his house he obtained an endorsement of the film from the Governor of South Carolina. Needless to say, he played it up prominently in all of his advertising.
“Between Friends” Finished

L. Stuart Blackton has finished the filming of the Robert W. Chambers novel, “Between Friends,” with Lina Tellegen, Norman Kerry, Anna Q. Nilsson and Alice Colahan, and the print is now at the Brooklyn laboratory of Vitagraph.

Vitagraph's second Charles E. Belden production, “One Law For The Woman,” is now being sent to the branch offices for release. Calvin Landis and Mildred Harris are featured.

May McAvoy, Who will Appear in “Tarnish,” Samuel Goldwyn Production: First National Release

Hunt Stromberg has notified the Hodkinson organization that “Desert Rose,” the second picture in the Harry Carey series will be completed by April 1st.

Mac Murray and Robert Z. Leonard left for Corsendon, after completing “Mademoiselle Midnight” for Metro, and will later go abroad to film “Circus.”

The first print of Dick Hatton’s Arrow-Great Western, “Two-Fisted Justice,” has arrived in the Arrow home-office.

Claire Windsor Is Back

Claire Windsor is back in Hollywood. She left about six months ago to play the leading role in Ed-
Louise Fazenda Featured in Jack White Comedy

After playing comedy roles in several feature length pictures, Louise from "Fazenda" will play the feature role in a Jack White comedy. Fred Hibbard will direct.

This will be Miss Fazenda's third appearance on the Educational Film Exchanges, Inc. program. During the 1921-22 season she was starred in a series of three Punch comedies, "The Love Egg," "Country Chickens," and "A Rural Cinderella," and in 1922-23 she had the leading role in two Mermaid Comedies, "Best of the Storm Country," and "Cold Chills."

Pathe Releases Approved by Review Boards

Pathe releases figure prominently in the current bulletins of the National Board of Review and the National Motion Picture League.

The National Board cites the following as suitable: "For General Audience and Special "Family Audience": "Big Moments," "Fazenda," "Battle Babies," "Commencement Day," "Hit the High Spots," "The King of Wild Horses," "Up and At "Em," and issues Nos. 8, 9, 10 and 11 of Pathe Review. "The National Rash." is recommended as a "General Audience" attraction.


Ray Foster Will Produce Own Pictures

Ray Foster, formerly chief cinematographer-director for "Screen Snapshots" has resigned and will produce his own pictures. Mr. Foster has organized a new corporation, details of which will be announced shortly.

Goodrich Writing Comedies For Educational

John Goodrich, scenarist and author of screen originals, has become a member of Jack White's scenario department, writing comedy plots for Educational-Mermaid and Educational-Hamilton comedies.

Harry McCoy Stars in His Third Comedy

Al Herman is directing "Some Pal" for Century Comedies with Pal the dog as star. Fred Spencer, Ernie Shields, Earl Marsh and Ted Ross are in the cast.

The story is from a series of cartoons penned by Pinto Colvig before he entered Stern Brothers' employ.

Harry McCoy is making his third for Century as a comedy star. It is entitled "Traffic Jams" and directed by Noel Smith who wrote it.

Lamont is assisting Smith in the direction and the cast includes Hilliard Karr, Bessie Welsh, Joe Bonner and Ernie Adams in McCoy's support.

Pathe Will Make Second Feature For "Rex"

Hal Roach and Fred Jackman will make a second picture with "Rex," the great black stallion in the featured role. The script is nearing completion and camera work will be started within the next two weeks. The working title will be "Man's Best Friend."

"The King of Wild Horses," the first of the "Rex" features will be released by Pathe April 13. It was shown before a gathering of district and branch managers of Pathe last week, with the result that the second feature was determined upon.

Etching Process Revealed In Fox Educational

Among the Fox short subjects now in process of production is "The Magic Needle," an Educational which tells the story of etching from the first work on the plate to the final artistic triumph. A living model posing in the studio of William Meyerowitz, a young American etcher is the subject shown in the reel. Many famous etchings from New York collections have also been photographed. The reel will be released some time next month.

Archie Mayo Will Direct Christie Comedies

Archie Mayo, for several years associated with many of the leading comedy organizations as director and story writer, has been added to the Christie comedy forces as director. His first picture is "Reno or Bust," with Bobby Vernon starred.
Screen Snapshots No. 14 Released by C. B. C.

WHAT IS heralded as a splendid and notable array of screen stars is pictured in the current Number 14 of Screen Snapshots, which has just been released by C. B. C. Film Sales Corporation.

Mary Pickford, Douglas Fairbanks and Tom Mix head the list, which also includes Napoleon, the orang-outang, Naomi Childers, Fritz Brunette, Robert: Brunton, Eleanor Boardman, Ben Turpin and Charlie Murray.

The new policy of presenting each subject in story form with special continuity and titling has been strictly adhered to, according to the producers.

Rice’s “Sportlight” Shows Speed Competitions

Grandhand Rice’s new “Sportlight” for Pathé, deals with every form of speed competition. There are thrill scenes from turf events, cross-country meets, whippet races in Florida, dog-sled runs in Quebec, iceboat contests on Long Island, recent inter-collegiate track events and the like.

Lee - Bradford Releasing “Redhead” Comedy

Lee-Bradford Corporation are releasing the latest “Redhead” comedy under the title of “Rip Without a Wink.” These “Redhead” comedies are single-reel colored cartoons.

Short Subjects Commanding Space

Now Vying With Feature Pictures for Comment By Newspaper Reviewers

EWSPAPER critics are taking the short subject more seriously than they did a year or two ago. Where they were previously overlooked entirely they are now to be vying with features in many instances, and frequently are getting even more space than the longer pictures.

An example is contained in the March 12 issue of the Cleveland Press, written by the editor of the Sunday motion picture page. Under a six column head Mr. Davis, who conducts the page, devotes almost a full column to a write-up on Dorothy Devore, of the Educational-Christie Comedy forces, and her latest picture, “Getting Gertie’s Goat.” Davis writes:

“It is with relief that one encounters Dorothy Devore in ‘Getting Gertie’s Goat’ at the Allen this week.

“Dorothy Devore is that rare creature of the comic movies, a merely good looking girl who spends no time trying to look beautiful and resorts little to any denial of good looks for comic effect.”

In the March 15th issue of the Cincinnati Commercial-Tribune the following criticism appeared:

“The lowly Ant steals the honors on the week’s bill at the Strand. And what’s an ant got to do with the films, you ask. Just this. Some enterprising scientist thought that a study on insect life would prove of interest if shown on the screen under a powerful magnifying glass. Accordingly Tellhurst decided to produce these pictures as a screen novelty. We got the first of the series at the Strand this week.

‘The Ant’ is its title and it shows the complete life of the familiar pests of picnic parties. The insects have been magnified thousands of times and one is enabled to become thoroughly acquainted with them and their habits during the showing of the film. Yesterday’s audiences thought so much of the picture they applauded it.”

W. Ward Marsh, critic of the Cleveland Plain Dealer, devotes a half a column of his space to his comments on “Plastigrams,” the new “Third Dimension Movie” produced by the Ives-Leventhal process and distributed by Educational Film Exchanges, Inc. Mr. Marsh hails the third dimension effect as the forerunner of new developments in the screen art and devotes the balance of his article to a description of the picture.

“Plastigrams” also won a long article under a two column head in the Dallas Dispatch. The writer predicts that in time all motion pictures will be made to include the third dimension effect.

Rogers, Langdon Comedies For Pathe Release

Pathé will release a number of short subjects on March 30th. Principal among them will be a Will Rogers comedy titled “Big Moments From Little Pictures,” in which Rogers will burlesque Doug Fairbanks and Valentino in scenes from their pictures, and Harry Langdon in “Shanghaied Lovers.”

In addition there will be the fifth number of the Indian Frontier Series, titled “The Dirty Little Half-Breed,” a single reel Charles Chaplin comedy, “The Prude Cat,” and the second chapter of the serial “Leather-stocking.”

Pathé review No. 14 offers Cathedrals of the World, Bird Millman walking the wire, views of Denver Mountain Park, and a color study of the shores of Brittany.

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

THE NEWS REEL

BUILT LIKE A NEWSPAPER

Distributed by Educational
Resume of Current News Weeklies


**FOX NEWS VOL. 5, NO. 48—Nice, France.** Newest Paris fashions are displayed. Washington, D. C.—Senator Lanroot, chief investigator, resigns on the score of ill-health Vienna. Austria—Baren Rothschild opens estate to feed herds of starving wild deer New York City—J. P. Morgan loses. France $10,000,000,000 to stop rain on the frane. San Francisco. Cal. Boy from schools and colleges see the war game played by regulars of the U. S. N. Nicaragua Falls, N. Y. Great gables that carry newly-works over Georg on sight-seeing tours are carefully inspected. Watts, Cal. Women on the warpath against immoral books and house rent blind tigers: N. Dayburg, Vt.—Montreal febr plunges into the Winniindex River and one person killed. Mount- 20,000 at night the men are seen the Elman win 12 mile hydroplane race. New York City—The Pacific Fleet goes back to work for Uncle Sam after a ten days’ vacation.


**FATHY NEWS NO. 22:** Round the World by Air—American airmen are off on Globe-circling adventure: Castle Gate, Utah—123 entombed in chilly mound disaster. New York City—25,000 participate in parade in honor of St. Patrick: Tokyo, Japan—Government troops held in readiness as Japanese continue protests against govern- ment policies: Centralia, Wash.—Washington National Guards engage in track drill: New York City—College days dressed as orris release for a Varsity show: Here and There $1,000,000 bond on British war cruiser on arrival here for a Varsity show: New York City Police fix new bullet-proof vest; On the Atlantic—Remark- able pictures of smoke-curtain drooped from air- plane to hide operations of warships (pictures by Courtesy of Army Air Service).

**FOX NEWS VOL. 5, NO. 47—Philadelphia.** Pa.—Pregrock struts from winter quarters and spread his gorgeous fan. Washington—Ed- win Denby, retiring as Secretary of Navy, seren- nuded by Home Range, Kongs, Japanese King’s military elephants, a squid of 16 veterans. Jamaica. N. Y. 20,000 soccer fans see Fall River defeat Ruthehore for V. S. cup. Gloucester, Mass. Miles of tricky mesh are hid toSMART school of cool. Brandon, France—Miss Ryan American tennis star, is midway in series of matches. The Tyrol, Austria. Federal forest pa-

trol is so perilous that dogs are provided to protect ranges from bandits. Annam, Asia—King Hussein of Arabia visits his son, the Emir Abdullah. Washington, D. C.—The President himself pins medal of Congress on Harry Brevoent, hero of the Sub O-5 disaster.


Opinions on Current Short Subjects

“Shanghaied Lovers”  
(Pathé—Two Reels)

AFTER being married at the church the young bride and groom miss their honeymoon ship and while on the dock they are shanghaied by a vicious old sea captain, portrayed by Halla Farnham. Mack Sennett cast Harry Langdon as the groom and Alice Day as the bride and this comedy is well mounted. Most of the action takes place on shipboard and slapstick is resorted to continuously. Some people may be able to see comedy in a row of apparently sea-sick men leaning over a rail but such a scene is revolting to many and should not be too prolonged, as in this picture. The bride escapes the captain and disguises herself as a male stowaway. A squall and a bunch of rocks finally wrecks the ship and the hero and heroine are discovered in the single floating cabin at the fadeout. This will get by where they like their comedy rough but will never make a hit with the too fastidious audiences. —TOMHAM.

“Big Moments from Little Pictures”  
(Pathé—Two Reels)

WILL ROGERS shows that he is a real travesty artist when he burlesques several big scenes from successful feature pictures. Douglas Fairbanks in “Robin Hood” is one of the outstanding impersonations and a great deal of comedy is derived from the bull fight when the star appears as Rudolph Valentino in “Blood and Sand.” He then introduces a little pathos when he portrays the return of the son to find his mother scrubbing in the poor house. This is from “Over The Hill.” The comedy burlesque on comedy affords the most laughs and fast action. Here is where Rogers portrays Ford Sterling with a gag of “Keystone Cops” in support. The trick stuff is shown and many glimpses are pictured of the cameramen at work taking the scenes. Mr. Rogers introduces each scene as if he were appearing in the Folies, and intersperses his announcements with clever rope jumping. This one should register pleasantly anywhere. —TOMHAM.

“Fraidy Cat”  
(Pathé—One Reel)

CHARLES CHASE is ably supported by the kids from Our Gang in this Hal Roach comedy and it gets by in fairly good shape. He is the village coward and even the kids have him scared to death. But when his fiancée’s father, a doctor, tells him that he will die in a week he determines to pass his few remaining days as a courageous man. He whips the town bully and chases the kids until he inspires fear in their hearts. Then he learns that the doctor meant that he should “diet” a week instead of “die.” But not before he had redeemed himself and won the girl. A breezy light comedy. —TOMHAM.

“That’s Rich”  
(Universal-Century—Two Reels)

ARTHUR TRIMBLE, foster child of an ill-bred family is forced to do all the dirty work around the house and in the work shop and is hardly given enough food to sustain him. One day a stranger imparts the news to the foster father that the boy is to inherit a million dollars.


Immediately the youngster is showered with attentions, is given the best of food and is no longer permitted to do any of the chores. A week later, upon looking out the window the foster-father discovers the stranger in the hands of several keepers. The tough times start again for the boy. He runs away, is pursued by the foster-father and escapes when the stranger is hit up in a blast. There are a few comedy situations, but altogether the story is rather a poor one. —CHESTER J. SMITH.

“Family Life”  
(Educational—Two Reels)

ONE of those California bungalows built overnight and apparently to last overnight provides most of the fun in this Mermaid comedy. One half is occupied by the Duffs and the other by a police sergeant and his wife. Attempting to hang a picture, the wall gives way and Duff falls into the next apartment, thus arousing the jealousy of the police official. The Duffs are compelled to retire from the bungalow by an irate landlord. They erect a tent on the beach where Duff is again unwittingly thrown with the sergeant’s wife. Duff later is in the line of fire between the police sergeant’s squad and the desperado, Gypsy Joe. Compelled to retreat one way or the other he surprises Gypsy Joe and his band and captures them, for which he is decorated by the police sergeant. This good story abounds in humorous situations. —CHESTER J. SMITH.

“The Dirty Little Half-Breed”  
(Pathé—Two Reels)

An Indian squaw who married a Spaniard tells this current story of Indian Frontier Series, and the half-breed takes place around her. The half-breed is abused and hazed unmercifully by the ranchers as a white man, but his friends help him. One of the youth’s tormentors leads her to believe that he will help the half-breed in order to get into her good graces but kicks him out instead. When this renegade white man leaves after a successful wooing of the girl he finally writes that he must prolong their engagement as he is going to Australia. The girl is prevented from committing suicide by the half-breed who vows to find the man. As the girl faints the chief returns with several ranchers and thinking the half-breed has attacked the girl they all start firing. Here is where the big dramatic scene of the picture takes place. In the face of all the gunfire the gritty half-breed bears in against his attackers until he is able to throw a knife into the renegade white man.

This one holds its own and is about on a par with the preceding releases in the series. —TOMHAM.

Pathé Review No. 13  
(One Reel)

BIRD MILLMAN introduces her famous wire walking act in this issue of the Reels, both in normal and slow motion, and it is very entertaining. “Cathedrals Of The World” show some picturesque scenes around Cologne. Many wild animals are shown, including buffalo, and elk in “Mountains of Refuge.” The scenes are taken in Denver Mountain Park, Colorado.

The Pathecolor shows views of the shores of Brittany and the subject is entitled “The Harbor.” This number should be a completely satisfying filler on any program. —TOMHAM.

“Bargain Day”  
(Educational—Two Reels)

MUCH of the comedy in this one takes place when an elevator in a department store where a bargain sale is in progress. Sid Smith, Cliff Bowes and Virginia Vance supply the fun. Geoffrey in his efforts to pursue his suit with Hazel, in the silk department becomes the victim of the masses in one elevator after another. Always the last one out, the incoming mob invariably finds him back in his arms and the girl before him many a laugh. Bowes and Smith both do some lddy tumbing stunts and keep the action at high speed throughout. —CHESTER J. SMITH.

“Ship Ahoy”  
(Universal—One Reel)

SLIM SUMMERVILLE and Bobby Dunn, jealous of the attention the sailor boys receive from the fair sex conceive the idea of renting uniforms for themselves. Slim gets one stolen from an officer and finds himself in difficulty when the officer appears at the house and takes his calling. Slim is shanghaied and Bobby and the latter is imprisoned for impersonating an officer. Slim gets tangled up with the guard and is also taken in, while the fair damsel reposes in the arms of the real officer. The comedy and story are both below the standard. —CHESTER J. SMITH.
The Blizzard

(Fox—5890 Feet)

(Reviewed by Laurence Reid)

CHARACTERISTIC of the Swedish importations, this picture borders upon tragedy. It is a morbid story—a translation of a story by Dr. Selma Lagerlof, winner of the Nobel Prize for Literature. With those who have followed American photodramas for several years, they will see in this a feature reminiscent of the early days of the screen when it was in a state of experimentation. There is no question that Dr. Lagerlof's story is much better entertainment in its original state.

As a picture its value rests chiefly upon the pictorial side, though there is presented a forceful climax when a herd of reindeer stampede over the white wastes of the Northland. This scene is truly spectacular—one which will leave a definite impression in the mind of every patron who sees it. This herd is shot in immense numbers—and as they dash panic-stricken through a furious snowstorm and plunge into a turbulent stream, with the helpless hero being dragged at the heels of the leader, one is afforded a scene which thrills with its realism.

There is a romantic issue in the story developed between the hero and a girl who is a member of a band of strolling players. He refuses to follow his mother's advice and strikes out for himself as a driver of reindeer. The tragic experience which he lives through makes him insane though he recovers his sanity eventually. The moments of the youth's madness are rather unpleasant, but then we must consider the Swedes as realists. They present stark realism with this episode. The tender ministrations of the girl in making him balanced again bring in a sentimental finish.

"The Blizzard" is vivid in a majority of its scenes—and its theme is forcefully presented, though toward the conclusion it becomes quite a story. The outstanding scenes are the picturesque exteriors filmed against the frozen wastes of the Scandinavian peninsula, and the wild stampede of the reindeer.

THEME. Drama of broken romance which nearly culminates in tragedy when youth drives herd of reindeer across the white wastes. The frightened animals stampede and the hero suffers a severe mental shock. The romance is renewed.

PRODUCTION HIGHLIGHTS. The unusual plot. The realistic touches. The spectacular shots of the stampeding reindeer. The thrills accompanying the stampede. The vivid action. The fine direction and acting.

EXPLOITATION ANGLES. By all means play up the reindeer stampede. It is your biggest selling point. It presents something novel in thrills. Mention the exteriors. Play up the author and emphasize the production and the acting.

DRAWING POWER. Needs heavy exploitation. Will satisfy action lovers everywhere. Good for the average house.

SUMMARY. Here is a story which sticks to its theme and tells a heavy drama of broken romance. It is rather gruesome in places, but it unfolds a most spectacular and thrilling climax which puts it above the ordinary release. The finish is quite conventional. But it is realistic, finely produced and capably acted.

THE CAST

Gunnar Hede ....................................................... Einar Hansson
Ingrid ................................................................. Mary Johnson
Madame Hede ..................................................... Pauline Brunius
The Old Nurse .................................................... Teckla Ahlander
Blomgren ............................................................ Adolf Olanchsky
His Wife ............................................................. Stina Berg

By Dr. Selma Lagerlof. Directed by Mauritz Stillman.

SYNOPSIS. Young Swedish violinist has domineering mother who objects to his musical tastes. He joins a band of strolling players and falls in love with a girl of the troupe. Disheartened over the turn of events he secures a herd of reindeer for the purpose of marketing them in the South. The animals stampede during violent storm and the youth suffers a severe mental shock. The girl eventually restores his sanity by playing to him. Romance triumphs.

The King of Wild Horses

(Hal Roach Production—Pathe—Five Reels)

(Reviewed by William Campbell)

A REAL novelty has reached the screen. Exhibitors in search of the "different" and "unusual" can feel perfectly safe in booking this feature which is screen entertainment—all. The entrance of Hal E. Roach into the ranks of feature producers can be hailed with delight—if this is a sample of what to expect from him in the future. The feature has a horse as its star and you've got to admit that this is a novelty to begin with. And such a horse! Lovers of horseflesh will revel in locating this animal.

In the first reel there is one of the most thrilling fights imaginable, a battle with The Black, as the animal hero is known, and The White, another wild horse that seeks to lead away the former's "harem" of mares. Realism is added to this struggle in that it is enacted many feet from the camera and far from director or trainer.

Then comes a thrilling series of scenes in which Leon Barry, who has the leading male role of a cow-puncher lover, is shown furiously riding through some wild western ravine and mountain country in an attempt to capture The Black. Just as the wild animal is seemingly caught because of his being on the edge of a deep canyon, the horse stages another supreme thrill by leaping over the divide and evading his pursuer.

Follows then another fine bit of screen craft as the animal plunges into a forest fire—something that really strikes terror to the heart of a horse. The cowboy, at the cost of his own life, is seen leading the horse out of the flames to safety and later, with much credit by jumping into a raging river from a high bluff and riding to shore with the cowboy who has been wounded, The Black decides to desert his wild life and serve his rescsr. He assists in bringing a cattle-stealing foreman to justice.

THEME. A western drama in which a wild horse has the principal role. Idea one of service and sacrifice between horse and man.

PRODUCTION HIGHLIGHTS. The scenes in which the horse leaps the divide over a deep canyon. The rescue of The Black from the forest fire which is also realistically staged. The jump of the horse into a raging mountain torrent from a high bluff. The fight between The Black and The White in the first reel.

DIRECTION. A real directorial masterpiece in which the man behind the megaphone has accomplished things with a horse that would be a credit to a human being. Has packed a wallop with each of the five reels.

EXPLOITATION ANGLES. Have a man lead a large black horse through the streets, setting forth that this is The Black on his way to the Strand where he is appearing in "The King of Wild Horses." Enlist the aid of local riding clubs. Play up the scenes in which the wild horses fight, in which The Black leaps the canyons and jumps into the river, etc. Tell the folk of the originality of the theme.

DRAWING POWER. Suitable for a diversified program or would be an ideal added attraction in the larger theatres. Its originality will appeal to all audiences.

SUMMARY. A feature that should get money wherever is given a little real exploitation. It is something new under the sun in film offerings. It's thrill romance and adventure. It has a good cast of players. The forest fire is the real thing.

THE PLAYERS

Leon Barry .................................................... Frank Butler
Edna Murphy ..................................................... Sicney D'Albrook
Charles Parrott .............................................. Sidney De Grey


SYNOPSIS. Shows how a cowboy wins the love of The Black, a wild horse, by leading him out of a fierce forest fire and how in return the horse aids in running to cover a villainous foreman who has been instrumental in much cattle stealing activity. The Black also plays an important part in bringing the ranchowner's daughter and the cowboy together.
H
ERE is a homspun drama of a New England fishing village, which strikes its customary note of pathos in the belligerent atmosphere of a romance— which strives to point humanities, and most of the time, succeeds—which carries the tang of the deep sea in some authentic shots of men who endanger their lives while their wives and sweethearts weep—which carries a good heart interest and some first rate atmosphere. It is a sentimental pattern, carrying a rather slight plot which of course makes it dependent upon local color and incident and character drawing for its appealing moments.

The drama that one expects does not materialize—and the director has not developed his dramatic sequences so that they grip. But he has turned out a splendid atmosphere picture—one pointing some exceptionally fine marine shots showing fishing snags at sea during fog and storms. One sequence in particular is unusually realistic. It shows a fishing schooner in pursuit of swordfish and it is said the action was taken off the Grand Banks. Mr. Barker has not overlooked anything to dress this simple plot with colorful backgrounds.

On the other hand, he does build his plot in a progressive manner. Come to think of it there isn't much to build. It merely concerns a wealthy fish packer who refuses to countenance his children's love affairs. His daughter, possessing more spirit than the son, gets away with her romance, but the boy is 'challenged' by his stern parent to prevent him seeing the lighthouse keeper's daughter. The conspicuous dramatic scene shows this boat reaching shelter when the keeper burns his home—thus furnishing a beacon light.

Meanwhile we look upon a deal of minor incident featuring the taming of the haughty heroine by the mild skipper to whom she is married and some character by-play put over in eloquent style by Frank Keenan as the harsh father and Joseph J. Dowling as an 'old salt'.

THEME. Heart interest drama spun with romance revolving around sea-faring folks. Idea features conflict when wealthy cod-packer refuses to countenance his children's love affairs with humble villagers.

PRODUCTION HIGHLIGHTS. The realistic atmosphere. The marine shots. The character work of Joseph J. Dowling and Frank Keenan. The appeal of Barbara Bedford and Renee Adoree. The vigorous acting by Robert Fraser. The homspun touches. The climax when boat is wrecked.

DIRECTION. Provides excellent atmosphere and gets fine results from cast. Takes too long in reaching climax—and interest isn't always sustained because plot is perfectly obvious. Has injected interesting incident.

EXPOITATION ANGLES. Enters sea-faring story, vital and vivid. Explains the title of the wives of sailors-men who give up their men that thousands may be fed. Put on a marine atmosphere for lobby display—and use a prologue featuring sea chants and dances, etc.

DRAWING POWER. Good for average house anywhere.

SUMMARY. This picture of sailor-folk is cut from familiar design—but it carries appealing homspun touches. Incident is good and acting is excellent. It takes too long, in reaching climax. Is staged with picturesque details and atmosphere. Free from melodramatic hokum—but situations are over-stressed.

THE CAST

Emily Swift. Barbara Bedford
Jonathan Swift. Frank Keenan
Becky Keenan. Renee Adoree
Capt. Joe Cradlebow. Robert Fraser
Capt. Bijonah Keeler. Joseph Dowling
Ma Keeler. Margaret Lockert
Sophie Higginbottom. Joan Standing
Epifran Doolittle. Victor Potel
Noah Swift. Eddie Phillips
Bza Keenan. Theophilus Phillips


SYNOPSIS. Wealthy fish packer of fishing village does not countenance his children's love affairs. The daughter loves a youthful skipper, while a weakling son has romance with lighthouse keeper's daughter. When the son is ordered 'shanghaied'—the boat is wrecked. The boy is saved and the father sees the light of understanding—and consents to the romances.

Pagan Passions
(Rellime Co. Production-Selznick—Six Reels
(Reviewed by Frank Elliot)

AGAINST the exotic background of the Malay Peninsula, China and other Oriental settings with a shift over to San Francisco, Frank Langley’s new screen, “Defying Destiny,” has written in “Pagan Passions,” a colorful story depicting what life in the tropics sometimes does to white men and women. In this case the hero and heroine go down to the depths after they have let passion get the best of them. Of course, we have seen this theme developed before on the screen, but to the credit of the producers of this feature be it said they have worked it out in a thoroughly entertaining manner.

The Chinese atmosphere has been realistically built into the picture, especially the interiors of the homes, the monastery in which real Chinese are used and the hokey-tonks. Even the road-side shots and shrines are unusually correct in detail.

The picture opens with some dramatic scenes between Frank Langley and his wife which end in the former taking his life. This shooting is well handled. There is more drama when Dangerfield is caught by his wife embracing Dreka who has picked the former out for her own. Still more comes when Dreka, finding that Dangerfield is about to leave her, stabs him and then sets their place on fire. There are an unusually large number of moments dramatic in this picture and audiences will be kept on the edge of their seats most of the time.

DIRECTION. One of uniform excellence. Wyndham Standing is the successful but laconic man who falls but wins his way back to life with the family he deserted. Rosemary Thoby does some very good character work in the role of Dreka, especially in the latter reels in the scenes with her grown-up son whom she deserted as a baby. Raymond McKe as the son, Barbara Bedford as his sweetheart, June Elvidge as the divorced wife of Dangerfield, Tully Marshall and Sam De Grasse are all satisfactory in their parts. The picture has been artistically photographed and lighted.

THEME. A romantic society drama laid against Chinese and American backgrounds and dealing with the terrible results which followed the decision of a man and woman to allow their passions to climax. Later, they become master of them.

PRODUCTION HIGHLIGHTS. The acting. The Chinese atmosphere. The scenes in the hokey-tonks and the fight between the boy and gang of human wrecks. The heart appeal injected into the story.

DIRECTION. An able piece of work on the part of Colin Campbell, who has succeeded in holding his interest by original development of an not overly original plot. Has histriony to a powerful climax.

EXPOITATION ANGLES. Play up the names of the cast. Dress your lobby in Chinese fashion. Might also dress your girl ushers as Geisha girls. Put on a Chinese dance as a prologue.

DRAWING POWER. Suitable for program houses downtown, community theatres and towns.

SUMMARY. A very creditable portrait of life in the Malay Peninsula and other parts of China with white persons enacting a dramatic theme before a background of ever changing Mongolian settings. A picture possessing much in heart appeal. The characters are well acted by a carefully selected cast.

THE CAST

John Dangerfield. Wyndham Standing
Mrs. Dangerfield. June Elvidge
Shirley Dangerfield. Barbara Bedford
Billy Dangerfield. Raymond McKe
Frank Langley. Sam De Grasse
Mrs. Dangerfield. Rosemary Thoby
The Night Message
(Universal—4591 Feet)
(Reviewed by Laurence Reid)

THE feud story comes back for expression here—but Perley Poore Sheehan, who constructed it has gone away from the traditional plot showing the feudists in a gun battle with the daughter of one faction bringing peace and tranquility through her love for the youth of the opposite faction. This touch is suggested here but it is never developed because the author handles his story in quite a different way. He builds up to a suspenseful climax by showing the hero sentenced to death for a crime of which he is innocent. The scenes involved in this climax are obvious and no originality is expressed in conceiving them. The finish brings a last-minute rescue—when the real assassin confesses.

Leading up to this climax we have a group of characters well played. All the players have been accustomed to newspaper and other types of clashing heroes and heroines.

THEME. Melodrama of feudists, revolving around son of one faction being falsely accused and condemned to die for assassination of youth of opposite faction. He gains his liberty when real assassin confesses.

PRODUCTION HIGHLIGHTS. The progressive plot. The first rate atmosphere. The twist in story when hero is arrested for accidental murder. The suspense when hero is condemned to die. The storm scene and the sending of the message.

DIRECTION. Has shown good sense of dramatic values with first picture. Directed his own picture—so knew what to do with it. Builds up suspense all the way, even though the conclusion is anticipated. Allows a few players to overact. Gets away from old-fashioned feud hokum.

EXPLOITATION ANGLES. Might exploit author who directs his first picture. Tell them it is an action melodrama which is logically developed. Play up the climax. Exploit the picture with display lines. Tie up with telegraph station, etc.

DRAWING POWER. For second run downtown houses. Good for any community theatre.

SUMMARY. This feud melodrama gets away from the orthodox and is developed so that events appear logical. Carries a twist which leads to climax. And this climax is strong with suspense. Rhyme and reason to it—for except for theatric ending.

THE CAST.

"Old Man Lefferts" Howard Truesdell
Elsie Lefferts Gladys Hulett
Lee Longstreet Charles Cruze
Mrs. Longstreet N. P. Runkow
Harney Lefferts Robert Gordon
Lem Beeman Edgar Kennedy
Governor Franklin Joseph W. Girard
Story and Direction by Perley Poore Sheehan. Scenario by Raymond L. Schrock.

SYNOPSIS. Daughter of feudist loves youth of opposite faction. Her brother is accidentally killed by telegrapher while hunting wild turkeys. Suspicion points to hero and he is arrested and condemned to die. A last-minute confession by telegrapher, who sends message over the wire, saves the hapless youth. The romance is developed and feud ends.

Second Youth
(Distinctive-Goldwyn-Cosmopolitan—Six Reels)
(Reviewed by Frank Elliott)

A rather diverting romantic comedy which will not require anyone to suppress his or her own emotions but which, we are sure, will entertain and give birth to much merriment in any audience. The theme, the making over of a soft-boiled silk salesman of distinguished ancestry into a regular, honest-to-goodness assistant buyer, is rich in comedy and the cast develops each humorous opportunity to the limit. The picture is artistically and faithfully mounted, the spectator being taken into the throes of boardroom activities, department store life, dear old Greenwich Village, Long Island hoi polloi existence and Broadway cabaret jollification. With this wide and varied background, there is used much elaborate scenery as well as natural mountings.

It seems to us that most anyone will find fun in the antics of Mrs. Benson, "who has already married three husbands and is not yet discouraged," and who goes after Roland Farwell Francis as her fourth victim. There is also amusement in the situation depicting the decision of Ann Winton to accept the dare of her brother-in-law and invite a man out to supper and for a good time. She picks the silk salesman and shows him a bit of Broadway life, much to his embarrassment at times.

The cast of "Second Youth," is one of uniform excellence, the personnel including a number of well-known stage and screen stars.

THE CAST.

Roland Farwell Francis Alfred Lunt
Polly, a maid Dorothy Allen
Mrs. Benson Jocelyn Howland
Katie Raynor Lynn Fontanne
John McBain Walter Catlett
George Whiggam Herbert Cordell
Mrs. Twombly Margaret Seddon
Mimi Palmeri Mimi Palmeri
Phoebe Barney Helen Hobe
Weeds Twombly Charles Lane
Mrs. Twombly Margaret Dale
Ann Winton Mimi Palmeri
Willie, Mrs. Benson's son Mickey Bennett
Lucy Remmick Faire Binney
Harley Forbes Hugh Huntley


SYNOPSIS. Daughter of absentee parent is a young, beautiful girl who is engaged to a regular, honest-to-goodness assistant buyer. His boarding house mistress and his stenographer try to capture him for a husband but she wins the girl of his choice, also a type who wouldn't flirt until she was dared—and then she went the limit and even invited a man out to supper with her. The man is the silk salesman.
"The Hill Billy"—Allied Producers, Broadway, New York

World:—One of the most beautiful performances of recent times in the films is Jack Pickford's 'The Hill Billy.' Mr. Pickford's work is so finely timed and so wistfully appealing that perhaps there isn't another young man in pictures who has surpassed him this season in anything. This is a picture which we recommend.

American:—"The Hill Billy,' is very good entertainment and we might say better than some of the pictures which are heralded as 'super-extras.' It is about the best thing Jack Pickford has made for the screen.

Telegraph:—"The Hill Billy'' is thoroughly delightful and refresh- ing; polished, well done and intelligent. It is a picture above the average. The photography is exceptionally fine. Its characterizations are apt and interesting, and they all keep you guessing. Jack Pickford is very much as one hopes he is, and is natural and unaffected.

Herald:—"The Hill Billy,' starting Jack Pickford in a good pic-
ture, and one of which Mr. Pickford and all engaged in its produc-
tion should be proud.

Times:—"It is much that is interesting in 'The Hill Billy.' It is the best picture in which Jack Pick-
ford has appeared, and he is sincere in his role of the boy who suddenly finds himself a man.

News:—"One of the prettiest love scenes of the movie season may be observed in 'The Hill Billy,' in which Jack Pickford's characterization is new and fresh and very good.

"Love's Whirlpool"—Hodkin-
son, Cameo, New York

Times:—"It is to a certain ex-
tenent mindful of 'The Miracle Man.'

Herald:—"It is the most ex-
ctly exciting and at others highly en-
tertaining.

Telegraph and Mail:—"An excel-
ent 'crook drama,' held together by a fine cast. Well filmed and the thrills were all there.

Tribune:—"There is much plot, much action and much that is di-
verging.

Telegraph:—"There is no doubt the popularity of the combi-
nation of Lila Lee and James Kirkwood is far from at an end and their first picture since their marriage proves an attraction.

Morning World:—"This picture is one of the most interesting screened in the last six months. There is excellent acting by Lila Lee in the film, and there is even better acting by James Kirkwood as the crook.

Evening World:—"'Love's Whirl-
pool' has nothing to envy in anything else.

"Thy Name Is Woman"—Metro, Warfield, San Francisco

Call:—"Hailed as a 'master pic-
ture,' this term fits it perfectly. It

is going to be termed one of the best pictures of a decade. It is a sincere effort to make a film mas-
terial of a high order.

Bulletin:—"In bringing 'Thy Name Is Woman' to screen, Miss Nihlo has created a classic that will be long remembered after the usual variety and routine have been forgotten. It will do more than anything else to impress the pub-
lic with the creative ability of Nih-
lore.

Herald:—"If we are demanding for better pictures, why not wel-
come those that are worth while? It contains all the ingredients of a really big picture—plot, scenery, setting, direction, superb acting and a story that grips a spectator.

News:—"A subtle and powerful film. Replete with drama—and its
tensity, maintenance of suspense, and abundance of local color set it apart as one of the excellent pro-
ductions of the year."

Chronicle:—"There is something more than a picture play at Loew's Warfield this week. It is a tragic poem of love, in which the soul of a woman is laid bare."

Examiner:—"Barbara La Marr and Ramon Novarro make a pair ofIf you are a helpful assistant, you should be able to understand and interpret the natural language text. The text contains reviews of movies and performances, including comments on the acting, direction, and overall quality of the films. It also includes recommendations for movies, such as "The Hill Billy" and "Love's Whirlpool." The text concludes with reviews of "Thy Name Is Woman" and "The Extra Girl," highlighting their strengths and weaknesses. The overall tone is positive, with a focus on the talent and creativity showcased in these films.
THAT Metro's "The White Sister" is the most artistic and entertaining picture they have ever viewed is the expressed opinion of the Better Films Committee of Jacksonville, Florida, according to a letter received in the office last week from Joseph F. Marron, chairman of the committee. 

Mr. Marron wrote: "This is to advise you that at the meeting of the Better Films Committee of Jacksonville held today John Pringle, the chairman of the group which saw Lillian Gish in "The White Sister" were uniformly of the opinion, using the still of Miss Pringle, and the tiger skin for the cut at the top of the page.

Vitagraph has issued a new twenty-sheet campaign in a new and supplementary campaign book, in "Pioneer Trails." The new biling is a reproduction of the prairie caravan which is attacked and the riders massacred in a thrilling fight.

A great full page ad has been prepared by Charlie Gieringer of the Hollandin Corporation with Chappe- Harmon at the latter have recalled and will shelf the present printing of their song, "Miami" and put out a new edition with a special Betty Comson cover.

The new cover design is an artistic pose of Miss Comson in a one-piece bathing suit on the shore at Miami under moonlight palm trees with a palatial yacht in the background. An advertisement reading: "Dedicated to the Comson, a star in the Alan Crowland motion picture production, "Miami," the new biling is printed prominently on the cover and the title "Miami" is printed in big bold letters on the top of the page, advising consistent advertising for both the motion picture and the song.

From the exhibitor's standpoint these new front covers will be in effect displays of especially attractive winter programs presented through these window displays of the songs at the time the picture is being shown.

THE "Beau Brummel" press sheet, fresh from the press this week, is a testimonial to the way Warner Brothers have put themselves out to give the screen version of Clyde Bitch's play a fitting accompaniment in lithographic, accessories and advertising material.

Beside being attractively gotten up, it contains an opulence of practical exploitation suggestions and publicity material. "Dandles of All Days" is the title of a long six-column feature story containing a cut of John Barrymore surrounded by beaux of four different centuries.

Distinction is in every one of the posters; the same applies to the oil paintings, Barrymore and Carmel Myers. The photographs in the book. Both line and half-tone cuts are offered in the way of scene reproductions.

SPECIAL posters and advertising accessories are being already ready by Vitagraph to exploit "Bor- rowed Husbands," the picturization of a modern romance written by Mildred K. Barbour which David Smith has just completed. The production lends itself particularly to attractive pictorial billing. Artists are at work upon sketches.

A campaign book is now being issued which will be profusely illustrated with cuts of posters and other accessories.

WITH the growing adoption of the principle of restricted feature lengths and the increasing use of individual and co-operative pro- gramming throughout the country, Pathe reports renewed interest in a group of one and two-reel scenes being distributed under the collective title of the Oregon Trail Series. These pictures, made by the Kiser Studios of Portland, Ore., embody action themes associated with the great Northwest. There are six subjects in the series, as follows:


W ARNER Brothers have issued an unusually attractive de luxe book on their latest release, "The White Rose," starring John Barrymore. The book is complete in every detail and splendidly arranged with the purpose primarily to aid the exchange manager in making the picture.

It is selling the picture. It is a con- versation piece because it tells read- ers, its own competitive edge. In addition the books are proving valuable as exploitation material, used in the theatre lobbies in advance of the showing.

L ARGE and imposing outdoor electrically lighted signs are a feature of the extensive exploita- tion. A typical example of this is the new Cosmopolitan production starring Marion Davies which is playing at the Cosmopoli- tan theatre in the audience week.

Four of the largest of these ad- vertising structures within the city limits have attracted considerable favorable comment. The impres- sive of these extends the entire width of the New York American building in Columbus Circle and is a combination electric and jauned bulletin on which Marion Davies is depicted as an armored knight after the remarkable painting of Joan, Bernhard, the famous Viennese art- ist. Two other mammoth signs are located at 86th street and Broadway and 51st street and Broadway both densely populated districts.

One of the largest of the "Yo- landa" signs is located at Park avenue and 13th street on the roof of the Pathe Studio Building.

W E. SHALLENBERGER, Ar- row chief has the following to say regarding serials: "My experi- ence with serials now far in excess of other devices, began with "The Million Dollar Mystery," the success of which marked an epoch in the his- tory of screen entertainment.

"Since then I have been a firm be- liever in this type of picture, which is proved by the fact that in the past four years we have distrib- uted twelve serials.

"The care used in obtaining a logical common-sense story is well re- paid by the sustained interest in the development of the plot week by week. We have an opportunity to reach audiences and make for dissatisfaction and loss.

"The really meritorious serial will bring in the audience week after week with a most gratifying in- crease in the box office receipts. Ex- hibitor with has been a good serial and displayed any degree of showmanship in exploiting them will agree that they are consistent profit makers.

B ECAUSE of what he termed "a variety of comment" pertaining to the showing of D. W. Gri- ffith's "The White Rose," this United Artists release, now being shown at the Strand theatre, Bing- hamton, N. Y., an editorial writer of the Binghamton Morning Sun went himself to see the picture. The result of his viewing "The White Rose" brought out the following editorial:

"Many Binghamton people have witnessed the screening at the Strand theatre of "The White Rose" and a variety of comment has been heard. One note that interested us was to the effect that somehow this is a 'suggestive' picture. Curiosity we trust not morbid—moved an inspection. It revealed not alone that "The White Rose" is by that means a 'suggestive' picture, in any sense of the term, but on the con- trary, a highly valuable and for that matter a thoroughly convention- al picture.

"Valuable, that is, for the spectator who approaches it in a suit- able frame of mind. For people prone to skim the surface of a pres- entation of this character, "The White Rose" means nothing but nothing. The subject is too deep, vital and far-reaching to permit of casual consideration. It demands thought and thought along a path of approach from this angle, Griffith's mastery of the art of the movie is one thing that will move in the movie ages to come. As for suggestion it offers nothing of the sort except for those of minds more or less de- sultory.

IN an official statement concerning the William Fox production of "The Blizzard" which was released February 3rd, the National Board of Review gives exceptional praise to Elmer Hansson, the young Swedish star of the cast, comparing him favorably with the leading male of the moment of the screen, "The Blizzard" was adapted from "The Story of a Country House," by Selma Lagerlof, noted Swedish writer, particularly known for the "Swedish Fairy Tale. Mary Johnson has the lead- ing feminine role.

S OUL, lesser, president of Principal Pictures, insists that replies and photographs of Baby Peggy be sent to each of those writing her fan letters. The result of this insistence is said to be the number of fan letters is kept at work daily.

Advices from the Coast are that the cutting and titling of "Captain Fantasy," Baby Peggy's next pic- ture have been completed and a print is expected in New York at any time. Among the players in the cast are: Holart Boxom, Irene Rich, Lincoln Stedman, Harry T. Moore, Barbara Tenmant and Emmett King.

An elaborate advertising and exploitation campaign has been mapped out by the Lessers and Mike Page, who have been managing the picture for Principal. A motion picture edition of the book will be put on the market, as the result of arrangements with L. C. Page & Co. and Boston, publishers of the original edition.

COSTUMES FOR HIRE

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SEVERAL changes in the personnel of the Lannon-Sheffield Greater Features exchanges were announced recently by Mr. Lannon. Joe L. Combs, formerly associated with the Goldwyn and Metro exchanges in this city, will cover the entire Washington territory for Greater. Another man in this state will be Art Skoog, who for several years was connected with the Northwest Features exchange, moved to Butte and Spokane. F. C. Gordon, recently connected with the Famous Players-Lasky corporation will take care of sales in the Oregon territory, working out of the Portland office, and W. E. Matthews, a film man from San Francisco and Southern California has been selected as salesman in the Denver, Colorado, territory. Mr. Combs also announced that, effective April 1, the Lannon-Sheffield exchange in Denver will be operated under the name of the Goldwyn-Sheridan exchange, in conjunction with the other Greater Features offices in the Northwest.

Ed. A. Lamb, formerly a salesman for Manager Paul R. Aust's Selznick Theatres in the Northwest, is now acting as assistant office manager and booker. G. G. Mapex, who is being replaced by Mr. Lamb, is alternating by bread for a while, and at present is carrying the Selznick product to the smaller cities in the state of Washington, on a road trip to last a few weeks.

James R. Greiner, general sales manager of the Goldwyn-Cosmopolitan Distributing Corporation, arrived in town recently on a tour of all his exchanges. He came from the South, and was accompanied on his trip by J. E. Flynn, Goldwyn's district manager in this territory. Mr. Amedee, former manager of the American Releasing Corporation exchange, and at present Goldwyn's representative in the territory, spent the greater number of days with Manager Seth D. Perkins here early in March. From his Eastern Washington headquarters, Mr. Amedee handled that territory, Idaho, and Western Montana, and comes to this office on a trip of once in every two to three months.

Guy F. Navarre, manager of the Frontier, to announce made Northwest Film Board of Trade of Seattle, returned to his office last week, after about two weeks spent in California. During his stay in the South Mr. Navarre attended conferences with Fox officials in Los Angeles, during plans for the spring and summer seasons.

Fred G. Slater, manager of the First National exchange, has left the city again—this time on a sales trip to Spokane and other important points in Eastern Washington, where, he reports, business has been quite successful. During Mr. Slater's absence from this territory, Arthur Golofon, assistant office manager, is in charge of the local exchange.

H. A. Black, manager of the Vitagraph exchange, has returned to his office after an extended sales trip to the Eastern territory. During his absence he visited Spokane, Walla Walla, and a number of other cities and towns exchanges, being recognized as one of the key points practically to the state of Montana line.

Announcement was received here Wednesday early in March of a number of changes in the ownership of small town houses in the Washington territory. I n c l u d e d among the sales was the purchase by Ray Tucker of a string of three houses, including the theatre at Couvleup, formerly owned and operated by G. L. Hasslegrave, the theatre at Oak Harbor, formerly owned by C. I. Adams; and the house at Langley, formerly owned by W. E. Howard. All three theatres are located on Whidby Island.

Charles W. Hardin, manager of the United Artists exchange, returned to the city recently after a short trip around the key points of the Washington territory, including a several days' visit in Spokane.

John Hamrick, owner and general manager of the Blue Mouse circuit of theatres, last week announced that Fred C. Teufel had succeeded William Honck as manager of the Blue Mouse Theatre in Tacoma, following Mr. Honck's resignation early in April. Mr. Teufel was formerly connected with the Blue Mouse organization in Portland, having managed Mr. Hamrick's house in that city for a number of seasons. Mr. Honck has as yet announced no plans for the future.

Tom Williams, connected with the Blue Mouse Theatre here for the last four years, as watchman before the house opened, and as doorman and maintenance man since the opening three and one-half years ago, last week resigned his position with the organization, and after a short vacation intends to enter the hotel business in this city.

Reports received here this week were to the effect that Ed Dolan and William Ripley's new "D. & R." Theatre in Aberdeen was scheduled for opening near the end of the month. The house has been under construction for a number of months, and will be one of the outstanding houses in the Grays Harbor territory when completed, according to all reports.

Oliver G. Wallace, head of the new management of Johnson's Liberty Theatre, has been receiving much praise lately for the changes which he offers with each Liberty screen attraction. After previewing the picture to play the following week, Mr. Wallace composed an appropriate verse and set it to music for use as a musical introduction.

CARL KETTLER'S new Kettle theatre, West Palm Beach, Florida, opened recently with a representative attendance of honor guests including many film and theatre executives from the Southeastern States, and an imposing array of floral offerings and best wishes. Kettler himself was not present, being confined to his bed with a severe attack of pneumonia, but nevertheless, the attendance paid glowing tribute to his showmanship.

It is one of the most magnificent and imposing theatres in the South, rivalling in its grandeur every one of the many of the more costly edifices in the larger cities of the country. While the cost of building and equipping is around a half million dollars, many experts claim that it has the appearance inside and out of a million dollar structure. It has a seating capacity of 1400, of which 800 are in the orchestra, 120 in the boxes and the remainder in the balcony. The house is operated by the Atlanta Scenic Company, constructed and installed all stage sets, the lighting equipment and curtains being produced in their Atlanta studios.

The Orpheum theatre, Madison, North Carolina, has been leased for a term of five years by Harry Sommerville, manager of the Orpheum and Imperial theatres, Greensboro, North Carolina, and will be conducted as a combination picture and vaudeville theatre. Mr. Sommerville announced plans for the spring and summer seasons.

Fred G. Slater, manager of the First National exchange, has left the city again—this time on a sales trip to Spokane and other important points in Eastern Washington, where, he reports, business has been quite successful. During Mr. Slater's absence from this territory, Arthur Golofon, assistant office manager, is in charge of the local exchange.

H. A. Black, manager of the Vitagraph exchange, has returned to his office after an extended sales trip to the Eastern territory. During his absence he visited Spokane, Walla Walla, and a number of other cities and towns exchanges, being recognized as one of the key points practically to the state of Montana line.

Announcement was received here Wednesday early in March of a number of changes in the ownership of small town houses in the Washington territory. I n c l u d e d among the sales was the purchase by Ray Tucker of a string of three houses, including the theatre at Couvleup, formerly owned and operated by G. L. Hasslegrave, the theatre at Oak Harbor, formerly owned by C. I. Adams; and the house at Langley, formerly owned by W. E. Howard. All three theatres are located on Whidby Island.

Charles W. Hardin, manager of the United Artists exchange, returned to the city recently after a short trip around the key points of the Washington territory, including a several days' visit in Spokane.

John Hamrick, owner and general manager of the Blue Mouse circuit of theatres, last week announced that Fred C. Teufel had succeeded William Honck as manager of the Blue Mouse Theatre in Tacoma, following Mr. Honck's resignation early in April. Mr. Teufel was formerly connected with the Blue Mouse organization in Portland, having managed Mr. Hamrick's house in that city for a number of seasons. Mr. Honck has as yet announced no plans for the future.

Tom Williams, connected with the Blue Mouse Theatre here for the last four years, as watchman before the house opened, and as doorman and maintenance man since the opening three and one-half years ago, last week resigned his position with the organization, and after a short vacation intends to enter the hotel business in this city.

Reports received here this week were to the effect that Ed Dolan and William Ripley's new "D. & R." Theatre in Aberdeen was scheduled for opening near the end of the month. The house has been under construction for a number of months, and will be one of the outstanding houses in the Grays Harbor territory when completed, according to all reports.

Oliver G. Wallace, head of the new management of Johnson's Liberty Theatre, has been receiving much praise lately for the changes which he offers with each Liberty screen attraction. After previewing the picture to play the following week, Mr. Wallace composed an appropriate verse and set it to music for use as a musical introduction.

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Enrico Leide, who has since the first opening of Atlanta's million dollar Howard theatre led the mammoth orchestra therein, goes with Willard Patterson's "Metropolitan," conducts a combination picture and vaudeville theatre at the Orpheum, Greensboro. Mr. Sommerville will remain in Greensboro employing a manager for the Madison theatre.

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Frank Reynolds, manager of the magnificent Asbury hotel, Atlanta, headquarters for most film and theatre men in Atlanta, has gone to Cuba as a member of the Georgia Trades Commission on an educational tour. Mr. Reynolds is personally acquainted with the President of Cuba.

Bill Harwell, formerly a Paramount exploiter in this territory has gone with Universal out of Atlanta.

Mr. and Mrs. G. J. Dureau, of New Orleans, announce the birth of a son. Mr. Dureau is general booking manager for the Saenger chain of theatres.

J. J. Treese, formerly assistant manager for Consolidated in Jacksonville, has been made booker for Southern Enterprises in the Florida territory succeeding I. L. Kemedy, who resigned.

Arthur Lucas, of Educational, is spending some time in the New York office.

George Goodale, besides handling the territorial accounts for the Distribution Corporation's Atlanta office, is a member of the Calvin Rolfe Rainbow Orchestra which has just completed a two weeks engagement at "Pat" Patterson's Metropolitan, Atlanta.
A NOTHER change has come to the Film Row district, through the resignation last week of Samuel Hochstien, who has been looking after the product of Associated Exhibitors for several years. Mr. Hochstien will be associated from now on with his brother, in running the Star Theatre in Hudson. Mr. Hochstien is one of the old timers in the business, having served with Pathé before going to Associated Exhibitors. He has a host of friends in the territory. Nat Marcus, who has been acting as sales manager, has been promoted to Mr. Hochstien’s position, with Aron Nacht from the home office taking Mr. Marcus’ position. A testimonial dinner was tendered Mr. Hochstien last Friday night at the Hotel Kemore, by the entire Pathé sales force.

Frank Bruner, local manager for Pathé, spent the week end in New York.

The Mark Strand, in Albany, decides on its feature for Junior Movies, by allowing the boys and girls to settle the question for themselves. At each Junior Movie, some person announces from the stage four or five pictures, and then lets the applause settle which one it will be. For March 22, “To Have and To Hold” will be the attraction. It has been definitely decided to go into stock at Hamr凸us-Bleckler Hall the first week of May. Pictures are now being shown at the Hall three days a week.

Under his own table went the feet of Oscar Perrin, manager of the Leland and the Clinton Square in Albany, last Thursday night, when the quarantine was lifted from the Perrin home, and son Jack, was pronounced entirely recovered from diphtheria.

Among the exhibitors dropping into town last week were Earl Kelly, of Millbrook; Mr. and Mrs. McAllister, of the Rex, in Middle- burg; R. V. Erk, of the Big Town, and Charles McCarthy of Hoosick Falls, who, incidentally, is seriously contemplating a trip abroad during the coming summer.

Al Bothner, for several years, manager of various theatres in Troy, and with having the Colonial and the Capitol, in that city, will branch out for himself on April 1, when he will take over the Capitol 10-cent house, seating 500 persons, and one of the original Barhydt chain of Francisco Metro stars.

F. L. Davie, the new manager for F. B. O. here, is gradually getting acquainted with his territory, and made a trip to Utica and other points along the New York Cen- tral, during the past week.

Miss Ethel Seavers, formerly connected with the local Universal office, has been added to the San Francisco office.

W. J. Murphy, exploitation manager for the San Francisco office of Metro, recently returned from a sales trip about twenty minutes after reporting at the office ran up to Auto Row where he purchased a suit.

W. J. Cross, salesman for Universal in Salt Lake City, Utah, is, on the request of the Universal office, paying a visit to the San Francisco office. During his stay in San Francisco he is located at 1710 Larkin street.

F. A. Flater, general manager of the Universal Theatres with head- quarters in New York, is a visitor in this city. Flater is now on an in- spection tour of Universal theatres and will return to New York via Los Angeles and then up to Seattle.

George Roy of All Star has returned from a sales trip in the Sacra- mento Valley.

Walter F. Koefelt, San Fran- cisco manager for Pathé, has re- turned from a trip in the San Joa- quin Valley.

G. K. King of the Orpheum and Granada theatres, Red Bluff, was a recent visitor on Film Row where he purchased pictures for Spring- showing.

E. C. Cunningham of the Isis theatre, Pacific Grove, was on Film Row purchasing new pictures for Spring and early summer showings. Sue Blackwell has now redecorating and changing the house over.

Barett C. Keising, personal rep- resentative of B. A. de Mille, direc- tor of Paramount, paid a visit in this city visiting the theatre man- agers.

Among another recent visitors from out of town the First National reg- ister shows the following: W. W. Jacobs of the Anburch theatre, At- burn; C. E. Peterson of the Niles theatre, Niles; Sam Gordon of the Hollywood; Arar Stark of the Opal theatre, Hollister and Frank Macauley of the Unique theatre, Santa Cruz.

Chery Malote, formerly working out of the Universal’s Portland and Spokane offices, is now attached to the local office covering the north and south coast first show- ing.

At the Argonne Picture News office where Mr. and Mrs. C. J. Crowley of the Isis theatre, Sparks, Nevada were recent San Francisco visitors. Crowley recently took over the Grand theatre at Carson City, Ne- vada, and after a trip to Blackwell is now redecorating and changing the house over.

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V. P. WHITTAKER, one-time
associate of Ince, and later with Preferred Pictures, was in the city over the week-end, doing local
business. A. W. Nichols, district manager, was in Des Moines for
three days.

E. J. Smith has taken over the Rialto Theatre at Cedar Rapids, Ia.
He bought the picture house from J. J. Jacobson who is now partak-
ing of a vacation from the film business.

Washington

Washington Star now lists under "Film Features," 10 theaters,
three of which are Scheer theatres.
The two Loew houses, the Rialto,
and Liberty North Canton and P
streets (Biron Bros.); Dumbarton,
135 W. 71st street, N. W., and
Hinpodrome, 2105 I. Avenue (Stenz
& Co.,) are among the new houses,
opened in this week.

The lease of the old New Pick-
wick theatre, 113-115 No. Howard
downtown, to Baltimore, from Waldo Hack
and others to Samuel Soltz of Pitts-
bur'gh for a term of 9 years, with
an annual rental of $7,900 for the
first three years, $8,500 the second
three years, and reaching an annual
rental of $9,000 for the last three years
was recorded last week.

Leon Brusilof, director of the
Orchestra of Loew's Columbia the-
atre here, has received national-wide
publicity in connection with the
news of his recent acquisition of a
historical old-time violin, which has
the maker's name and date inscribed
on it.

Harry Howe, house treasurer and
assistant manager of the Columbia, has
just returned from his annual
mid-winter trip to Florida.

The pageant of fashion staged
by Pemberton and his dancers last
week at the Palace made quite a
drawing card. Former, present and
future modes imported by Hecht's
from New York were displayed, and
the finale was a wedding scene.
This is the first real fashion revue
ever staged in a Washington pic-
ture theatre.

Harry E. Lohmeyer, manager of
Crandall's Avenue Grand, who
shortly goes to the new Tivoli, is
using "tabs" in his audience build-
ing. His two costliest attractions
during the current week are Gerald
Cook's Oriole Society Orchestra, a
music novelty act of eight sympha-
tists, appearing three times Sunday
night, and on Monday evening on
Thursday the gifted violin virtuoso,
Miss Sweeney gave a miniature reci-
tal with pipe organ embellishments.

Jury duty seemingly hit the
Crandall executive staff pretty ex-
ceeding hard lately. Harry M. Diamond has been temporarily aided
the Emergency and Casual Hospital
drives, on which he was a com-
mmittee, had his office records put on
condemnation and other juries.
Others of his staff recently im-
paired for jury service, included
his general manager, Joseph P. Mor-
gan; and George A. Crouch, treas-
urer of the Crandall theatres, have
had their court room jury blues.

John B. Upperman, manager of
the Apollo theatre, Crandall house
in the northeast end of Washing-
ton, has been temporarily in
from a week of enforced idleness
due to La Gripe, which did not
permit his getting about until last
Thursday.

Des Moines

L. J. SELZNICK, head of Selz-
nick Select, and Jimmy Graing-
er, general sales manager of Gold-
viny, visited the A. H. Blank head-
quartets in Des Moines. Spring has come.
The Des Moines Theatre is blossoming forth. An
arbor bedecked with gay colors and
garlands of flowers will turn the lobby into a bower.
The theatre is also putting on a triple show, Ivan D. Martin's New
York Models Fashion Revue, with
a runway extending out over the
audience, and six girls who are assisted by four more people.
The Famous Players salesmen were all in town and each brought
business. A. W. Nichols, district manager, was in Des Moines for
three days.

Helen Ditler, sales control girl
for Pathé, was called to Grinnell
by the sudden illness of her mother.
R. H. Fairchild, recovered from
his recent attack ofappendicitis, is
back at the job as sales manager for
F. B. O.

R. S. Ballentine of the Pathé
office called in all the salesmen for a
meeting.

The Iowa Theatre Equipment
company have installed a Simplex
machine at Waverly, Iowa. They
are looking for good business at the
Strand Theatre, Des Moines and
put in a projection machine at the
Kern theatres at the hospital
at Knoxville.

S. S. Schwarz, manager of the
Premier Pictures, exchange, which
was recently located at the new
headquarters at 1005 Film Ex-
change Building, announced that
he expects to call on every exhibitor
in the territory. Schwarz has been
associated with A. H. Blank Enter-
prises for the past eight years.

T. M. Eckart, Paramount sales-
man out of Minneapolis, visited
Des Moines which used to be his
headquarters. He is arranging to
move his wife and family to
Minneapolis. Ted Mendenhall,
who was also transferred from the
Des Moines to the Minneapolis
office, will be down soon to look
after his car which he left in Des
Moines.

Marie Clements, inspector, of film
for Famous Players, is no longer
of the staff.

Dr. Hyman Kahn, of the Educa-
tional exchange, made a flying trip to
Omaha last week.

Visitors at the Des Moines ex-
changes were J. C. Collins of
Perry, and C. W. Morgan of the
Palace Theatre at Murray, L. C.
West of Perry and Grinnell, visited
the Premier exchange.

Charles H. Grahl, husband of the
News correspondent in Des Moines, was re-electsed school treasurer on
a flattering majority, last week.
The film exchanges helped him put
out.

Business is not so good in Iowa.
The roads are so bad that it is
impossible for the farmers to get
their goods to market. As a result
the schools have been closed for
several weeks as traffic was impos-
sible on the mud roads.

Everyone is talking about
CY THEREA
Goddess of Love
Cleveland

Max Marcus, manager of the U. S. theatre, Cleveland, known as the daddy of the Cleveland movie. Marcus has not been around the exchanges for two weeks. He's just another grip victim.

Matthew Schiessel, manager of the Reel theatre, East 9th St., Cleveland, is recuperating after an operation on his eye.

The American theatre at Elyria is closed. The house will be converted into stores. Max Young was formerly manager of the American.

The Colonial theatre, Elyria, has been lifted from its state of receivership, and is now under the management of a group of men headed by John Pekras of the Dreamland theatre. The Colonial, which opened under a receivership for the past year.

John Palfrey, the Princess and Opera House, Kent, came up to pay the Exchange exchanges a personal visit during the past week, and write in dates for previously booked pictures.

Leo Burckhart, manager of the Hippodrome at Crestline, made his first personal appearance in the Cleveland exchanges last week, after an attack of grip that laid him up for several weeks.

Ray Wallace, who conducts the destinies of the Ohio theatre at Alliance, was in town last week on one of his regular monthly trips around the exchanges. Wallace reports business excellent.

Charlie Sibrian, whose name in these parts is synonymous with the Wadsworth theatre, Akron, was around the Film Bldg., recently and said he's about due for a vacation. Now comes the good word that Charlie is off for a two months' tour of foreign climes.

Mark Goldman, manager of Selznick Distributing Corporation's Cleveland exchange, has an announcement of importance to make to his film friends and associates. It is that henceforth they should change their day for calling on Howard Feigley at the Rivoli theatre, Toledo, from Friday to Monday.

Heretofore the Cleveland film men have kept Friday open for Feigley. And Feigley keeps Friday open to spend the week-ends in Chicago. So, to overcome the disappointments, film salesmen are notified to steer clear of the Rivoli the end of the week.

Negotiations have been completed whereby the Princess theatre, Medina, now owned by W. H. Gardner, will be turned over to the New Oregon, a new theatre to be operated by George Willis and Beni Yukelovitch, who have been, for the past five years, managers of the New Portland theatre in Lodi and another small house in Valley City.

A new $35,000 modern fireproof motion picture theatre, with seating capacity of 500, is to be erected in Lorain by Bernard Firestone, owner of the Paris theatre.

L. R. Smith of Martins Ferry, a brother of Lemetto Smith of the Smith Amusement Company of Alliance, Warren, has been named manager of the Hippodrome and Opera House at Warren.

H. A. Kautz has joined the Pathe exchange as assistant branch manager, taking full charge of the new Service Department, recently installed by Exchange manager, Oscar J. Ruby. Kautz was formerly inspector booker-at-large, covering almost the entire State of Pennsylvania.

Bill Hoffman, for the past two years divorced from the film business, is back in harness again, selling Associated Exhibitor pictures in Cleveland and the surrounding territory. Hoffman has been connected with a local bank for the past two years.

Norman Moray, manager of the First National exchange, spent the week in New York, brushing up on the latest sales policies. Moray has been laid up for the past month, and this is his first trip out of town.

Frank Davis, Fox exchange manager, is in the best of humor these days when he calls on his exhibits friends. The reason is that he's got a new jewett, and it's such a pleasure to drive that he greets all of his movie friends with a smile.

Helene Chadwick, star in Hokinsson Pictures.

Clifford Almy, Metro exchange manager, was out in the territory most of the week, giving the first run picture house the once-over.

Exhibitors over all this territory will rejoice with Sam Gerrell of Progress Pictures Company in the acquisition of a new Ford sedan. Gerrell's old famous trick Ford touring car is no more. And he wants to thank his many friends, through this column, for their cooperation in making possible the new Ford.

J. Charles Davis II of Lowell Film Productions, New York, was in town last Tuesday and Wednesday, scouting around for a Cleveland home for his product.

Salt Lake City

Joe Koehler who has made the Idaho territory out of the Metro office for the several past years, will sever connections with this firm to take over the management of the Idaho theatre, at Idaho Falls, Idaho. He will replace Joe Madsen who is resigning. Koehler will assume his managerial duties March 23. He was formerly an exhibitor, running many successful theatres before he entered the selling end. His successor at the Metro office has not been appointed yet, although it is expected that a capable salesman from the Coast offices will be sent here.

W. G. Seib, manager of the Pathe exchange, has gone to Northern Utah and Southern Idaho for a business swing around the principal towns.

A. Davis, who took over the management of the F. B. O. exchange is acting into the affairs of the business association of the local territory and acquainting himself to new environs. He came here from Denver, where he was connected with the F. B. O. offices, to succeed W. B. Corby, who went to the Hodkinson exchange in this capacity as manager.

Fred Gage, Division Manager for Universal will visit the Salt Lake office conferring with Milton Cohn, resident manager for three days. He is on his way to Butte, Montana, from his Denver office.

A. A. Reitz, exploitation man, to work on "The Hunchback of Notre Dame," in Idaho has arrived in the person of F. C. Collins.

F. A. Clader, General Theatre Manager for Universal, was a visit or last week, stopping over on his way to San Francisco.

J. L. simplified, manager covering the Southern Utah territory for the Fox office, is turning in some remarkable business, according to Manager Gehring.

Manager Gehring will leave next week for Idaho, on a visit to the exhibiting centers, being gone about ten days.

George L. Coward, manager of the Metro exchange, is at present in Pocatello, Idaho, for a few days.

D. H. McBride, exploitation man for the Metro will arrive in this city this week, to supervise the public campaign on "Scaramouche," in Utah.

Among the out of town exhibitors on film row last week were Ed Skime, of the Colonial theatre at Ogden; S. B. Steck, who operates the Lyceum theatre, Ogden; J. Gillette, manager of the Strand theatre at Toole, Utah; Frank Knotts, of the Orpheum, Park City; Gordon Thornburg, Bluebird theatre, Garfied; and Lester Lee, owner of the Lee theatre at Jackson Hole, Wyoming.

W. B. Corby, manager for Hodkinson, has gone to Idaho in the interest of the new productions on the recently improved and enlarged Hodkinson program.

Powerful Modern Society Drama

Cytheraea

Goddess of Love

Alleen Ray, featured in George B. Seitz' serial for Pathé, "The Forty-ninth Door"
St Louis

Dr. F. M. Rieley of Mountain Grove, Mo., plans to open his new theatre in that city about April 1. Building mechanics are now remodeling the structure recently purchased by Dr. Riely. The show house will contain a stage large enough for vaudeville and road shows.

There is considerable speculation in St. Louis theatrical circles as to whether William Fox will renew his lease on the William Fox Liberty theatre on Delmar boulevard just west of Grand boulevard. This house is adjacent to the Grand boulevard movie belt, but with the widening of Morgan street to a 100-foot thoroughfare should become more valuable as a theatrical or movie center. The Fox lease is said to expire within the next year. It is known that many other interests have considered the Liberty, among them being the Shuberts who must give up the Shubert-Jefferson theatre on Twelfth boulevard at the close of 1924.

Harry Greenman of William Fox Liberty Theatre has inaugurated a split-week for that show house and in the future will change his feature picture on Wednesdays and Saturdays.

The New Tivoli Theatre at the conjunction of St. Louis and University City on Delmar boulevard will throw open its doors very shortly. The St. Louis Amusement Company headed by Spyros Soutras will operate the new show house which is the last word in motion picture theatre construction.

Lou Stahl, veteran motion picture salesman, is said to be nearing for a prominent West End St. Louis theatre.

Sol Koplar is said to contemplate the erection of a modern exchange building on Locust boulevard just east of Compton avenue. The new structure will be five stories high, it is said. The widening of Olive street to a 100-foot thoroughfare will take off the fronts of a number of exchanges on the south side of Olive street at present, making it necessary for the occupants to find new quarters.

Morris Horowitz has joined Barneys Picture Corporation sales organization. He will make his first trip under the Columbia banner this week, calling on his old customers in Eastern Missouri.

George Ware, formerly manager of Vitagraph's offices in St. Louis and Kansas City, has joined the Paramount sales staff.

Oscar Lehr, owner of the Peerless, Family and Broadway theatres, has again taken up the practice of law which he was forced to forego upon his return from France because of the "gassing" he received while storming a German trench. He has opened offices in the Arcade Building. He is a graduate of the Washington University Law School. He will retain his interest in the picture houses.

Morrie Arron, former First National salesman, has opened a restaurant in Picture Row. His new place should prove a popular haven for film salesmen, exchange managers and exhibitors as Morrie numbers his friends in the business by the hundreds.

Howard Brown of Portageville, Mo., stopped off in St. Louis en route to Canada. He called at the Columbia Picture Corporation Exchange to extend congratulations to Barney Rosenthal.

Maurice Stahl, who guided the Pershing Theatre through its brief season of super-special attractions has taken charge of the Pageant Theatre for the St. Louis Amusement Company. Cullen Espy is the new manager of the West End Lyric Theatre operated by Skouras Brothers Enterprises.

G. E. Howe, traveling auditor for Universal, was a visitor of the week.

Visitors seen along Picture Row during the week were: Green Luther, Majestic Theatre, Jacksonville, Ill.; Oscar Wesley, Gillespie, Ill.; Phil Cohen, Lyric and Avenue, East St. Louis, Ill.; Chester Gruber, Collinsville, Ill.; Tom Ronan, Shellsville, Ill.; Howard Brown, Portageville, Mo., Charles Van Preter, East Alton, Ill. and Jim Reilly, Princess Theatre, Alton.

Barney Rosenthal's Columbia Picture Corporation has signed a lease on the present Metro exchange quarters in the Plaza Hotel Building and when Metro moves into its new home at 3328 Olive street about April 1 the Columbia Picture Corporation will enter its permanent quarters in Picture Row. At present temporary offices are maintaining on the third floor of the Empress Theatre Building, Olive street west of Grand boulevard.

X. E. Bucklin, manager of the St. Louis Exhibitors Supply Company returned from Chicago on Tuesday, March 18. He went to the Windy City to confer with the home office officials.

Exhibitors and film men of the St. Louis territory are extending their heartfelt sympathy to Mrs. William H. Young, owner of the Easton-Taylor and Euclid theatres in the recent death of her husband. Young was very well known throughout the St. Louis territory.

Ira D. Cooley has tendered his resignation as managing editor of the People's Theatre, Spickard, Mo. He has not announced his new connection.

Ray Atkins of Elkhville, Ill., is a candidate for the state legislature from his district. Atkins is a staunch advocate of good roads and was instrumental in obtaining several concrete roads in the vicinity of Elkhville and Dowell, Ill.

The Empress Theatre, formerly the Electric at Conway, Mo., has reopened. Other theatres in this territory that re-opened recently were: Star, Clinton, Ky.; Koby, Dresden, Tenn.; Empire, Laddonia, Mo.; Playhouse, Shellsville, Ill.

Jack Trnitt of the Sedalia, Mo. theatre is just back from a trip to California.

Joe Safferty, formerly with Universal, is now traveling for W. W. Hodkinson.

C. L. Hiekinson has resigned from F. B. O. sales staff and accepted a post with Paramount. He will make the Arkansas territory.

St. Louis visitors of the week were: Mr. and Mrs. C. W. Mclnche, Sikeston, Mo.; Ray Adams, Elkhville, Ill.; Albert Richard, Witten, Ill.; Tom Row, Dunlap, Ill., Curley Lawson, Mount Olive, Ill.; John Reese, Wellsville, Mo.; Sam Ford, Louisiana, Mo.; Leon Bernstein, Washington, Ill.; and C. C. Calvin, Washington, Mo.

Dick White, assistant general manager for Fox Films, was in town last Tuesday.

E. E. McElravey, manager for Southern Enterprises in Memphis, Tenn., has just returned from a visit to New York City. While East he attended the Famous Players convention.

Lord Dearth, manager for Pantages in Memphis, Tenn., has been transferred to Kansas City, Mo. Ben Prince, formerly a publicity man for Pantages takes charge of the Memphis theatre.

Ralph Thayer, who was manager of the Capitol Theatre, is now acting manager of the Des Moines Theatre, while Omar Kenyon, manager of the Majestic Theatre, vaudeville and picture house, will also manage the Capitol Theatre.

Mary Pickford in the center of a group of Shriners and their wives, who visited her at Hollywood while she was making "Dorothy Vernon of Haddon Hall."

Olga Prinslau, who has written screen version of "Breathe Scandal" to be produced by Preferred Pictures.
Buffalo

ALBERT HAY MALOTTE, former organist at Shea's Hippodrome, who has been making a vaudeville tour of the country, with his wife, Mary Jane, is back in Buffa- lio as feature organist at the Lafayette Square theatre, where he succeeds Franz Rath, Jr. Mr. Malotte has a large army of admirers in Buffalo and he received an enthusiastic reception this week.

Earl "Cuckoo" Arnold, who has been in the theatre end of the busi- ness for the past year or so as manager of the Sesouski houses in Watertown, N. Y., has returned to his first love, the exchange business and is now representing the Buffalo F. B. O. office in the Southern Tier. Manager Fred M. Zimmerman jour- neyed to Rochester the other day to meet Edward M. Fay, owner of Fau's theatre in the Kodak city and to sign up some nice contracts for F. B. O. products.

Allan S. Moritz, manager of the Universal exchange in New Haven, just can't keep away from Buffalo where he has many friends. Allan, who formerly managed the local Paramount office, visited Buffalo last week end to call on his former Film Row colleagues.

Members of the Film Board of Trade of Buffalo gathered at the new Como restaurant on Monday evening, March 10, and participated in a spaghetti-doughnut contest. Sydney Samson, president of the board, had his shirt front spoiled the least and was announced the winner. J. H. Michael, chairman of the executive committee of the M. P. T. O. of New York, Inc., was the guest of honor. The event was just a little social affair. Showing the heights of financial standing to which he has climbed, Mr. Samson exhibited cigarettes with his own monogram printed on them. Sydney was the only Buffalo attendant at the recent Paramount ball in New York.

Murray K. Ross, former booker at the Paramount office, and recently transferred to the sales staff by Manager Kemper, is now covering the Rochester territory formerly taken care of by Earl L. Brink, who has been transferred to the South- ern Tier. Murray Rose is represent- ing Paramount in the Southern Tier. L. O'Connor has resigned from F. P.-L. sales force.

It is reported that M. Shea has an option on a new site in Main street for his new picture theatre. Mr. Shea is expected back from New York in a few days with an announce- ment of his new plans.

According to well founded re- ports, Loew interests are seeking a community house in Buffalo and a representative of Marcus Loew was in Buffalo recently seeking to acquire the Elmwood, one of the finest neighborhood theatres in the city, located at Elmwood avenue and West Utica street. Frederick Ull- man, president of the company oper- ating the house, turned down the offer, it is said.

Frank Harris, special feature re- presentative for Pathe, was in Buf- falo last week, for a conference with Branch Manager Basil Brady. High'ly Pathe plugger in the southern tie, also returned to civili- zation last week end.

"Idle Acres," "Forest Guardians," and "Wilderness Friends," are the titles of some new film educational subjects just issued by the State Conservation commission and which were shown at a free motion picture entertainment in the Central high school of Binghamton, N. Y., last Friday evening. The films are part of the reformation program being launched in the city. The pictures are well titled and are virtually self-explanatory.

Kansas City

CIGARS were being passed out liberally and profusely last week by C. W. Carr, general manager of the Kansas City Vitagraph ex- change. He is the proud father of a 10-pound girl.

Leo Adler, traveling auditor of the Pathe Exchange, Inc., was in Kansas city last week, checking up on general business at the local ex- change.

Few are the idle moments of W. E. Truong, district manager for Goldwyn-Cosmopolitan. Aft er making a trip over the territory, Mr. Truong returned to Kansas City last week from Omaha, where he attended a sales conference with J. R. Granger, vice-president and gen- eral sales manager of the company.

Mr. Granger was en route to the Pacific Coast last week.

M. L. Smith has taken possession of the Strand theatre, Arkansas City, Kas., which he purchased from J. T. Salmon. Several new im- provements are being planned by Mr. Smith.

C. M. Pattee, the veteran exhibi- tor of Lawrence, Kas., was a busy buyer in the Kansas city exchanges last week. Following close behind him was Clarence Rehm of Bax- tenburg, Kas.

"Marty" Williams, who formerly was manager of the Kansas City Vitagraph office and who has been representing United Artists in the territory, is selling Hodkinson product in the Kansas City terri- tory. Joseph Rosenberg, former Educational representative in Kan- sas City, has joined the Universal sales force.

Charles Knickerbocker, New York, affiliated with the home office of New York, N. Y., has been a visitor at the office for the last week for a few days' visit at the local exchange.

Another member has been added to the movie colony of Kansas City — the Stelkins Picture Supply Company. The company in the past has maintained a downtown quarters, but has recently decided to occupy space at Nineteenth and Wyandotte streets, in the heart of the colony.

Doing business in a small town is no excuse for "small" pictures, in the belief of S. C. Bingham, owner of the Royal theatre, Galt, Mo. He was in Kansas City last week, buying up features.

Sales problems and other subject interests will be discussed at a meeting by the Kansas City Film Board of Trade, March 22. All film salesmen of Kansas City ex- changes have been invited to attend the meeting.

F. G. Forster, of the department of the interior of Canada, who is a member of the Canadian commit- tee in Kansas City investigating the road system of the Middle West, used a film, containing Canadian scenes, effectively in illustrating a feature before Junior College stu- dents and civic organizations.

Central Penn.

The Independence Amuse- ment Corporation, headed by Athena- George, former owner of the Vic- toria motion picture theatre in Har- risburg, is now operating a large picture theatre in Altoona, on March 11 made a compromise offer to the City Council of Harrisburg which has been vigorously opposing the plan of the company to estab- lish a big amusement park. The corporation includes motion picture facilities, on two islands in the Susquehanna river directly opposite one of the chief residential sections of the city.

Opposition to the plan has been raised on the ground that it would mar the beauty of the river front, and the company has offered to abandon this project and sur- render the islands to the city in re- turn for the right to establish a bathing beach and park at the Municipal bathing beach on another (city-owned) island in a place where the park would be obscured by trees from view from the city's river front. The City Council has taken the proposal under considera- tion.

Mrs. Otto Miller, whose husband is owner of the Lyric picture the- atre, Mt. Clair, Pa., recently under- went a successful operation in the Hahnenmann Hospital, Philadelphia.

Plans are being drawn by H. G. Cooke, Jr., of Wilkes-Barre, for a new picture theatre that is to be erected at 22-24 Wyoming avenue, that city, by Thomas E. Husland of Edwardsville.

A wealthy Reading, Pa., business- man, who has succeeded in conceal- ing his identity, has been host to a large number of Reading poor children at a series of specially ar- ranged matinées. He is the owner of Reading picture theatres. Recently, at one of these affairs, he entertained 1,200 newsboys and children from various orphanges of the city, at a morning matinée at the Arcadia theatre, a Carr & Schad house. Lil- tie Mickey Bennett, seven years old, appeared in person to the delight of the youngsters and the main film displayed was "Big Brother." The members of the Reading Rotary club, who were in charge of transport the kiddies to the theatre. The Rotarians have been sponsoring the "Big Brother" movement in Reading.

Cety Heit, of the Hodkinson Exchange, and Tom Bible, of the Keystone, both of Philadelphia, were snowshoebound near Williamsport during a recent blizzard which swept that part of Central Pennsyl- vania. Mr. Heit, while batting through the snow, was hurt in which he suffered a painful injury to his arm. Both men, however, fell into good hands when Joseph O. O'Neill, manager of the Keesey theatre, heard of their plight and acted as their host during their stay in Wil- liamsport.

One of the "First National Twenty"
Chicago

L. J. SELZNICK and General Sales Manager David R. Blithe are in Chicago this week for a conference with local exchange officials of their organization.

Henry Eilman reports that he and Morris Salthin have taken over the Kenwood theatre. He states that they will make extensive improvements and will continue to operate it as a high-class movie house.

Salesman H. W. Ricker, formerly with Pathé, is now connected with Universal’s sales office in St. Louis, and will make the rounds in the Midwestern field.

Sam Morris, general manager of Warner Brothers, and Albert Warner stopped in Chicago last week, en route to the coast for a conference with Manager Edwin Silverman of Warner’s Chicago exchange.

Among other things they took up, was the Meridian, which will be held in Illinois and Indiana territory April 27th to June 1st.

The Milwaukee Film Board of Trade, headed by President George Levine, came to Chicago in a body last week for a get-together meeting with the Chicago Film Board of Trade and a thorough discussion of matters of interest to both boards was held.

H. F. McCarthy, Goldwyn-Cosmopolitan salesman, has been transferred from the Chicago to the Milwaukee office, where he will make his headquarters in the future.

Greenough & Weeks opened their new theatre in Sterling, Illinois, on March 10th. The theatre has a capacity of one thousand and is a very handsome structure. Greenough & Weeks formerly conducted the Grand theatre at Sterling.

Eddie Marceau is now connected with United Artists’ sales staff and has been in territory for the past two weeks.

William Parra, popular member of Fox’s staff has been assigned to the New York office and left on Saturday for the new headquarters.

The “Zambreno” drive started this week and will continue until April 26th. The sales force and office staff of Progress Pictures Company are up on their toes as they work in this sales campaign a real compliment to their popular chief, Frank Zambreno.

Hal Opperman of the President and Bond theatres, Pontiac, is combining theatre and campaign publicity in his race for alderman.

He has gotten out postal cards announcing that “When a Man’s a Man,” is to run at the Bond theatre, and that if the voters elect them they will have “a place in that office.” Mr. Opperman has recently installed four of the latest model Powers Projectors in his two theatres and has re-decorated the houses.

Meyers & Stern have set the opening date of their fine, new Marquette theatre at 63rd and Kedzie avenue, for March 19th. The house was built by Fitzpatrick & McElroy and is one of the handsomest theatres on the south side.

District Manager Hickey, of Goldwyn-Cosmopolitan, has been confined to his home with a severe cold for several days, but hopes to be back in his desk by the end of the week.

James Coston, who has been ill at the German-Deaconess Hospital for some time, is reported to be improving rapidly and is well enough to enjoy the radio which he has had installed in his room, and visits from many friends in the film business.

Salesman Jack Howland, of First National, has been transferred to the Chicago and suburban territory, formerly covered by Phil Dunas and Tom Gilliam, will, hereafter, travel the Bloomington and Jacksonville district, formerly presided over by Mr. Howland.

Ray Atkin, well known exhibitor of E. D. and D. Dowell, Illinois, is a very busy man these days, being out electioneering for state representative. Film peddler are particularly strong for Mr. Atkins as he is said to be responsible for the concrete roads in his territory.

Charles Bigelow of the Rothecker-Allen Laboratories, Hollywood, California, is spending his vacation in Chicago. He was assistant superintendent of the Rothecker Chicago plant before going to the coast.

C. H. Fulton, president of the Pullman Sales Company has been spending considerable of his time in Indianapolis for the last six weeks, having recently taken over the Indianapolis Calcium Light Company, 111 S. Capital avenue, that city, where he opened up an Indianapolis branch of the Pullman Sales Company. Joe F. Bommer-schein has been installed as the Indianapolis branch manager.

Rudolph Kopp has been selected as musical director of the New Wisconsin theatre, which will open in Milwaukee on March 28th, the largest and finest of the Saxe chain of theatres. The orchestra, which will play under Mr. Kopp’s direction, will include thirty musicians. Mr. Kopp was for two years, conductor of Balaban & Katz’s Chicago theatre orchestra, alternating with his chief, Nathaniel Finston, who is musical director for Balaban & Katz. Louis R. Lipstein, director of Balaban & Katz’s Roosevelt theatre orchestra, will succeed Mr. Kopp at the Chicago.

Divisional Manager Seery of First National has returned from a fornight of golf at Beloxi, Mississippi.

M. A. Law and Son will reopen their Orpheum theatre at Savannah, and immediately went into a sales conference with a number of Universal exchange men, while awaiting his arrival at the Chicago exchange. Production plans and sales policies of Universal for the next few months were discussed.

Those participating in the meeting, besides Mr. Lightman, included District Manager Herman Wolfberg and Sales Manager Steve Montgomery, of Chicago; A. Stern of Baby Peggy Pictures, New York; Phil Dunas, Minneapolis manager; George Levine, Milwaukee manager; Jerry Akers, manager of Kansas City and St. Louis territory; Special Representative Nathan Friend and Special Representative Charles Scherr.

New England

For some months there has been a species of “Moving Fever” evident on Film Row in Boston, which was started when Associated First National opened up their modern exchange building on Church street under the auspices of District Manager Tom Spry, and when Goldwyn-Cosmopolitan opened up new and spacious offices on the same thoroughfare. Since then the bug has hit Fox, Educational, Franklin Films, Selznick, and even the N. E. Film Board of Trade.

The latest shift is the Independent Films, Inc., distributors in this territory for Arrow. They have been cramped for some time, but unable to find suitable quarters. Now they have secured quarters adjacent to their present offices, and they have had the place thoroughly renovated and made over to their needs.

Alice Long, well known in Film Row for her work with the Associated First National exchange, is now employed by the Eagle’s Nest Exchange in Boston.

The employees of the First National exchange gave them a party shortly before the wedding date in the exchange building, and gave them their wedding present from the “gang” at that time. Tom Spry officiated.

Boston is looking forward with a great deal of expectation to the opening of Gordon Field’s Corner theatre in a couple of weeks or so. It will be one of the most pretentious suburban houses, will seat 1,800, and run on a straight picture policy with combination program Sunday’s.

William H. Hickey, former special representative for Associated First National, is now manager of Poli’s new Lyric in Bridgeport, C. George Elmore, who has been with Poli for 10 years, and who was last at the Lyric, has resigned for a much needed rest, and has gone to South America for several weeks. He will stop at Miami on the way back and then will go to his old home in Los Angeles.

Louis Gordon, who for some time was manager of his uncle’s Capitol theatre in Allston, has gone out to the Lynn Olympia as manager there, his Allston berth having been ably filled by Mr. Berg, who was formerly his assistant there.

Geoffrey L. Whalen, known as “The Radio Movie Man” has been secured by Federal Film Exchange, Inc., of New England, to edit their house organ, Film Digest and also direct the publicity.
SECOND OF SERIES

THE EGYPTIAN
Los Angeles, Cal.
Grauman

THE NEW SUNSHINE
Albuquerque, New Mexico.

THE CAPITOL
Davenport, Ia.

THE BRANFORD
Newark, N. J.
Fabian

THE MAJESTIC
Houston, Texas.

THE FOX
Fox

THE STATE
Uniontown, Pa.

THE NEW LYCEUM
San Francisco, Cal.

THE INDIANA
Indiana, Pa.

THE METROPOLITAN
Mitchell, So. Dakota

THE RIALTO
Omaha, Nebr.

THE RIALTO
Washington, D. C.
Tom Moore

THE MACK
Port Angeles, Wash.

THE AMERICA
Denver, Colorado

THE KETTLER
West Palm Beach, Fla.

THE REPUBLIC
Brooklyn, N. Y.

REPRESENTATIVE
AMERICAN THEATRES
EQUIPPED WITH
POWER'S PROJECTORS

UNDUE WEIGHT WILL NOT
BE GIVEN IN THIS SERIES
TO ANY CIRCUIT, THEA-
TRE, CITY OR STREET.
POWER'S INSTALLATIONS
ARE REPRESENTATIVE
-IN THE FULLEST SENSE-
OF THAT GREAT BODY OF
SUCCESSFUL EXHIBITORS
THRUOUT THIS COUNTRY
WHO CONSTITUTE THE
MOTION PICTURE INDUSTRY.

NICHOLAS POWER COMPANY
Proper Atmospheric Conditions for Theatres

Method for Securing Desirable Temperature and Humidity for Greatest Comfort of Patrons

By Horace L. Smith, Jr., Engineer

WHAT is the ultimate object of bringing together valuable real estate, expensive and elaborately furnished and decorated buildings, trained personnel, operating capital, and management for the conduct of the theatre business? The answer is simple. Profit!

It is expected by the people that make this large outlay of money and energy that by so doing they can earn a good percentage on the capital invested. In order to earn a profit they must sell to their patrons something that gives the patron satisfaction, enjoyment, and comfort that is equal to or more than equal to the price charged at his valuation—and the price charged must be more than the cost of the service rendered. The profit is the difference between the selling price and the cost price.

In the theatre business the commodity offered for sale is an intangible thing. It is offered for sale in the face of strong competition. In order to overcome competition it is necessary to offer more value to your patrons than your competitor. Right here is a point that requires careful thought, for it must be borne in mind that when you offer more value, your costs will increase and the profit decrease thereby.

Selling the Six Human Senses

To get a better idea of the commodity offered for sale it is well to divide it into its component parts and we find that they are three of the five human senses—seeing, hearing, and feeling. The remaining two, taste and smell are not factors that enter into the subject, unless the sense of smelling be considered in a negative form only, in that it is highly desirable to eliminate all odors. This will be considered later.

Seeing. The sense of sight of course receives the largest consideration. If it is a moving picture theatre, the picture of course is the principal feature. This must be of the finest quality and there is but little chance for a saving on the cost of pictures over your competitor, value considered, as they are practically purchased on the open market and the price is controlled by the producer and not the exhibitor.

The decorations within and without the theatre are to appease the sense of sight only. They must be pleasing to look upon, and to be this, demands quite an outlay of money.

Hearing. The next sense to be considered is that of hearing. The many piece orchestra

and fine Cathedral organ are for the purpose of giving the sense of hearing a maximum of comfort and enjoyment. To supplement this, it is necessary to have correct acoustical conditions.

The above two senses have received so much thought, time, and money that there is little left to improve.

Feeling. The third human sense that we have to consider is that of feeling. The average theatre owner thinks that when he has provided fairly comfortable seats and a reasonable amount of heat that he has discharged his obligation in full to the appeasement of the sense of feeling. Little does he realize how much he has left undone and what a valuable asset he possesses if he only knew how to capitalize it fully.

Success of Theatre Depends Largely on Good Will

The success of a theatre is largely dependent on the good will of an easily influenced and quickly prejudiced public. The physical comfort or discomfort of a theatre will quickly build up a valuable good will or will as quickly neutralize large sums of money spent along other lines to attract the theatre patron. In order to fully grasp the significance of this point we will have to understand some fundamental principles of physics as related to atmospheric comfort of the human body as given below:

To begin with, the human body is a generator of heat. Part of the food consumed is converted into heat. To indicate this, we consider the normal amount of heat given off by an adult at rest is 440 B. t. u. per hr. This dissipation of bodily heat produces a sensation of cold. Too small a rate of heat dissipation produces the sensation of being too warm. Both conditions produce discomfort. The temperature and humidity of the surrounding air should properly regulate the rate at which the body heat is given off.

Moving Air Gives Sensation of Cooling

Body heat is given off by direct radiation, the same as a hot water or steam radiator gives off heat in a room and also by evaporation of moisture on the surface of the skin, which is in the form of perspiration. When moisture is evaporated it requires heat, so the required heat is obtained from the body, thereby absorbing a part of the body heat. A moving current of air does not lower the temperature of the air, but it does cause a more rapid rate of evaporation on the surface of the skin, thereby absorbing heat from the body at a higher rate and producing the sensation of cooling.

We have every day examples of this in the form of the office desk fan. It is at one apparent that air containing a small percentage of moisture will evaporate and thereby cool faster than air that is nearly saturated with moisture. Clothing protects the skin from moving currents of air, thereby reducing the rate of evaporation, and also acting as an insulator, preventing the heat of the body from being radiated thus clothing keeps us warm. Clothing does not supply warmth, but simply acts as a retainer of the heat generated by the body, retarding its dissipation.

Air contains varying amounts of moisture and for any temperature (dry bulb), there is a maximum amount of moisture that the air will absorb and hold, this is called the saturation
Motion Picture News

The well designed heating and ventilating plant of a theatre works as follows:

The air is drawn in from the outside and then passed over a few heating coils to raise its temperature so that it will not cause freezing of the spray mist of the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a very dense fog. It is here that the dust, coarse particles, etc. are removed, and the humidity increased. The air absorbs moisture from the spray water and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended moisture, and next passes through the bank of heating coils that raise its temperature to the required degree. From here it is distributed through a proper system of ducts so that every part of the house may receive the same grade of warm air. The old air is exhausted by fans, and is either discharged out doors, or in cold weather, part of it is recirculated, being mixed with the new air entering the air washer, in order to save fuel.

A Statement of Great Importance to Theatre Owners

Please read carefully the following statement. It deserves the earnest consideration of every theatre owner and manager. It is possible to equip a properly designed ventilating system equipped with a properly designed air washer to maintain a temperature of 70 degrees Fahrenheit throughout the summer months, without the need of any other equipment in the theatre. Is there a theatre in the country that would not be packed through the hot summer days and nights if it was ten degrees cooler than the outside? This, regardless of the quality of the show and the comfort that would be provided.

It may be well to state here that there is a difference in temperature between inside and outside of more than ten degrees becomes uncomfortable and is not desired. Cannot the live and progressive show man see the advantage in making capital of the very air that permeates his theatre by increasing the comfort, health, and enjoyment of his patrons thereby, and thus creating widespread publicity and good will?

The price of doing this is, however, finer, and more costly theatres, they have demanded better shows—and their demands have had to be met. The public is now becoming educated as to what constitutes health and comfort in theatre air conditioning, and they will make their wants known in no uncertain terms.

Why not provide your patrons with a laundered atmosphere—anticipate their wants and win their approval and patronage?

Associate Members’ Division of Supply Dealers Formed

There has been formed a division of the Associate Members of Motion Picture Equipment Dealers of America, composed of Associate members only. The purpose of this division is to opertem the Associate Members to net or pass upon any resolutions, agreements, laws and regulations taken up by the Active members.

This division gives the Associate Members an organization, in a sense, that is separate from the main body the functioning in harmony and co-operation.

It has been decided upon to hold the annual meeting of the Supply Dealers’ Association at Cleveland, July 17, 18 and 19. Agood attendance is predicted.
Check Depreciation

In Your Theatre Chairs Before it is too Late

RECEIVING as they do the hardest individual daily use of any one single item of theatre equipment, Theatre Chairs are the most likely to show the marks of wear and depreciation. Next to pictures and program, no feature should be guarded more against failure to please and satisfy your patrons. As every good manager knows, it is the combination of comfortable chairs and pleasing surroundings in your auditorium with good bills on screen and stage that build dependable patronage and sure profits year in and year out.

As specialists in Theatre Seating, with an experience covering many years and thousands of theatre chair installations we know that we can be of assistance to you in appraising fairly and efficiently the exact box office and patron value of your present theatre chair equipment.

If your seating is not clearly up to the standard that you must maintain to safeguard the prestige and patronage you now enjoy, you want to know that more than we. It will cost you nothing to take us into your confidence. Our advice you will find disinterested and honest.

Poor seating is a poor investment in the first place but a still poorer one to hold on to.

Make today "Chair Inspection Day" in your theatre. Come into it as though a total stranger and try out your chairs yourself, by sitting out a show or more. Try them on yourself.

Then if you are in the least doubt of their entire suitability, write us to secure, without obligation, a theatre seating engineer's candid opinion.

Address Theatre Seating Engineering Department

American Seating Company

NEW YORK  CHICAGO  BOSTON  PHILADELPHIA
113 W. 40th St.  10 E. Jackson Blvd.  77-D Canal St.  1211-K Chestnut St.
No part of the entire equipment for a motion picture theatre is more important than the electrical equipment for projecting the picture on the screen.

The experience of Westinghouse in designing motor-generator equipment for motion picture projection means much when made use of. This experience has been acquired by actual contact with the various problems of better projection, affording a thorough knowledge of the apparatus necessary to produce the best results.

Westinghouse equipment is sold through distributors who are representative dealers in the entire equipment for a motion picture theatre—they have complete information on Westinghouse Motion Picture Projection Equipment and will be glad to assist you in selecting the proper electrical equipment for your theatre.

Write our nearest distributor.

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Sales Offices in All Principal Cities of the United States and Foreign Countries
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Panel

Ballast Rheostat

Type MP Booth Heater

Westinghouse
Fenway Theatre Undergoes Renovation
That Adds to its Popularity

AFTER having served for many years as one of the most popular motion picture houses in the City of Boston, as well as enjoying an established clientele of the better sort, the Fenway theatre, on Massachusetts avenue, has been taken over by the Paramount interests as their key city house in the Boston territory. Not that the change has in any way detracted from the house standing, having on the other hand served as an example of the possibilities latent within the comparatively small theatre.

The Fenway was closed down for a thorough revamping process when Paramount took hold, and for several weeks remained dark. When it did finally reopen there was but little sign of the old theatre left. The first striking feature to come in sight was of course the huge electric sign and marquis that was added, the vertical name sign reaching almost to the top of the building, the name being surrounded with a flasher. The panels on the marquis were also outlined with flasher connections, and later after the structure had been in place for some time, the whole bottom of the marquis was covered with frosted globes on every cross beam and about the edges. It became the outstanding feature on the avenue after dark.

Considerable rearrangement was effected in various parts of the interior, though most of the work found necessary was backstage. Here there was no equipment at all. The entire stage was completely equipped and lighted, and the stage floor itself was raised so that a better view might be afforded from all parts of the house. A Wurlitzer organ is one of the popular features of this theatre.

Perhaps the most startling of all the changes wrought was that affecting the appearance of the auditorium itself. The house was one of the older type, very much inclined to be long and narrow, giving the impression, without the use of decorative skill, of being somewhat in the nature of a tunnel. The general color scheme carried out through the theatre was silver grey, and by a clever use of darker tints and colors in the vicinity of the stage, and on the fore-stage occupied by the orchestra, did away entirely with the "tunnel" effect, seemed to bring the stage forward at the same time widening the auditorium itself.

A glance at the auditorium photograph will confirm this, as the effect still persisted to the camera’s eye. This feature alone has been the cause of much comment of a favorable nature.

As the house stands today in its new dress, it is one of the most luxuriously appointed houses, considering its size, in this part of the country. As far as interior appointments go, practically the whole thing was made over. The seats alone for the most part were left intact, though in the process of renovating they had to be all taken up. Such rearrangement and renewal as was found necessary was left in the hands of the American Seating Company. A feature of the furnishing was the fact that instead of a strip of carpet down the aisles, and perhaps others between seat rows, the entire floor was laid with a thick pile of carpet in a deep maroon shade.

Things were found in very good shape as far as the projection elements went. A very good screen was in place, but an unfortunate accident in the work of fitting the stage destroyed it. A new Raven screen was installed. New spotlights were also installed. Another feature, very noticeable to those who knew the old house are the very artistic lighting fixtures installed by Black and Boyd of New York City.
Good Pictures on Alternating Current
With the G-E Incandescent Lamp Projector

The General Electric Company's Incandescent Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not exceeding 16 feet wide. It gives better results than an a-c. arc and is the equal of the d-c. arc up to 50 amperes.

It has other important advantages:

Adaptability: The G-E Incandescent Lamp Projector can be attached to any projection machine made in the United States.

Economy: The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50-ampere d-c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

Simplicity: The Incandescent Lamp Projector requires no adjustments while operating.

Healthfulness: Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

Send for literature and prices including all necessary fittings

GENERAL ELECTRIC
**Two Different Types of Images Formed by Curved Mirrors**

**Lesson II — Part IV**

The Convex Mirror

The use of curved mirrors for the formation of images brings out the fact that there are two types of images which differ from each other in the following respects:

1. If the position of the image is the same as that of the object (not turned upside down) it is called **erect**.
2. If the position of the image is turned upside down as regards the object it is referred to as being **inverted**.
3. When the image is such that it is formed somewhere out in space and thus be received on a piece of paper and rendered visible, it is called **real**.
4. When the rays of light from the object diverge after being reflected from the mirror no image can be formed out in space, since all the rays from any point on the object do not cross, come together to form an image at that point. It is possible, however, to form an apparent image by prolonging the reflected rays back to the points from which they apparently come. The necessary crossing of all rays from any one point is thus accomplished and such an apparent image is called a virtual, erect and inverted images. Usually, though not always, real images are inverted and virtual images are erect.

**Image Construction**

Of course, the Law of Regular Reflection which states that the angle of incidence is equal to the angle of reflection holds for all mirrored surfaces whether plane or curved. It is possible, therefore, to trace out the paths of the individual light rays as they leave the object and are reflected by the mirror. It is unnecessary, however, to go to this tedious method of locating the image since, by means of the two principal rays mentioned in last week's article it is possible to determine both the location and size of the image.

Thus, in Fig. 15, the arrow OB represents an object placed a certain distance in front of the convex mirror CK having its center of curvature at C and its focus (equal to half the radius) at f. If line OR is now drawn parallel to the axis AC, the ray of light which this line represents will be reflected in such a direction as to make it appear to come originally from the focus at f. Line RF then represents the apparent path of this ray within the mirror. If another line is drawn from point O to the center of curvature C, the actual light itself, OT, will be at right angles to the mirror and hence will be reflected back on its own path.

Next, the crossing point of the rays OR and OT, after reflection will mark the position of the image of point O. Since the two rays outside the mirror are diverging, their crossing point may lay within the mirror at point P. Since the reflected rays do not actually cross there can be no real image and the apparent crossing point I represents the apparent, or virtual image of point O.

This same construction is carried out for point B on the object and its virtual image is located at point M within the mirror. Thus, IM represents the virtual image of object OB and since the image occupies the same relative position as the object (not inverted) it is erect and smaller than the object.

**Examples of Images**

It may be stated here that all images formed by convex mirrors are virtual, erect, smaller than the object and are located between the mirror and focus.

When an object, such as the sun, is located a tremendous distance away from the mirror, all the rays striking it are practically parallel and the image is then seen as a pinpoint located at the focus of the mirror.

A combination of convex and concave mirrors can often be seen in amusement parks forming grotesque images of all persons and objects within the field of the mirror. The explanation is as follows. The general shape of the mirror is that of a panel containing three-dimension mirrors. The top of the panel is shaped in the form of a convex cylindrical mirror; the center has a concave cylindrical shape; and the bottom is again turned into a convex cylindrical shape like the top. Looked at from the side the edge of the mirror would resemble a wavy line.

Now a person standing before the mirror would see an image of himself having an extremely small head from the top convex mirror. The center of his body, in turn, would be shaped like a balloon due to the magnified erect image from the concave mirror. Then the feet would be extremely small as a result of the small image formed by the bottom convex mirror.

Ordinarily, concave mirrors form inverted images but in this particular type the center mirror has such a large center of curvature that any object reasonably close to the mirror will be between the focal point and the mirror itself and so an erect image will be formed.

**Convex Mirror Formula**

The determination of image locations by means of the two principal rays mentioned before is only possible in the case of extended objects, that is, those having an appreciable size. Where the object is very small or distant from the mirror, it is sometimes impossible to use this graphical method unless a magnified scale is used to enlarge the figures.

There is a formula, however, by means of which it is possible to accurately determine the position of the image. This is as follows:

\[
\frac{1}{1} = \frac{1}{1} + \frac{1}{2} \quad \text{or} \quad \frac{1}{u} + \frac{1}{v} = \frac{1}{f}
\]

As a practical example suppose object O (Fig. 16) is located 8 inches from mirror LK which has a radius of curvature of 4 inches (hence \( f = 2 \) inches). The position of the image will be as follows:

\[
\frac{1}{1} + \frac{1}{1} = \frac{1}{0.125 + 0.5} = \frac{1}{0.625} = \frac{1}{v}
\]

\[
v = 1.6 \text{ inches}
\]

In other words, image I will be found 1.6 from the mirror as shown in Fig. 16. This, however, tells us nothing about the size of the image and to determine this we must refer again to Fig. 16. Since the bottom of image I and object O rest on the axis, PC, and line OC touches the top of both object and image, the two triangle OIC and ICM is to the corresponding side of triangle ICM as any other side of the first triangle is to the corresponding side of the second. Or

\[
\frac{IM}{MC} = \frac{OP}{PC}
\]

This says that the size of image IM is to the size of object OP as the distance of image from center, C, is to the distance of object also from center C. This can be written in another way:

\[
IM = OP \frac{R - V}{R + U}
\]

(Continued on page 1471)
EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

Look in the margin of the release print for the identification "Eastman" "Kodak."

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Steiner Appointed Sales Manager Mills Novelty Co.

Harry E. Steiner, formerly sales manager and vice-president of the Holcomb & Hoke Manufacturing Company, Indianapolis, has just been appointed general sales manager of The Mills Novelty Company, Chicago, in charge of sales of the Famous Mills Violana, the Mills Electric Piano and other musical instruments.

Mr. Steiner has been in the specialty selling field for many years and has achieved a wide-spread reputation for his original selling methods. Before he associated himself with the Holcomb & Hoke Company he was sales manager of the Aluminum Products Company.

Mr. Steiner states that the Mills Novelty Co. will soon enter upon a special advertising campaign in various trade journals as well as direct mail activities. The account is to be handled by The Richardson-Briggs Company, Cleveland.

Farm Light and Power Plant Serves Garage and Theatre

A novel and ingenious method of getting the greatest service possible out of his small light and power plant has been devised by G. T. Blakely of Vincentown, N. J., who transports his generating outfit in a truck between a garage and theater, thus making use of it in two widely separated places. Most of the time, the unit, a Westinghouse Type E-60, is kept at the garage, where it charges a 6000 watt-hour battery supplying current for lighting the building. Once or twice a week when the moving picture theater is operated, the plant is loaded on a truck and transported to the theater. Without being removed from the truck, the outfit is hooked up by a pair of flexible leads to a weatherproof outlet box on the side of the building from which wires run to a storage battery inside. The generator is operated during the moving picture show and the battery only used as a standby. When the play is over, the truck carries the set back to the garage, where it takes up its usual duties.

The load carried in the theater is a heavy one. It includes two motion picture machines, with 600 watt Mazda lamps, four 50 watt lights in the main hall and two on the outside of the building. There are also three 20-watt lights in the operating room, one in the ticket booth, one over the piano, and one in the entrance hall.


Graduates of the United States Navy School for Motion Picture Projectionists, Brooklyn Navy Yard, who are about to return to their ships are shown in the accompanying photograph which was taken in the offices of the Nicholas Power Company, No. 90 Gold Street, New York. This class accompanied by Chief Electrician's Mate A. Middleton, who is in charge of the Navy Motion Picture School in Brooklyn, paid a visit to the Power's plant and were taken through the factory by M. D. O'Brien, Travelling Representative of the Nicholas Power Company. O'Brien was in charge of the Navy School prior to coming to the Nicholas Power Company several years ago.

The photograph shows the class standing and reading left to right—Lester Bowne, Designing Engineer, Nicholas Power Co.; Chief Electrician's Mate A. Middleton, U. S. N.; Herbert Griffin, General Sales Manager; M. D. O'Brien and P. A. McGuire, Advertising Manager, Nicholas Power Co.

In addition to the excellent school which the Navy Department conducts in the Brook-

Photographs taken during a recent visit to the Nicholas Power Co. of the graduates of the U. S. Nay School of Projectionists, Brooklyn Navy Yard. Seated from left to right: Lester Bowen, Design Engineer of the Nicholas Power Co.; Chief Electrician's Mate, A. Middleton, U. S. N.; Herbert Griffin, General Sales Manager; M. D. O'Brien and P. A. McGuire, Advertising Manager, Nicholas Power Company.

Billboards Planted in Country by Progressive Exhibitors

That billboards can be made so attractive they are really an ornament, is proven by this photo of one of the classy stands now being erected in Tampa, Fla., and the surrounding territory, by that combination of hustlers, R. C. "Jack" Frost, manager of the Strand, and Jno. B. Carroll, manager of the Victory.

This is one of their "country shots," erected at Six Mile Creek, on the most traveled highway in the State of Florida. A check was made this winter and shows that an average of 2,500 cars pass here daily.

Billboards, however, are only a small part of the advertising done by these theatres, for they are the largest users of space in the Tampa papers and put out several hundred window cards each week.
Why Pay Drug Store Prices for Ventilating and Cooling?

THIRTY-SIX YEARS' EXPERIENCE in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. SEND YOUR PLANS and I will send you Specifications for your requirements. I will sell you the BEST FANS Built in this Country at Commercial Prices. I will instruct you WHERE and HOW to buy the necessary Motors at FIRST COST.

Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundred of miles to do this work, whose time and expenses YOU HAVE TO PAY, and very often you get an inferior installation for which you pay double.

ON DISPLAY

The latest ideas and designs in scenery, picture sets, draperies, curtains, drops, at our spacious new executive offices and showrooms, 226 West 47th Street, (Greenwich Bank Building), New York.

Exhibitors are cordially invited to visit our new home.

NOVELTY SCENIC STUDIOS
News on Theatres Constructed and Sold
From Southwest District

A NEW $250,000 motion picture theatre will be erected at the northeast corner of High and Charlotte streets, Pottstown, Pa. Bennethum & Snyder, theatrical promoters, expect to have the building operation begun early in the spring.

The new Bradenton (Fla.) Theatre will be ready for opening about March 1. It will have a seating capacity of about 1,200 and has been leased for a long term by J. Sparks Enterprises.

A new motion picture theatre will be erected at Russell, Kansas, in the near future.

A motion picture theatre is now under construction at Big Lake, Tex.

It is reported that a new modern motion picture theatre will soon open at West, Texas, and will present pictures as the policy.

The new Strand theatre recently opened at Minden, Neb., to a very pleasing business.

Several new modern picture theatres are now under construction in Oklahoma and Kansas. They are purchasing and installing the very latest and finest in projection room equipment. Business is reported to be getting better and better. A number of theatres have changed management and have been sold. Quite a few theatres are now installing late type projection machines and other equipment to make their houses up-to-date in every respect. Texas also reports good business in the theatre line.

The Rialto Theatre, Camden, Ark., is being built at a cost of $75,000. Will be ready to open early in the spring. Will be under the management of E. C. Robertson.

A. Easton will operate a cinema theatre at Belleville, Ill. Pictures will be the opening policy of the new house.

Elmer Lewis has recently purchased the old opera house at Watonga, Okla.

A. Kremer has purchased the Rialto theatre at Stanton, Neb., and will conduct same as a first class motion picture theatre.

The W. O. W. Lodge has purchased a motion picture theatre at Wilber, Neb., and will operate same as a motion picture theatre in the near future.

The new municipal theatre at Lancaster, Wis., will be known as the Grantland theatre hereafter.

F. E. Wesp has recently taken over the management of the Liberty Theatre at Kelso, Wash. Mr. Wesp has had many years experience in the show game and will make a large success of the new house. The writer wishes him every success in the world. Pictures will be the policy for the present.

Claude Kelly has purchased the new Hiway and Victory theatres of Remond, Ore., and will present first run features as the policy of both houses.

George W. Latenser has purchased the Empress theatre, Central City, Neb., from M. H. Garvin.

Wesley Trout, Enid, Okla., reports the sale of the supply house to the new Empress theatre, Enid, Okla. This theatre supply house has recently been made agents for the complete Automatic Ticket Company line of products, handling special printed tickets and their Gold Seal Ticket Machines.

The picture theatre at Ithaca, Wash., under the management of J. H. Morgan, opened recently to a very pleasing business.

Projection Department

(Continued from page 1466)

which says that the size of image IM is equal to the size of object OP times the radius of curvature minus distance v, divided by the radius of curvature plus the distance u.

In the example before cited if the size of the object had been 2 inches the image would have been

\[
\frac{IM}{IM} = \frac{4 - 1.6}{4 + 8} = \frac{2.4}{12} = 0.2
\]

This checks with the statement made once before that the size of the image formed by a convex mirror is always smaller than the object and lies between the mirror and its focal point.

Ventilating and Heating

Special Series to appear in Motion Picture News in the near future.
Cameo, Brooklyn, Equipped by Hornstein, Installs Five Simplex

A MOST important installation of Simplex equipment recently recorded is that at the Cameo Theatre, Brooklyn. The installation at the Cameo, which is the latest of the Wein-garten chain of Greater New York theatres, is but another successful achievement of the Howell-Cue Equipment of which Joe Hornstein is the aggressive manager.

The Cameo is located at the corner of Van Nostrand Avenue and Eastern Parkway, which latter thoroughfare is called "the Riverside Drive of Brooklyn," and is considered one of the most beautiful theatres within the five borogicks.

Three motor driven Type "S" Simplex Projectors are located in the projection room of the theatre proper, while two similar machines form the projection equipment on the Cameo Theatre Roof Garden, which garden for size and appointments in itself outstrips the average modern theatre.

Mr. Hornstein, whose services to the Wein-garten chain date back some years, is proud of the fact that Mr. Weingarten in opening his Parthenon Theatre purchased the first three Simplexes that Mr. Hornstein handled. This order was closely followed by a duplicate order for the Pantheon Theatre, Brooklyn, another Weingarten house, so with the building

of the Cameo, Mr. Hornstein was given carte-blanche to make this latest installation, one which represents everything that is modern in the way of projection room equipment and development. Besides the five Simplex Projectors which are equipped with every latest Simplex device, are two 110 ampere motor generator sets, are controls, speed indicators, special high power jaws, Superlite lenses and other accessories all of which tend to elevate the Cameo projection room to a standard in keeping with the other units of this unusual theatre.

Marr & Colton Organ for Philadelphia Theatre

Robert Lynch of Philadelphia, a well-known Metro distributor and prominent exhibitor, has purchased a Marr & Colton Organ for his Pastime Theatre, Philadelphia.

KENTUCKY

Coming Attractions

<table>
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<tr>
<th>Feature</th>
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<th>Length Reviewed</th>
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<tr>
<td>Way to a Woman, The</td>
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<td>Pathé</td>
<td>1 reel</td>
<td>Pathé</td>
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<tr>
<td>Maud Weathers, The</td>
<td>Special Cast</td>
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<td>2 reels Dec. 1</td>
<td>Pathé</td>
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<td>3 reels Mar. 22</td>
</tr>
</tbody>
</table>

Motion Picture News
D.W. Griffith uses the **Simplex** Projector with **America**

Griffith uses SIMPLEX exclusively

Does this mean anything to you?
Mr. B. F. Zeidman presents Bebe Daniels in "Daring Youth"
With Norman Kerry and all star cast.
A photoplay comment on the modern Marriage suggested by Shakespeare's "The Taming of the Shrew"—Adapted For the screen by Dorothy Farnum. Photographed by Charles Van Enger. Joseph Wright, art director. The Editing by Edward M. McDermott. All directed by William Beaudine. Distribution and exploitation by Principal Pictures Corporation.
Rothacker Prints and Service.
200,000 copies have just been run off by Macaulay, the publishers, to anticipate the many tie-ups for Elinor Glyn's

THREE WEEKS

with CONRAD NAGEL and AILEEN PRINGLE
Directed by ALAN CROSLAND, Scenario by ELINOR GLYN
Continuity by CAREY WILSON, JUNE MATHIS, Editorial Director
A Goldwyn Picture

Goldwyn-Cosmopolitan
What Controls the Wearing Qualities of Motion Picture Prints?

The Temperature and Humidity of All the Laboratory Departments Controls the Wearing Qualities of a Print after it is Placed in Service.

The Exchange Manager Knows which prints wear best

The Standard Way in Hollywood

Standard Film Laboratories
John M. Nickolaus  S.M. Tompkins
Seward and Romaine Streets
Holly 4368
Hollywood, California
The greatest showman-producer in this business is, beyond a doubt—

CECIL B. DE MILLE

The greatest showman-picture DeMille ever produced is, beyond a doubt—

"TRIUMPH!"

WITH

Leatrice Joy, Rod La Rocque
and typical DeMille all star cast

In "Triumph", De Mille returns to the gorgeous girls, gowns and settings of "Manslaughter" and "Male and Female". An ultra-modern society love story adapted by Jeanie Macpherson from May Edginton's Saturday Evening Post serial and novel.


Here's a real clean-up, boys!

A Paramount Picture

Produced by
Boys, here's a real clean-up!
Read the review the hard-boiled New York World critic wrote about “The Dawn of a Tomorrow” above. See the great reviews in the other papers. Look over the crowds that are filling the Rivoli every performance this week.

Then you'll KNOW Melford has made one of the biggest pictures of the year out of the world-famous novel and play by Frances Hodgson Burnett (Adapted by Harvey Thew).

Book it while it's hot!

A Paramount Picture

PRODUCED BY
FAMOUS PLAYERS-LASkey CORPORATION
PRODUCED BY
FAMOUS PLAYERS-LASkey CORPORATION
"GALLOPING GALLAGHER" is No. 3 of F. B. O.'s Big Six Series of fast action Western Pictures. No Western Star has flashed so brilliantly across the movie horizon as has FRED THOMSON, champion athlete and stunt man, and his marvelous horse SILVER KING.

Here are real showmen's ingredients for money making. A great horse, his great master, hurricane stories with youth, love, romance and high speed action.

"GALLOPING GALLAGHER" will pull 'em in and please 'em mightily. Lots of powerful advertising material to help you get the crowds out.

Read under the heading "WHAT THE PICTURE DID FOR ME" in Exhibitors Herald about this series of Six Big Westerns and you'll book 'em.

FILM BOOKING OFFICES
OF AMERICA, Inc.
“Daughters of Today”

Breaks More Records

NEWARK THEATRE, Newark

Sunday Night

Had A Line Until 10:40
Standees Until 11:30

Gave Special Midnight Show
Yet Turned Away Hundreds

Adam Adams, Managing Director of Newark Theatre and one of the Real Showmen of the Film Industry, gave Daughters of Today Special Presentation and Exploitation and the Picture did the rest.

Available At All Exchanges of
Selznick Distributing Corporation
A Whirl of Speed in Universal Short Subjects Programs

The live showman who is writing profits into his bank account every week has learned that he can’t risk pleasing some of the people all of the time, or all of the people some of the time. He is the one man in the world who must please all of the people all of the time. That’s why Universal Short Subjects meet his demand.

Whirlwind Pace Set by “Ghost City”

The picture captured our intense admiration. Action is so rapid and intense the audience draws a deep breath of relief after each mishap.—“Exhibitors Trade Review.”

“Leather Pushers” Went Over Big

ONE could be better than Billy Sullivan. Fourth Series went over very big!” writes O. L. Meister, Manager of the White House Theatre in Milwaukee, Wis. They crackle with action and breathe the very life of the ropes arena. They are taken from H. C. Witwer’s Collier’s Weekly stories—read by the nation. You need the Leather Pushers series.

Business Beyond Expectations!”

with VALENTINO

NOW comes Manager Cliff A. Schuette of the Lyric Theatre, Hamilton, Ont., Canada, with “Business beyond expectations.”

It was the same story in St. Paul where Manager Joseph Friedman at the Tower Theatre did a business of sensational volume all week. One of the most sensational bookings of a short feature on record is Marcus Lowe’s booking of this subject for 35 houses in the metropolitan district of New York and for cities in 9 other states!

Valentino in “A Society Sensation” is an unfailing hit. This Universal release is out making profits wherever shown and no exhibitor can afford to miss the opportunity to cash in on this release. Valentino’s name in your lobby means cash volume in receipts.

Thrills in the News an Audience Does Not Forget!

Whatever the caprices of human nature that affords the next big thrill in the day’s news, wherever or whenever it happens, the International News cameraman will be there to catch it for your expectant audiences. And if ingenuity can help interest, then the International News No. 24 offers the first animated diagram of the 24,934 mile air journey around the world as plotted by the United States Air Service, together with close-ups of the men who will make the attempt. Intimate views of the Teapot Dome hearings at Washington, action scenes of the Army and Navy, object lesson in safety first dramas of the street, panoramas of the storm-wrecked Connecticut coast, fleet-footed runners of France trying for the Olympic games, horses at the horse show, a baby athlete on a dreadnought of the Navy—these and many other interest-compelling picture-paragraphs of world news are offered in International News.

Fast Outdoor Action in New Westerns

Nothing is being left undone to make this group of Universal two-reel Westerns the best the industry ever produced. Flawless as to story value, matchless for fidelity of detail and characterization, perfect as to audience appeal and fan interest, the material for this series has been drawn from the best short stories of popular authors. That the exhibitors who select them may enjoy the advantage of ready-made audiences, the stars have been carefully selected—Pete Morrison, Jack Reeves, Jack Mower, Jack Dougherty, and Hart, Wm. E. Lawrence and Robert Hayes. With such a combination of story, author and star, casting and direction, these Westerns in the Universal Short Subjects are features condensed.

These are the fast-action Westerns your audiences are waiting for. It is with absolute confidence that they will be presented as profit-yielding entertainment to the showmen of the country. Your booking should be made now.

IMPORTANT NOTICE!

Don’t miss the biggest Spring money-making announcement ever—in “The Universal Weekly” dated April 12th.
It's getting

Carl Laemmle

"SPORTING YO"

starring REGINALD DENNY

supported by LAURA LA PLANTE and a whirlwind cast

in Byron Morgan's dazzling story of the younger set

Every UNIVERSAL JEWEL

"FOOLS HIGHWAY" from Owen Kildare's Amazing Life Story

"MY MAMIE ROSE"

Starring MARY PHILBIN

The Beautiful "MERRY GO ROUND" Girl

Directed by IRVING CUMMINGS

UNIVERSAL JEWEL

"The LAW FORBIDS"

A drama of tremendous appeal with a great cast including

BABY PEGGY, ROBERT ELLIS, ELINOR FAIRE, JOE DOWLING,

HAYDEN STEVENSON, WILLIAM WELSH, WINIFRED BRYSON,

BOBBY BOWES, WILLIAM E. LAWRENCE, EVA THATCHER

Directed by JESSE ROBBINS

UNIVERSAL JEWEL DE LUXE

LAURA LA PLANTE

The "SPORTING YOUTH" GIRL

AS A STAR IN HER OWN RIGHT in

"EXCITEMENT"

It sets a new speed record for comedy, thrills and entertainment

Directed by ROBERT HILL

A UNIVERSAL PICTURE

NOTE: Don't miss the biggest Spring money-making annou
**the money!**

**SPORTING YOUTH** (6,712 feet). Star, Reginald Denny. A whale of a picture! simply a knockout! If anyone did not like this one we failed to see them. Believe it or wrong on this one; boost it to the sky. It pleased one hundred per cent. Moral will stand anything you can do for it. Moral tone good and it is suitable for Sunday. Had big attendance. Draw best class in town of 8,000. Admission 10-20. Ned Pedigo, Polvard Theatre, Guthrie, Oklahoma.

**Presents**

**YOUTH**

**Sporting Youth, with Reginald Denny—**

Man, Oh man, what a picture! If there ever was a picture that is 100 per cent this one is.

This picture has everything that it takes to make a picture: Romance, comedy and thrills galore. An actual automobile race that was staged at Santa Monica, with wrecks that are real wrecks. It made our patrons stand up and howl and clap their hands when the auto race was in progress, and when the rival car was gaining you could hear groans all over the house. It is that interesting. Everybody doubly satisfied. Big business too.

Boys, if you can get this picture do so. It is brand new here, and for that matter, is just released, and if J. C. ever gets a good look at the leading lady Denny has in this picture he will forsake Viola sure. Seven reels was entirely too short for this picture.

—C. H. Powers, Strand Theatre, Dunsmuir, Cal.

The above reports from Moving Picture World and Exhibitors Herald.

**is a money getter!**

**The Class of the Field**

**Fast Steppers**

Featuring

**Billy Sullivan**

as "The Information Kid," and a snappy cast

From Gerald Beaumont's famous Red Book Magazine racing stories

Directed by Edward Leennile

Universal Jewel Series

**The Storm Daughter**

A gripping, tempestuous drama of the deep, starring, dashing, dynamic

**Priscilla Dean**

With Tom Santschi, W. B. Davidson, Cyril Chadwick, Bert Roach and others

Story by Leestenick Brown

Directed by George Archainbaud

Universal Jewel

**Hoot Gibson**

in a wild-riding, rip-roaring romance of the great outdoors—full of the stuff that made him famous.

"Ride for Your Life"

From the story by Johnston Mc Culley

Directed by Edward Sedgwick

Universal-Gibson Production

The above reports from Moving Picture World and Exhibitors Herald.

Placement ever—in “The Universal Weekly” dated April 12th.
The posters get them in!

Universal's Great Chapter Play

The FAST E

Starring WILLIAM DUNCAN

Don't miss the big Spring money-making announcement in "The Universal Weekly" Dated Apr. 12

Action posters! All the thrilling action and appeal in these posters that a great author and daring star have built into the story itself. They are ticket-selling posters.
Once you get them you've got them sold for fifteen solid weeks of exciting entertainment. All the thrills that a great Saturday Evening Post author can write—all the thrills that William Duncan, the greatest chapter play-star in films today, can enact! A business-building combination!

The picture does the rest!
You Are Aiming to Hit the Mark in Entertainment for Your Patrons

Your Score is Highest When You Give Them A Diversified Program

And You Hit the Mark of Public Appeal Best When You Advertise The Whole Program

The finest assortment of accessories and advertising helps are available on Educational Pictures. See them at your exchange. When you use them you are backed up by constant national advertising.

EDUCATIONAL PICTURES are the only NATIONALLY ADVERTISED SHORT SUBJECTS

This “ad” appears in THE SATURDAY EVENING POST April 5th issue

Hitting the Mark

A GOOD hearty laugh is the mark at which every screen comedy aims. When it hits the mark, the comedy is the finest of film entertainment, for what could be a better treat than a real hearty laugh?

Their reputation for consistently hitting this mark explains why comedies bearing the Educational Pictures trade-mark are favorites with all picture goers who enjoy a good laugh—and why the best theatres show Mermaid Comedies, Christie Comedies, Hamilton Comedies, Juvenile Comedies, Tuxedo Comedies and Cameo Comedies.

And the theatre which gives you the best in Short Subjects has many things to offer besides a laugh—thrilling drama, novelty, scenic beauty, an occasional community “sing”, the news in pictures, wonderful revelations of the microscope, all the newest marvels of motion picture photography. For all these things are to be found in Wilderness Tales by Robert C. Bruce, Lyman H. Howe’s Hodge-Podge, “Secrets of Life”, the Sing Them Again Series, Kinograms (news-reel) and Specials such as “Plastigrams”, the Third-Dimension Movie.

The Educational Pictures trade-mark is your assurance of a good laugh, real entertainment and a liberal education.
KEEP YOUR PATRONS HAPPY

By Inviting Them to Come In and

"SING THEM AGAIN"

All over the country there is a great revival of the songs we used to sing. Three great radio broadcasting stations in Chicago asked what songs the people liked best. More than 70 per cent of the 100,000 replies favored the old familiar songs over the modern jazz.

All over the country wide-awake exhibitors are turning this love of the old songs into box-office profit.

Book These
Modernized Revivals of the Songs You Used to Sing
By Norman Jefferies

Each Picture Introducing Three Old Favorites for the Audience to Sing

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"SING THEM AGAIN" WEEK

"LONG AGO"
Introducing
"Annie Laurie"
"Old Cabin Home"
"Love's Old Sweet Song"

"LEST WE FORGET"
Introducing
"Tenting Tonight on the Old Camp Ground"
"Wait Till the Sun Shines, Nellie"
"Mother Machree"

"OLD FRIENDS"
Introducing
"She Was Bred in Old Kentucky"
"Two Little Girls in Blue"
"Star Spangled Banner"

"HOME AGAIN"
Introducing
"Old Black Joe"
"Little Annie Rooney"
"Home, Sweet Home"

EDUCATIONAL FILM EXCHANGES, Inc.

For foreign rights address Far East Film Corporation, 729 Seventh Avenue, New York City
To My Exhibitor Friends

I have never before written an advertisement and only because of my great faith in the success of my last picture, "BY DIVINE RIGHT," am I writing these few words to my many exhibitor friends.

"BY DIVINE RIGHT," made by the Grand-Ascher Company, is one of the finest pictures in which I have ever acted. It has everything. It has thrills, it has a most astounding train wreck, it has drama carried to the very highest degree, it has happiness, romance, beauty and great appeal.

It is the kind of motion picture that builds up at the box office each succeeding day. Although it was released by the Film Booking Offices just a few days ago, I have already had a number of letters from Exhibitors expressing their satisfaction with the splendid results of the picture. This is all very gratifying of course.

I am intensely interested in seeing "BY DIVINE RIGHT" played in as many theatres as possible throughout the world because it carries such a big theme.

It is easy to watch. It is simple to understand. It is fine, wholesome, and most refreshing in the character of entertainment that it provides.

I hope that I am able to make more pictures as big as "BY DIVINE RIGHT." The excellent advertising material provided for the picture by the Film Booking Offices, if properly used, will hit with telling effect at your box offices.

I commend it to all my exhibitor friends. I know it will make money for you all.

Cordially and sincerely yours,

Elliot Defter
Nearing Completion

Reservations now being taken at all Hodkinson Exchanges for first run bookings

Betty Compson in "MIAMI"

Story by John Lynch
An Alan Crosland production
Produced by Tilford Cinema Corp.

Distributed by HODKINSON
Season 1924-1925
Thirty First-Run Pictures
again a winner at
FENWAY Theatre,
Boston Week—Mar. 16th

what the critics say—
“Fun, plenty of fun and nothing else but fun, kept me entertained, acted in zippy style.”
—Boston Advertiser

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The DRIVIN’ FOOL

“Fastest picture here this season.”
—N. Y. American

“It is a very good film of its kind and one filled with fun.”
—N. Y. Times

“The Drivin’ Fool’ is one of those high-speed joyous farces that coax the spectator into settling comfortably into his seat to laugh his heartiest.”
—N. Y. Evening Journal

“Should prove enjoyable anywhere.”
—M. P. News

“A sure fire number.”
—Film Daily

“A live wire performance.”
—M. P. World

“Isn’t a dull moment.”
—Exhibitors’ Herald

“Pep is the middle name of this picture.”
—Cincinnati Billboard

“Possesses all the elements that bid for audience appeal—fast action, spills, thrills.”
—Harrison’s Reports

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Southern Enterprises Theatre Circuit
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And by almost every big independent theatre in America.

featuring
WALLY VAN,
Patsy Ruth Miller
and Alec B. Francis-
Directed by Robert J. Thornby

If you haven’t played this whirlwind picture you are cheating yourself out of some easy money.

BOOK IT NOW!

Distributed by
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FOREIGN DISTRIBUTOR
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Season 1924-1925 Thirty First-Run Pictures
"What Shall I Do?"

Starring Dorothy Mackaill in a FRANK E. WOODS Special Production

With John Harron, Louise Dresser and William V. Mong
Directed by John G. Adolfi
Story, Supervision and Editing by Frank Woods

Distributed by HODKINSON FOREIGN DISTRIBUTOR Wm. VOGEL, DISTRIBUTING CORP Season 1924-1925 Thirty First-Run Pictures
This is Leap Year!
The Women Will Love This One!

PLAY
SECOND
YOUTH

A DISTINCTIVE PICTURE
Distributed by Goldwyn:Cosmopolitan

Adapted by John Lynch, from Allan Updegraff's Novel
Directed by ALBERT PARKER

with Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Cort-ell, Jobyna Howland, Lynn Fontanne.
“Very Good Entertainment”

“‘The Hill Billy’ is very good entertainment and, we might add, better than some of those pictures which are heralded as ‘super-extra-specials.’ It is about the best thing young Mr. Pickford has done.” — N. Y. American.

“Above the Average”

“Thoroughly delightful and refreshing. The production is polished, very well done, and is also intelligent. ‘The Hill Billy’ is above the average.” — N. Y. Morning Telegraph.

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange
The Flappers — The Bachelors — The Women — The Married Men — Even Grandma and Grandma
To See F. B. O.'s Se

Here is a subject of powerful a
directed, up to the minute drama with
cast — It's what your patrons

1924 belongs to
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andpa will Turn Out En Masse
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peal -- A brilliantly produced, powerfully
Warner Baxter -- Grace Darmond and big
vant -- Give it to them ---

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XCHANGES EVERYWHERE
27 D'Arblay St., Wardour St., London, W. 1, England
Fourth Record Breaking Week of Indefinite Run

TREMONT TEMPLE, Boston
Two shows daily at 55¢ to $1.65 admission prices
Two packed houses on Tuesday, March 11, during worst snow storm experienced in Boston in 20 years

Opening March 31st for Indefinite Run

NIXON THEATRE, Pittsburgh, Pa.

CASTLE THEATRE LOOP, Chicago, Ill.

April 21st for Indefinite Run

Also—

Hundreds of Week stand Bookings in other territories

EXHIBITORS

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. IT'S A CLEAN-UP.

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NOW PLAYING CANADA, BOSTON, NEW YORK and PHILADELPHIA
"LET NOT MAN PUT ASUNDER"

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MR JOHN B. ROCK
GENERAL MANAGER VITAGRAPH INC BROOKLYN N. Y.

PLEASE ACCEPT MY CONGRATULATIONS ON YOUR SPLENDID PRODUCTION
"LET NOT MAN PUT ASUNDER" OPENED UP SATURDAY MARCH EIGHTH TO CAPACITY STOP AUDIENCE CLAIMED THE PICTURE BEST SHOWN IN ATLANTIC CITY THIS SEASON

SAVOY THEATRE
P. MORTIMER LEWIS
ATLANTIC CITY 1021P

—So He Booked it Back for Another Week!

VITAGRAPH

ALBERT F. SMITH PRESIDENT
They cast the hero headlong into the sea. They drove the terrified girl high into the rigging and tried to shoot her down. Then the incarnate fiends, foiled in their devilish design, blew up the ship. Far away, the shore-line crumbled as if the very lid of Hell had crashed against it.

Vivacious MADGE KENNEDY in

**Three Miles Out**

By JOHN EMERSON and ANITA LOOS

It's melodrama run riot, a frenzy of madness, an orgy of thrills—a tremendous charge of T. N. T. in contact with a flaming torch. Your patrons will tear up the seats! They'll paw the floor! It's just the picture that'll make the crowds storm your box-office.
buried

40 people isolated themselves six months to film this picture

Risking death every minute, they raced over treacherous glaciers and mountain peaks making the first motion picture of Alaska ever “shot” on the spot.

They were pioneers in the truest sense of the word.

The result—a picture that will go thundering down the ages to enduring fame and success.

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(pronounced chee-chaw-koze)

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ARTHUR S. KANE, President
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“Survives The Long Run”

More Runs for the Same Number of Prints

More Prints for quicker distribution is good advice but more runs with the same number of prints is real economy.

*Powers Film* meets the demand for more and better screenings by giving 25% longer *projection life*.

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Modern marriage tangles in gripping drama

With
Florence Vidor
Rockcliffe Fellowes
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Robert Gordon

A David Smith Production

Vitagraph
Albert E. Smith President
Hardly released and already a sweeping national success

Directed by Mal St. Clair

THE TELEPHONE GIRL

WITH ALBERTA VAUGHN - AL COOKE - KIT GUARD - GERTRUDE SHORT

Again F. B. O. smashes all records. We crashed the records for big business for thousands of exhibitors with WITWER'S "FIGHTING BLOOD" Series. And now, although hardly released, our wonderful new WITWER Series, "THE TELEPHONE GIRL," is sweeping the country in a wave of tremendous popularity. Exhibitors are mopping up with this new series. You have bewitching Alberta Vaughn, Kit Guard, Al Cooke, George O'Hara, and practically the entire original cast of "FIGHTING BLOOD." Man, here's your chance. Nothing more to say at all, except GET BUSY.

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Sales Office United Kingdom E.C. Picture Corp., 26-27 D'Arbly St., Wardour St., London, W. 1, England
Tom Moore
of Washington

Just Telephoned:—

"DAUGHTERS OF TODAY"

Now playing at

RIALTO THEATRE
is doing Record Business

Equalled only by

The Sheik
and
Three Weeks"

Daughters of Today is one of those real attractions
that come only once in a blue moon

Available at all exchanges of

SELZNICK DISTRIBUTING CORPORATION
COPY for
Motion Picture News'
Booking Guide

5th Edition

September, 1923 to March, 1924

to be published April 3d
is desired at the advertiser's earliest convenience

Co-operation in this connection
will be appreciated by the News'
Advertising Department

The News is Filed Throughout the Field
Cincinnati rocks with laughter

even the critics had to roar—

The Post:
"... is our idea of what a fun film should be."

The Enquirer:
"Without exaggeration, 'Galloping Fish' is a masterpiece of buffoonery—almost make a tombstone grin."

Commercial Tribune:
"You will get a lot of laughs out of this feature."

The Daily Times-Star:
"If you don't happen to be in a frivolous mood when you drop in to see 'Galloping Fish' at the Strand this week you soon will be, judging from the hilarity greeted it Sunday... it is successfully fulfilling its mission of laughter—"

"Freddie" the trained seal.

Over

Thos. H. Ince's

Galloping Fish

With Sydney Chaplin-Louise Fazenda-Ford Sterling
Chester Conklin and Lucille Ricksen

Directed by Del Andrews—from the story by Frank Adams—produced under the personal supervision of Thos. H. Ince

Remember what the Moving Picture World said: "is going to bring in even more people on the second and third nights"

Distributed by Associated First National Pictures
“Do you realize that this woman is my wife?”

Thos H. Ince presents

"The Marriage Cheat"

By Frank R. Adams
Adapted by C. Gardner Sullivan
Directed by John Griffith Wray
under the personal supervision of Thomas H. Ince
with Leatrice Joy
Percy Marmont
Adolphe Menjou

Out of the sea she had come into his life. She brought sunshine and joy into a soul that had been black with despair. After three years on this little island in the Southern Pacific, preaching the word of God, he realized that he had failed in his mission. Then she came and with her a renewed hope, a revived ambition—love!—and now was he to lose it all because of this scoundrel.

What a scene this is! What drama—the type of drama that only men like Thos. H. Ince and John Griffith Wray can picturize.

"The Marriage Cheat" will be one of the strongest pictures that year will see.

A First National Attraction
The Thief of Bagdad

"T"he Thief of Bagdad" is such an exceptional accomplishment that it deserves, it seems to us, much more than passing notice here.

We are inclined to view it apart from purely trade considerations — the fact that it will not reach the picture theatres for a long time, its box-office value as compared with other big pictures, including Fairbanks' own previous successes, etc., etc.

There are times when all of us can well lift our eyes above the box-office roof, and this is one of them. There are pictures now and then that greatly broaden our mental horizon as picture people — and this is one of the greatest of all these uplooking pictures.

* * *

I would like to give what I am about to quote as my own judgment of this remarkable picture. It was given by a man who, I believe, is as competent to judge as any man in the world today. He says of "The Thief of Bagdad" — "This great phantasy is one of the finest works in the history of art. I have seen it again and again and each time I marvel more at it. It is superb. It will, I feel, send Fairbanks down in history along with the best names of the renaissance period."

We don't like to lean over backward; but we do agree with this estimate. And if it is correct it must mean much to Mr. Fairbanks; but also it means much to the motion picture and therefore to the industry and its box-office.

* * *

It is obvious that Douglas Fairbanks, keen showman though he is, had much more in mind than the box-office when he planned and executed "The Thief of Bagdad." He departs from his former well-established role, completely — and in his new one he aims his bow straight up at the blue sky of idealism. That was courageous, but also he has lavished time and money upon his art effort, so that today it stands as the most expensively produced picture to date. And he has splendidly and completely achieved just what he set out to do. He has made an art triumph.

Whenever a long step — such a long step as this is taken, when the production ship breaks loose from its trade moorings, we are inclined to gasp and wonder — wonder where it will land, which means, how will it do at the box-office.

From that part we believe that "The Thief of Bagdad" will find abroad the greatest reception ever accorded an American picture, and in this country it will hold the Fairbanks following and greatly add to it.

* * *

But the point is this: If we are to tread altogether in the box-office path, with "safety first" as a slogan; if we are to talk nothing but box-office jargon, we will never rise to the picture heights. We will hold fast to the dead level of mediocrity and to the twenty percent attendance. It is not merely a question of art attainment; it is a question of putting life into picture theatre attendance, of putting zeal into production, of putting pride of possession into all who claim a place in the ranks of the industry.

We need revivals in this business—need them badly. When Billy Sunday preaches in a town the churches fill up after he has departed. And so will "The Thief of Bagdad" prove a spur to public interest in motion pictures; and so will all these occasional departures from the beaten path, these highly courageous and admirable steps forward.

We talk too much box-office stuff. It sounds wise but often it isn't. Our great and successful efforts are not due to hindsight; and that is true of all creative fields.
PICTURES AND PEOPLE

May be one of the reasons why Samuel Rork of Los Angeles is in town. The main reason may be summed up in Mr. Rork's own words:

"It isn't that I love football less, but that I love pictures more."

The Los Angeles producer and impresario is asking New York--"WHAT HAVE YOU?"

It is a matter of common knowledge that the editorial offices of a newspaper offer the best training school for those endowed with any spark of imagination. Reporters in daily contact with life become keen, accurate observers--and even if they do not follow a literary career, their newspaper association gives them a mental alertness which entitles them to fit their grooves.

This is by way of introducing the defunct New York Herald, which passed out as an individual newspaper last week. This daily was a training school for a host of men now prominent in the picture industry.

If you entered its editorial rooms seven years ago you would have found seated at one row of desks Tom Geraghty, C. Gardner Sullivan, Luther Kent, Harvey Thew, J. E. D. Meador, John Flinn, and such other perhaps less well known personages as William S. Gill, eastern sales manager for Rothacker Laboratories, Charles K. Ulrich, who wrote exploitation matter for Famous; F. W. Mordaunt Hall, motion picture critic of the New York Times; Leonard Mitchell, in charge of film renting for the U.S. Shipping Board; William Murphy, publicity for Fox, and Larry Semon who was a ranking cartoonist in those days.

Barney Bernard, the creator of "Ace Potash" of the celebrated stage and screen firm of "Potash & Pelmutter," is dead after a brief illness from pneumonia. The actor, who made a nation laugh with his characterization of the excitable cloak and suit man, will be sadly missed because of his humanity expressed not only in his admirably limned portraits, but also when he came in contact with his fellow beings.

His death upsets the plans of Samuel Goldwyn to present Bernard and his partner, Alexander Carr, in "Potash & Pelmutter in Hollywood," production on which was to have started in about two weeks. Mr. Bernard hailed originally from San Francisco, but has made his home in New York for several years.

John Springer, owner and manager of the Seventy-seventh Street Theatre, New York, has hit on a plan to outwit thieves. He is not in complete agreement with Mayor Hylan and Commissioner Ehrlich concerning their oft-repeated contention that New York is the safest and most free from crime community in the world. At each performance Mr. Springer flashes before his patrons' eyes this message in letters of glaring red:

"Warning—Do not leave scraps or any articles of value on backs of seats or seats adjoining, as the city is infested with thieves from all over the world."

Douglas Fairbanks and Mary Pickford leave Bagdad on the Subway for Cherbourg, April 12, sailing via the Olympic. This is but the first stop on a world tour--including the Scandinavian--which will take the celebrated couple through Paris, London, Brussels, Copenhagen, Stockholm, Christiana, Petrograd, Moscow, Vladivostok, Manila, Tokyo, Honolulu and eventually San Francisco. To cover this immense territory and be back in the States by June the stars

During the controversy over the revenue measure in the Lower House, Representative Blanton of Texas declared himself on the admission tax. He would assess every patron paying an admission price above 25 cents. His proposal inspired an editorial in the March 26th issue of the Waco Times-Herald which is reproduced as follows:

"When the revenue measure was pending in the House of Representatives at Washington, Mr. Blanton of Texas offered an amendment to 'strike out 50 and insert in lieu thereof 70.' This had reference to admissions to theatres. The committee report had taken off all taxes on admissions up to and including 50 cents. Mr. Blanton wished to lay a tax on all above 20 cents. The House rejected the Blanton proposal. And it seems to us that the House was right in the matter. The people want high-class amusement and a tax interferes to a considerable extent with the fulfillment of this desire. It is a pity that any tax has to be levied against the stage, whether spoken or silent. For the stage is educational. But non-interference below the 50-cent mark is some contribution to better productions, and it is the better production that concerns the patron of the theatre."

It is a trifle early for the football season, though they are engaging in spring practice at Yale and Princeton—which
will take along the magic carpet.
Just how Doug will get the daily box-office statement from the Liberty theatre in New York hasn't yet been determined, but if he takes our tip he will carry the magic crystal—and by peering into it in these far off places he will be able to count the house. Mary will have to forego the pleasure of attending the opening of "Dorothy Vernon" which occurs at the Criterion during the first week in May. During off moments they will study film conditions in the various cities on the schedule and approximate premieres for their latest productions will be arranged for.
Also included in the party are Mr. and Mrs. Robert Fairbanks, Mrs. Charlotte Pickford, Kenneth Davenport and little Mary Rupp.

THE following is presented without apologies. It is from the pen of Chester J. Smith, a News scribe: just a contribution to our campaign for better prints. Last man in the world, too, we'd expect to grow poetic, Smith is.

"A long way back in '49 when The Covered Wagon was doing its best To traverse that land to the far, far west;
When they lighted their fire with steel and flint,
There was often heard the subject of "PRINT."

A little further along in creation: about the time of the Birth of a Nation,
Some wise gunk started a wide agitation:
Just look, said he, how the audience squints. We gotter do something about picture prints.
And then the Four Horsemen came galloping in.
And started the multitude's plaudits to win.
But out in the tanks some called it a 'quince.'
Then once again came the howl about prints.
When Doug set 'em agog with his fantastical "Thief."
The campaign at its height was urging relief.
But even so early there came along hints
About boosts in the price and a lack of good prints.
St. Peter is talking up there at the gate:
"Zukor, Fox, Laemmle and Rowland, you're late."
"Oh, pray, do forgive us," they say with a wince,
"We were trying to settle that question of prints."'

LOU MARANGELLA — press-agenting for himself — writes from the coast that he has donned grease paint for a bit in "Dollar Dancer," a forthcoming Ruth Roland feature. The erstwhile sheik of Longacre Square should make a go of it, according to a group of well-wishers from the Wampus who speak of him in two-dollar words. Here they are: "His histrionic and emotional abilities will eventually bring him great success as a screen luminary."

JACKIE COOGAN will desult the klies for ten weeks this summer in order to lead a modern "Children's Crusade" throughout the United States in an appeal to the children of America for a million dollar shipload of foodstuffs for the destitute orphans of the Near East. The youngster will sail in person to deliver the gifts to the Near East orphans in Greece, Palestine and Syria.
A worthy project and one which will endear him to the public as a real humanitarian as well as a real actor.
Just at present Jackie is enjoying a well-earned vacation after his arduous work before the camera. Accompanied by his parents and a few friends he has gone to a big ranch in the Sierras.

THAT innovation established several months ago by the Rock Island R.R., and which has been adopted by other roads, concerning the presentation of motion pictures in the dining car in order to relieve the tedium of the travelers, has been adopted in England — and Horace Judge, American publicist who not so long ago went back to his old home in London as publicity director for the English offices of First National, gets credit for proving Yankee initiative in service and exploitation.
He has sold the idea to a British railroad operating "The Flying Scotchman" and henceforth film shows will be held aboard that train in an effort to popularize rail traffic. The test has been made and the result was excellent — and the idea will probably open up a regular renting system with the rail officials because of the hearty praise accorded the novelty showing by the passengers.

IT was only a few years ago that Ann Pennington was one of the bright lights of the film. Now she has returned to the Klies again — after several seasons devoted exclusively to musical comedies and comedies. But she is not returning alone. She has taken Broke Johns, with her — and they will support Gloria Swanson. The Folies entertainers will not forsake the stage during their time in the films.

IT is indeed, rare to find a story published while the picture upon which it is based is in the course of production. Yet Paramount offers two stories which are appearing serially in magazines as the pictures are being "shot." Thomas Meighan's production, "The Confidence Man," is running serially in Argosy-All Story Magazine, while "Manhandled" is running serially in two installments in Saturday Evening Post.

The plot of the latter as well as the title originated in the mind of Sidney R. Kent — and the task of elaborating upon the central idea and developing it into a story was entrusted to Arthur Stringer. The story appears in the Post under his name.

HARRY ROWSON, the London film magnate, believes English exhibitors and English audiences have a better sense of humor than he observed among Americans during a recent visit in the States.
In a recent conversation with Jack Woody he points out that the American slant on the Britisher's sense of humor is all wrong — and proves his case by showing Mr. Woody the following from a Piccadilly program:

"One Week of Love"
For Three Nights Only
From a Strand Cinema is this:
"The management reserve the right to exclude any lady they think proper."
A Marble Arch Cinema announces:
"The Who the Gods Destroy"
"With a Cast of 8,000."
"That wins," said Woody.
Connecticut Theatre Owners Meet National President Sydney S. Cohen Guest of Honor at Annual Session in New Haven

ACCOMPANIED by State President, R. F. Woodhull of New Jersey, and M. J. O'Toole, Chairman of the Public Service Department of the national organization, Sydney S. Cohen, National President of Motion Picture Theatre Owners of America, attended the annual convention of Motion Picture Theatre Owners of Connecticut as the honor guest and was enoped highly in a resolution adopted at the close of the meeting.

State President Joseph W. Walsh, of Hartford presided at the meeting and many matters of special importance to the Theatre Owners were considered which included processes for handling legislative matters in the state and different cities, as well as contributing in effort and otherwise as much as possible to necessary work of a like character in the Nation.

The Music Tax situation, was also discussed and moves made to defend the cases for alleged infringement of the Copyright Laws brought against certain exhibitors in the state.

President Walsh was assisted by General Manager Louis Sagal of the Poli Theatre Circuit.

At the banquet Mr. Woodhull spoke in a pointed way of the need for organization among the exhibitors and illustrated how its effect had been felt in a very favorable way in regulating and improving conditions within the industry and Mr. O'Toole told of the movements made at Washington with respect to Admission and Seat Tax legislation and how the Screen Power of the exhibitor was making him a powerful factor for good in all communities and that the officials at Washington were cognizant of the great service this was being performed.

Mr. Cohen disclosed that at the Boston convention of the Motion Picture Theatre Owners of America in May, he would retire from the Presidency and expressed hope that the zeal and fidelity manifested by the Theatre Owners of the country in sustaining the outstanding programs of the National Organization would increase in volume under the administration of his successor to the end that all exhibitor problems would be satisfactorily adjusted.

Bishop Succeeds Cloakey at Regent, Ottawa

Announcement has been made by N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corp., of the appointment of Leonard Bishop as manager of the Regent Theatre, Ottawa, in succession to Oral D. Cloakey, who is leaving for Los Angeles, Cal., to become director of the exploitation department of Universal. Mr. Bishop is from the Canadian West, being well known in a number of the cities of the Prairie Provinces. Mr. Bishop has been manager of the Orpheum Theatre at Fort William, Ontario, a house controlled by Famous Players, and previous to this time he was manager of the Capitol Theatre at Winnipeg, Manitoba. He has also been identified with several picture theatres of importance in Calgary, Alberta, and other centres.

The appointment of Mr. Bishop to the Ottawa Regent was announced following a conference at Toronto between Mr. Nathanson and H. M. Thomas of Winnipeg, Western Division manager of Famous Players Canadian Corp.

“Movie Mashers” Fined by Cleveland Judge

Judge Moylan of Cleveland is handing out $25 fines to “movie mashers,” who annoy women patrons in the picture theatres. Four men have been meted out fines to date.

A fifth offender has had his case continued until April 3d. Policewomen Frances Gratz and Emma Schuler have been assigned to round up “movie mashers.” The movement has been backed by the Federation of Women’s Clubs.

Music Tax Hearing April 9 Before Senate Committee at Washington

THERE will be a public hearing at Washington on April 9 before the Senate Committee on Patents on the bill introduced by Senator Dill which would amend Section One of the Copyright Law, with particular reference to the so-called Music Tax.

The hearing will be held at 10 o’clock a.m. in Room 210 of the Senate Office Building. Senator Richard P. Ernst, chairman of the Committee, will preside.

The Dill measure is identical with the bill introduced in the House by Representative Newton. Its effect would be to eliminate the Music Tax by inserting the following sentence: “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 by reproducing devices issued under the authority of the owner of the copyright, or by the use of the radio or telephone or both.”

Otherwise, the Dill-Newton bill, except for a few verbal changes, is the same as Section One of the law as it now exists.

Representatives of the M. P. T. O., and state exhibitors organizations will be in attendance at the hearing to urge the measure be reported favorably by the Committee. The American Society of Composers, Authors and Publishers will be on hand to oppose the change in the law.

The radio interests will also be represented, and will, of course, line up with exhibitor representatives in urging the passage of the bill.

Hearing Held on Jenks Children Bill

WITHOUT a single person speaking in favor of the Jenks bill which was introduced in the New York State Legislature on March 3, and is one of the several relating to the admission of unaccompanied children to motion picture theatres, the public hearing held at the State Capitol Tuesday afternoon showed plainly that the bill will never be reported out of committee.

There were plenty of protests against the bill, these being mainly from Ernest K. Coulter, of New York, one of the heads of the Society for Prevention of Cruelty to Children; Nathan Walker, John F. Hylan, and Canon Chase, all of New York city.

The Jenks bill provides that unaccompanied children, between the ages of 8 and 16 years may be admitted to motion picture theatres at such times during the day as will not conflict with school hours, but in no event later than 9:30 o’clock at night, providing the governing body of the city town or village adopts such an ordinance. In other words, it leaves the whole matter with the communities.

Mystery Surrounds Murder of Warner Watchman

The mysterious murder at Warner Brothers’ west coast studio of Watchman R. Jansson last week has baffled both police and studio officials. Jansson, running and calling for help, collapsed in the arms of a passer-by and died at the receiving hospital without reviving sufficiently to throw any light on the shooting.

The dead man, reputed the strongest in Hollywood, is supposed to have surprised intruders rifling the carpenter shop and to have been shot while grappling with them. Two bullets took effect. Deceased was married, the father of two daughters and went to Hollywood from Chicago. He was 45 years old.

N. H. Gordon to Have Big New Theatre in Boston

Foundation work is well started, on one of the biggest real estate propositions that has been launched in Boston for some time, a feature of which will be a big picture theatre, to be known as the Capitol, and which will be run by the Olympia Theatres, Inc., Nathan Gordon, President, now constituting the largest chain in the territory.

The rest of the building, which will be capped by a high tower, will be a hotel. The structure will stand on a bend of Tremont and Hollis streets, centered in the theatre district, and dwarfing all around it. There will be several unusual features in the theatre, according to present plans.

Carolina Executive Committee Holds Meeting

A call was issued by President Henry B. Varner for a meeting of the executive committee of the North Carolina M.P.T.O., in Charlotte at the new Charlotte Hotel, March 26th.

It was planned to discuss many matters of importance relating to the functioning of the Joint Arbitration Board and the exact date of the annual convention to be held at Morehead City, was to be named.
Metro in Deal To Take Over Goldwyn

Hearst’s Attitude in Doubt

Howard Theatre, Atlanta, Sold to New Corporation

FORMER associates of Stephen A. Lynch have purchased the Howard Theatre, Atlanta, and this step has given rise to reports that the southeast is to receive another big theatre operating corporation.

The new company which during the past week announced the purchase of the million dollar Howard theatre is titled the Enterprise Realty and Investment Corporation. Its officers include Y. F. Freeman, formerly general manager of the S. A. Lynch Enterprises who is president; W. R. Lynch, a brother of S. A. Lynch, vice-president; and C. E. Holcomb and D. R. Millard, both former Lynch men, as treasurer and secretary respectively.

Along with the deal another plot of property on which now stands a small hotel, was purchased, the entire deal involving over a million dollars. Upon the other plot of ground it is believed another theatre will be erected by the corporation, just a block from the Howard and what is now considered the very heart of Atlanta’s hotel and theatre district.

The Howard was built in 1919 at a cost well over $800,000 by Troup Howard and has been owned of late by two associates of Famous Players-Lasky Corporation, which management, it is declared, will continue under its new ownership. The purchase of the theatre included the lease which has about nineteen years to run. It is the finest theatre in the South under the management of Southern Enterprises, Inc., it is stated.

Other Deal Recalled

After the completion of “Janice Meredith,” all the Hearst production activities will be suspended. “Yolanda,” which it had been planned to run as a super until Fall, will be generally released at once. The Cosmopolitan Theatre, New York, will be closed Saturday night, March 20.

The deal with Metro is the second of the sort in which Goldwyn has been involved since its organization. The other was an attempted merger with First National two years ago, apparently very much like those which now form the basis of the proposed amalgamation with Metro. The Goldwyn-First National deal hung fire for several months and finally fell through. Subse-

Film Export Figures Are Announced

According to a recent announcement by the Department of Commerce, exports of films, sensitized, but not exposed totaled 4,540,990 linear feet in December, 1923, valued at $109,761; declining in footage during January of this year to 4,441,665 linear feet, with an increased actual and relative value amounting to $119,573. January of last year the linear footage of 4,692,590 was valued at $129,761.

Negatives last December had a footage of 352,549, valued at $121,079; but jumped in January to 576,912 linear feet, worth only $83,605. January, a year ago, the linear footage of 462,673 feet were priced as $40,895.

Positives had the grand total of 10,596,922 linear feet, worth $547,789 in December of last year. In the first month of 1924 the footage leaped to 13,364,915 linear feet, valued at $759,809, a relatively low value. The preceding January, 11,271,351 linear feet had a relatively high value of $140,809. Thus the total linear footage, exposed film stock, in December was 10,943,492, worth $685,877; amounting in January to 14,141,827 linear feet, valued at $603,474, relatively low in comparison; while the 11,733,824 linear feet of the preceding January bore a comparatively high valuation of $599,207. This bears out the statement that the footage and value of exports are running nearly as high for the positives, as they have over the past two years.

Karger Estate Appraisal

at $128,292

Maxwell Karger’s estate has been appraised at $128,292, most of which he left to his widow, Anna Karger of the Hollywood Hotel, and a son and daughter. His three sisters were left $25,000.

The estate comprised 634,549 from the sale of Metro stock, $21,001 due from Richard A. Rowland, $11,000 due from Joseph Engel, a half interest in “Some Baby,” appraised at $1,500, 1,500 shares of Loew’s, Inc., valued at $25,081 and a bank deposit of $1,494.
Trade Commission Hearing Resumed
Famous Players Presents Defense Testimony at Sessions Held in Atlanta

AFTER the lapse of several months, hearing on the Federal Trade Commission charge against the Famous Players-Lasky group, which began in Atlanta, March 28, when the respondents continued the presentation of defense testimony.

About thirty witnesses were subpoenaed for the Atlanta sessions which were expected to last all this week and perhaps longer. It is expected the sessions will then be transferred to New York, where Famous, it is understood, will offer its star witnesses.

The sessions in Atlanta are being conducted before Examiner E. C. Alvord, with W. H. Fuller, chief counsel for the Commission, representing the Government, and Robert T. Swaney, Bruce Bromley, and E. J. Robb appearing for the respondents.

The first witness for the defense was Martin May, wealthy Atlantan, who flatly denied the statement made by L. H. Joel, manager of the Madison Jacksonville and Lakeland, Fla., and Greenville, S. C. Joel testified at the previous hearing in Atlanta in July that he had been forced to sell to Southern Enterprises, because he was faced with a receivership. According to May, he financed Joel in the purchase of the theatres and was Joel's sole financial backer. Contrary to Joel's statement, which was to the effect that he had made the transaction with Southern Enterprises, May said that he (May) made the trade and Joel did not figure in the deal.

May stated that he was not forced into the deal by any one, and that he considered the price he received for the theatres outrageous by high. He netted considerable profit, he added.

"The deal was a straight business transaction," May continued. "Coercion played no part in it. He had asked $35,000 for the theatres in Greenville and had actually received $34,000 for it, he said.

W. T. Yoder, Atlanta manager for Hodkinson, declared the picture market in Atlanta and surrounding territory was free and open to all film companies. The fact that Southern Enterprises owned a chain of theatres and sold pictures in block did not interfere with the business of other companies involved.

M. Redmond, of Birmingham, Ala., a former employee of Famous Players-Lasky, testified that he had never threatened Frank Smith, an exhibitor who declared on the stand last July that Redmond had tried to force Smith to sell his theatre to him.

Frank Miller testified that a witness named Hackworth, from Huntsville, Ala., who complained that Southern Enterprises had arbitrarily withdrawn service from him, was an active member of a booking association of thirty or forty exhibitors, the purpose being, according to Miller, to threaten boycott and compel performers to sell Paramount pictures exclusively to members of the group.

Further contradictory testimony was given by Charles McElravy, district superintendent for Southern Enterprises at Memphis. An exhibitor named Jackson of Columbus, Tenn., had declared at the July hearing that, after making threats against him, Southern Enterprises had purchased a rival house and then transferred it in an account to the competing house. McElravy denied this, stating that the house had been purchased by his brother, who had no connection with Famous Players-Lasky, or its subsidiary.

Northwest Board of Arbitration Holds Meeting

The Board of Arbitration, a part of the Northwest Film Board of Trade of Seattle and the Motion Picture Theatre Owners of Washington, met in session in Seattle recently after a number of months during which no meetings were scheduled. Two exhibitors of the Northwest territory were brought before the Board at the request of Seattle film exchanges, who charged that the exchanges had failed to comply with certain film contracts which they were alleged to have signed.

Members of the Board, which met in the executive rooms of the Film Board of Trade, are: Fred C. Walston of Bellingham, James A. McNeill of Port Orchard, and R. W. Brun of Seattle, representing the theatres; and Paul Lynch, Patke: George P. Endert, Famous Players; and Al Rosenberg, De Luxe, representing the film exchanges.

New Companies Chartered in N. Y. State

The following motion picture companies, incorporated during the past week in New York state, the capitalization of which is given: Selco Pictures, Inc., capitalization not stated, L. G. Bernstein, Harold Wison, H. P. Boedl, New York city; Brooklyn United Theatres, Inc., $10,000, Antonino, Giovanni and January Zuccaro, Brooklyn; Chromer and His Orientals, $5,000, Isidor Louis, Brooklyn; George Rubinstein, Joseph Cherniavsky, New York city; Link Amusement Corporation, $30,000, H. Suchman, J. Rosenthal, F. Berger, New York city.

Illinois M. P. T. O. Planning Big Convention

A letter has gone out calling on exhibitors to attend the annual state convention of the Illinois Motion Picture Theatre Owners, at the Hotel Sherman, Chicago, on April 25-26, and the secretary, L. C. Sipes, and his officials are completing arrangements for what promises to be a very successful gathering. The sessions of the convention will be devoted strictly to business, according to Mr. Sipes.

A special effort is being made to provide an interesting entertainment program, as well as constructive business sessions, for the visitors and their wives. One of the features already decided upon is a combined banquet by the exhibitors and the Chicago Film Board of Trade, including a midnight review with many well known stage stars as guests and entertainers.

The Chicago organization is now affiliated with the M. P. T. O., this assures an active, local interest in the convention and participation of many of the big theatre owners in deliberations.

Lorain, O., Theatre Robbed of $2,500

Bandits broke into the State theatre, Lorain, O., last week, cracked the safe, and got away with $2,500 in cash. Checks and valuable papers remained intact. The State theatre belongs to Mark Greenbaum and Louis Wallach. The robbery must have occurred sometime after 2 A. M., at which time Manager Beatty Wallace closed the safe and left the theatre.

The following morning the jumping detective connected with the investigation had been knocked off the safe. Police believe the job was done by Cleveland bandits.

New Theatre to Open in Dover, N. J..

A new picture theatre will be opened in Dover, N. J., on Monday evening, March 31, by John Howell. It has been named the New Playhouse. A number of film men in the New York and New Jersey territory are expected to attend the opening.
N. Y. Repeal Battle Takes New Turn
Would Amend Penal Law

N. Y. State Exhibitor Officials Meet

A joint meeting of the officers and boards of directors of the M. P. T. O. of New York State and the Theatre Owners of Commerce is being held at the Hotel Astor, Friday, March 28.

The meeting is for the purpose of discussing important questions affecting exhibitors welfare in the state, it is stated. The call was issued by President Charles L. O'Reilly, for the T. O. C. C., and William Brandt, head of the state organization.

Section 1795. Immoral and improper exhibitions.

"1795a. Punishment."

"1795b. Revocation of license; common nuisance."

"1795c. For injunction proceedings."

Section 1795. Immoral and improper exhibitions.

"1795a. Punishment. A violation of any provision of the last preceding section is a misdemeanor, punishable by a fine not less than $100.00 or more than $2,000 or by imprisonment, for not less than thirty days or more than one year, or both."

"1795b. Revocation of license; common nuisance. Upon conviction of a violation of any provision of section 1795 of this article, all rights and privileges granted by any permit or license, issued to the person so convicted, or to the room, building, structure or place in which such violation was committed, shall be revoked and the said person, the room, building, structure or place in which such violation was committed is hereby declared to be a common nuisance.

Injunction Proceedings Possible

"1785e. Injunction proceedings. A person or copartnership who, or which shall maintain a common nuisance as defined in this article, may be enjoined from maintaining such nuisance in the manner prescribed in this section. The attorney general or the district attorney of the county in which the nuisance is maintained may present a verified petition to the justice of the supreme court or a special term of the supreme court of the judicial district in which such nuisance is situated, or the county court or judge of such county for an order enjoining the maintenance of such nuisance. Such petition shall state the facts upon which such application is based. Upon the presentation thereof, the justice, judge or court shall grant an order requiring such person to appear before such judge, judge or court, or before a special term of the supreme court of the judicial district, or in the county queen's bench, or in the county, or county court, or special term of the supreme court, or during more than ten days after the granting thereof, to show cause why such person should not be enjoined from maintaining the nuisance alleged in the petition. Copy of such petition and order shall be served upon the person named therein, in the manner directed by such order, not less than five days before the return day thereof. On the day specified in such order, the judge, justice or court before whom the same is returnable shall hear the proofs of the parties and may, if deemed necessary, or proper, take testimony as to the allegations of the petition. If the judge, justice or court is satisfied that such person maintains such nuisance as defined by this article and as alleged in the petition, an order shall be made enjoining such person from maintaining such nuisance. The court or judge also shall order that such room, building, structure or organization shall not be occupied or used therefor for a period to be specified in the order not less than , nor more than , or that it shall not be occupied or used during such period for other than lawful purposes exclusively.

Costs upon the application for such injunction may be awarded to either party thereto against the other in same as in the discretion of the court or judge, may seem proper.

No bond shall be required to institute or prosecute a proceeding under this section.

"2. Chapter 715 of the Laws of 1921, entitled 'An act to regulate the exhibition of motion pictures, creating a commission therefor, and making an appropriation therefor,' is hereby repealed.

"3. This act shall take effect immediately.

Earle Theatre Formally Opened in Philly

The latest addition to the Stanley chain, the Earle theatre in Philadelphia, was formally opened with fitting ceremonies Monday night. The theatre is a week in fitting out, and the program, with the addition of Pathé News, an Aesop Fable and Topics of the Day.

Many prominent in the industry were present, among them being, Adolph Zukor, Richard Rowland, Sydney Cohen, Samuel Katz, E. V. Richards, Julian Saenger, Harry Cran dall, Hugo Riesenfeld and B. S. Moss.

Claim Board Withdrawals in T. O. D. C.

Charges are made by the M. P. T. O. A. that some of those mentioned by W. A. True as members of the advisory board of the T. O. D. C. of New York accepted the berth under a slight misapprehension and that they had ordered their names withdrawn when they learned the organization was not the original Delaware company. True declared the statement of the Cohen organization the "bank." Those named by the M. P. T. O. were Fred C. Seegert, W. W. Watts, John A. Schwalma, W. S. Collins, C. A. Lick and Martin C. Smith.

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Milwaukee Opens $2,000,000 House

Saxe Wisconsin Is Declared Among Most Handsomely Equipped in World

The doors were scheduled to be thrown open Friday night of this week on the Wisconsin theater in Milwaukee, said to be one of the largest and most luxurious picture palaces in the world. City, state and society leaders were to participate in the opening ceremonies. The theater is said to have been built at a cost of $2,000,000 by J. E. and Thomas Saxe. The inaugural attraction was the Louis B. Mayer—John M. Stahl production for First National release, “Why Men Leave Home.”

The building, in addition to housing the theater, has a magnificent roof garden and ball room, recreation parlors, billiard and pool rooms and a bowling club room in the basement.

One of the distinguishing features is the great electric sign. It is 75 feet high, each letter being taller than the average man. Inside the theater is a special lighting system, arranged so that colored lights, in keeping with thematic stage lighting, may be used to carry picture atmosphere to every part of the auditorium.

Music will be provided by two orchestras and a set of organs, one of the two double-concaded instruments in existence. One orchestra will be stationed on the mezzanine promenade surrounding the lobby.

The Messrs. Saxe have built a stage of proportions ample to accommodate legitimate theatrical attractions and musical comedies, should they ever desire to change their house policy. As part of the stage equipment they have included a Vfiter machine for creating artificial rain, wind and snowstorms. They also will be used as a cooling plant for the theater in the summer, providing ice water for patrons.

E. J. Wei-feldt, who has been managing director of the Strand, will be in control of the new theater.

An innovation in the Wisconsin will be the maintenance of a Service Division to serve the public and the press, and this will be in charge of Harry Darty as director.

Rudolph G. Kopf, famous Viennese composer and orchestra leader, who swung the baton at the opening of Grammum’s Million Dollar theater in Los Angeles, will be the musical director of the Wisconsin.

New Charters Granted in Delaware

Delaware has granted charters to the Hoyt Laboratories, Inc., $500,000 capital; The Consolidated Cellulose Products Corporation of America, Incorporated, Capital $2,200,000; and Koal Laboratories, Inc., $20,000.

The Kentucky Red Show Corporation received a Delaware charter, to make and sell motion pictures and films, and is capitalized at $150,000. A War Ammunition Company, Incorporated, was given a charter as theatrical proprietors, musical hall operators, etc., capital, $50,000; The Strand Corporation, Incorporated, (dealing in theatre really property, etc.) took out a charter on a $500,000 capitalization.

A charter for a $100,000 was granted to "Penman Film Productions," Inc., to make and produce motion pictures. Incorporators are J. M. Frew, J. A. Preve, S. A. Williams, of Wilmington, Del., acting through the Corporation Trust Company of America, of Delaware.

Veteran Day Backed by Cleveland Exhibitors

The Cleveland Motion Picture Exhibitors’ Association is backing a movement for a Disabled Soldiers’ Veteran Day. The idea started with Sam Schachtel, of the “V” theatre, and instantly took root with fellow members of the association. A percentage of the total receipts for one day in every picture house in the city and suburbs, will be turned over to the Disabled War Veterans.

The plan, as now being worked out, will be to solicit the co-operation of every club, organization and school, in a ticket selling campaign.

Frank Keenan Injured in Auto Collision

Frank Keenan, screen star, suffered minor injuries in a recent automobile collision in New York City at the annual election, March 25. He was unopposed.

The slate, nominated two weeks ago, was also voted on, with the following results:

First vice-president—Charles Steiner (unopposed).
Second vice-president—Joseph Jame.
Treasurer—Sam Schwartz (unopposed).
Secretary—Samuel Moross (unopposed).
Finance committee—Bernard Grob, Morris Needles and Wm. Beauden.

The meeting was addressed by Col. H. A. Cole, of Marshall, Texas, president of the M. P. T. O. of Texas.

Bronze to Commemorate First Picture Show

A bronze plaque will mark the place in Paris where the first public exhibition of a motion picture is said to have been given.

On December 28, 1895, the Lumiere brothers showed their first film to an audience, on a screen in the basement of the Grand Café, which is now being destroyed to make room for a bank. The bronze will be placed by the city council of Paris.

Sunday Shows Banned in Kokomo, Ind.

The city council of Kokomo, Ind., on March 24 adopted an ordinance prohibiting picture shows on Sunday. The council met after one of the most heated debates in the city’s history. The vote stood four to four and Mayor James Burrows cast the deciding vote in favor of the ordinance.

The W. C. T. U., the Ministerial Association, and other church organizations started the movement in favor of the ordinance. Theatrical interests have retained attorneys to test the legality of the measure.

Suit to Collect Insurance on Theatre

Trial of a suit to collect insurance on damages from an explosion, believed to have been caused by gas, at the Dorie theater, Kansas City, began last week in Federal Court. The explosion was December 7, 1922, and virtually wrecked the theater, which did not reopen as a theater after that.

The suit was instituted by the Overland Amusement Company, which operated the theater, against the Connecticut Insurance Company of Hartford, Conn., and the Union Insurance Society of Canton, China. The amusement company seeks to recover $13,750, after the insurance companies contend they are not liable because the damages were caused by an explosion and not by fire. Maurice Winger represents the amusement company.

Record Attendance Forecast for Kansas Convention

If advance indications can be accepted as a barometer, the much anticipated record-breaking attendance at the sixth semi-annual convention of the M. P. T. O. of Kansas at Emporia, Kan., April 1 and 2, will be a reality. Never before has as much enthusiasm been displayed by exhibitors over the state and seldom has as much tireless effort been devoted to the “preliminaries” of a convention as now is the case.

The M. P. T. O. K. headquarters might properly be compared to a wheat broker’s office. Form letters, “dummy” souvenir programs, special invitations and instructions to exhibitors literally are heaped upon the desk of C. E. Cook, business manager of the organization.

New Presentation Policy at Loew’s Dayton

Loew’s Dayton theatre at Dayton, Ohio, started a new presentation policy last week which included all the latest and most progressive methods. Though there has been no advance in prices, each picture is accompanied by a pre-show and that given in the leading Broadway houses. Charles Wertz, formerly manager of the Lyrie and Astor theaters in New York city, is serving in the same capacity at the Dayton.

Among the features already announced for presentation at the Dayton are, “The White Sister,” “Thy Name Is Women,” “A Boy of Flanders,” and Rex Ingram’s new production for Metro, “The Arab.”
Better Prints Are More Economical

ESS economy in 1919 in the quality of prints is the subject of a commen-
tatory letter to William A. Johnston, editor of Motion Pictur
es News from John M. Nickolaus of Standard Film Laborato-ies. Mr. Nickolaus urges the cooperation of producers in order-
ing better prints as a matter of econom-
omy for the additional time they will last.

Mr. Nickolaus says:

It was with great pleasure that I read your editorial entitled "Prints," in the March first issue of the M. P. News.

It is a subject which has needed discussion for a long time, and it is a very gratify-
ing to us, as laboratory people, to realize that even at this late date the subject of prints is about to be championed by some-
body in a position to awaken our producers to the understanding of what "prints" really means.

You can well afford, in my opinion, to devote considerable space in your valuable paper to this subject, and while at first it may not be appreciated by our producers, I know that in the long run they will thank you greatly for this education.

From my personal experience, I am con-
vinced that the producer is so busy doing numerous other things that he is in reality neglecting what might be considered one of the most important parts of his business, namely; the release prints, which in reality is the only means he has of showing his pro-
duct to the public.

Producer Too Well Satisfied

It seems that the producer is too well sat-
sified with conditions as they are as far as prints are concerned, feeling perhaps that if there is anything wrong with prints that one wrong thing is the fact that they cost too much.

While it is a wonderful thing that Mr. Eastman is able to give to the industry film at a constantly decreasing price while still maintaining a good standard of quality, I think that it would be far greater news for the industry were Mr. Eastman to announce that film would be made of superior quality regardless of cost, for improvement in the quality of films is the one thing which the industry should demand and expect.

The writer is in a position to know that the processing of all films today is not done one-half as good as it could be done, nor one-
half as good as it should be done, nor one-
half as good as it would be done if the lab-
oratory had any support or encouragement from the producer.

The producer today absolutely disregards quality, absolutely disregards the efforts of our high-class laboratories, many of which are capable of turning out wonderful quality. These laboratories have no chance to im-
prove their institution nor their technique because of the rank lack of cooperation that they receive from the producer.

Whenever the subject of prints comes up, the question is always asked whether the producer is not low perfect can they be made nor how dur-
able can they be made, but how cheaply can

The points taken up in your wonderful editorial are very well taken, but they do

not go far enough. You speak of the num-
ber of prints used by exchange. This, no doubt, is true. Laboratory men are not in a position to comment upon this, but the writer is in a position to say that even if the producer is not willing to use more prints, he can get a lot more work out of the prints he does use if he will only take the pro-
tention of getting better prints. Better prints cost more but they pay the additional cost back three times over in their wear. There are several laboratories that can, with the proper encouragement, make prints that will outwear the average prints made and p-t on the market today.

Although the producer is using prints largely today that wear out quickly and from which he does not get full value, it is a fact that he is not at all prone to h-te to the conclusion which this fact implies.

Wants Follow Up Editorial

I believe that you would do the industry a great service were you to make the ex-
ception of your next editorial on this subject: "Prints that Wear Better." You might well ask the producer what he individually is do-
ing to encourage the laboratory men to make better and more durable prints that will wear longer.

As long as the producer is "penny wise and pound foolish," the better laboratories will be unable financially to give to the industry the brilliant and durable prints of which they are technically capable.

It would be surprising for the industry to know that several of the better laborato-
ries are able, with the fortunes invested in buildings, equipment and talent, to develop a product for the producers which would be far superior in appearance and wear to the present product turned out, and this great difference would cost but little more than the cheaper product now bargained for.

While the motion picture industry has advanced wonderfully in recent years, the quality of the prints with few exceptions has failed to keep pace with the other advance-
ment and we feel that even here the pro-
ducer has not been responsible for these few exceptions nor does he encourage them, much less reward them.

How wonderful it would be if the pro-
ducer were to announce that he would spend some of the saving effected by the drop in the price of film, in encouraging the labora-
tories with a cry of quality instead of price.

It is a fact that often prints are subjected to terrible wear in poorly-adjusted projecting machines but the writer can state unquali-
iedly that often prints are ruined in perfectly good projecting machines because the print was never a good print to begin with, never was first-class, never properly made. The reason for this is that forty-nine per cent of the time, the producer did not pay for first-class print, was not entitled to it and, therefore, did not receive it, and the blame is upon him. Regardless, however, of the condition of the projecting machines, good prints will stand the strain of a poorly-
adjusted machine better and longer than an inferior and brittle print.

Print Durability Laboratory Problem

The durability of a print is in direct pro-
portion to the air conditioning in the labora-
tory, and long-lived prints cannot be pro-
duced by a laboratory not constructed with this purpose in mind.

The producer himself, with no technical knowledge, were he to go into a laboratory, would instantly realize that there must be a definite reason for humidity, temperature and cleanliness in their effect upon the pro-
duct and the producer should assure him-
self before signing his contract for prints that the plant, to which his work is assigned, is capable of producing what in a last analysis he must obtain, and that quality and dur-
ability.

Operators of projecting machines, exchange attendants—these people know and will tell the producer, if asked, which prints wear longer and better and it is to the producer's advantage to determine that he is obtaining from the laboratory the highest quality of work of which the laboratory is capable, but in during this he must not tie the hands of the laboratory nor tightly with his cry of "How cheaply can the work be done?"

The object of this letter is not to advance the interests of the Standard Film Labora-
tories nor to gain any publicity or advertis-
ing herefrom, but to earnestly and conscienti-
ously feel that innovation, as the producer ob-
tains only a negative and prints as a result of all his efforts and expenditure of money that the subject of laboratory work is a serious sub-
ject to which the producer should awaken, and through the channel of your valuable paper I trust that this enlightenment may take place.
Union Operators Appear at Albany Hearing

A J. McCosker of New York city, representing Moving Picture Machine Operators Union, Local 306, and Abraham Horowitz, secretary of the same organization, appeared before the judiciary committee of the New York State Legislature at Albany and opposed the Murphy bill, which contains nitrocellulose film.

Frank H. Richardson of New York city, unable to be present, filed a brief with the committee and opposed the bill. Observers do not expect that the bill will ever be reported out of committee.

The operators declare that the repeal of "Any and all provisions of law restricting the purchase, lease, use, sale or similar disposition of motion picture film of an acetate of cellulose, or similarly non-hazardous base," is particularly iniquitous, because it removes the present safeguards on so-called slowburning film, making it unnecessary for a person to be licensed before he can operate a machine to project such film.

Would Extend Compensation Act to M. P. Workers

Under the provisions of a bill introduced by Assemblyman Alterman in the New York State Legislature, employees of motion picture producing companies, will come under the provisions of the State's workmen's compensation act, provided that they do not earn more than twenty-five dollars a day or one hundred dollars a week.

The bill would add a new group to the law as it now exists. It is in the hands of a committee on labor and industries and there appears to be no opposition to its ultimate passage.

Civic Drive Aided by K. C. Theatres

Members of the Women's City Club of Kansas City this week are selling tickets, at 25 cents each, for all picture theatres in the membership of the Kansas City Division of the K. C. T. O. A., in connection with a $50,000 drive for the Girl's Hotel, a civic institution.

The exhibitors co-operating in the campaign will receive one-half of each admission sold by the women, the names of the thirty-eight membership theatres being printed on the back of the tickets.

Ohio Revokes License for Fight Pictures

Vernon M. Riegel, head of the department of education and chief of the Ohio censor board, has issued an order revoking the license to exhibit the Dempsey-Firpo fight pictures in the state.

Riegel assigned as the cause for his action the fact that, "Inasmuch as there have been disclosures in the Senate investigation at Washington relative to the transportation and exhibition of the Dempsey-Firpo pictures, that indicate a conspiracy or other form of invasions of the law and mockery of justice, it is the opinion of the Ohio censors that an exhibition of this type of film is, at the present time, harmful. The certificate of the Dempsey-Firpo pictures, is, therefore, hereby revoked."

In and Out of Town

Jesse J. Goldburg, President of Independent Pictures Corporation, is back after an absence of five months in California where he produced eight Westerns starring Franklin Farnum.

Irvin Willat has gone to Boston with negative of the Paramount production "Wanderer of the Wasteland." The picture will be edited under his supervision at the Technicolor laboratory in Boston.

George W. Weeks, division sales manager for Famous Players-Lasky, left March 22 on a tour of Paramount exchanges in the Middle West. He will be away about two weeks.

John W. Hicks, Jr., managing director of Famous-Lasky Film Service, Ltd., of Sydney, Australia, arrived in San Francisco, March 21, en route to New York for his annual conference with E. E. Shiner, director of the F. P. L. foreign department. He will return to New York about April 1.

Marcy Loew is making an inspection tour of his Middle Western Theatres and will visit St. Louis, where his newest theatre, now in course of construction, will be opened early this fall.

Andrew J. Cobbe, former managing director of the Central and Astor Theatres for Universal, was due in the city this week from Miami, Fla., where he has been spending a vacation.

M. J. Mintz will sail shortly to open branch offices in London, Paris and Berlin.

Harry M. and Abe Warmer have arrived from coast to coast, accompanied by Sol Brill and Motley H. Finlay. After the completion of full production plans, the Messers. Warner will return to Los Angeles to devote their time to production.

Col. Wm. Braden, Goldwyn vice-president, has returned from Europe, where he went relative to the production of "Fingers of Death," with George Seaton, head of the Famous Players foreign department and Jacob Glucksmann arrived from Buenos Aires.

H. S. ("Jack") Fuld has joined the exploitation forces of First National and is busy on a campaign for "A Son of the Sahara" in the metropolitan district.

F. Stapleton of Ottawa, Canada, arrived in New York on March 24 to serve on the First National Retailing Committee. He will remain two weeks.

Paul Sloane, who is writing the scenario for Thomas Meighan's next Paramount picture, "Whispering Men," has gone to Indianapolis to confer with Booth Tarkington, the author of the story.

M. H. Hoffman, vice-president of Truart, has left Los Angeles after a conference with his various producing heads, during which production plans for the current year were laid.

David R. Blyth, Director of Sales and Distribution of the Selznick Distributing Corporation, has returned to New York after a trip around the Selznick exchanges in the East and South, during which he visited Chicago, Cincinnati, and Atlanta.

Albany News Advocates Censorship Repeal

Strongly advocating the repeal of the New York State censorship law, the Albany Evening News came out with an editorial:

"It is now reported that the motion picture censorship repeal bill can be passed if brought out on the floor of the assembly. This with other bills is expected to be a subject of a conference next week. It should be brought out and be voted upon.

"The censorship law is not only unsanitary but it is cumbersome and useless. It permits certain persons to pass obscene films to the public. It sets up a board as an arbiter of public morals and taste. Laws already on the books will suffice to prevent official acts of indecent productions. Not only is there no need of this law but it is contrary to American principles.

"The repeal can be passed. It is a plain duty to bring it before the legislature for a vote. That duty cannot be delayed."

Daylight Saving General in Capitol District

Although the exhibitors of the territory put up some fight in hopes of being able to prevent daylight saving, the clocks will be advanced in at least seventeen places in the Capitol district of New York state on April 27. Fourteen other places are giving the matter thought and will deliberate at meetings of the Common Councils.

In Albany, Troy, Cohoes, Watervliet, Waterford, Hudson, Saugerties, Amsterdam, Johnstown, Gloversville, Ballston Spa, Saratoga Springs, Glens Falls, Williamsport, North Adams, Pittsfield, and Bennington, daylight saving will prevail from April 27.

Adoption will be debated during the coming weeks in Lake George, Mechanicville, Chatfield, Catskill, Palenville, Greeneville, Schoenectady, Hudson Falls and Fort Edward.

M. P. T. O. A. Nat'l Convention Committees at Work

A special committee of Massachusetts and New England exhibitors is arranging details for the fifth annual convention of the Motion Picture Theatre Owners of America at Boston, May 27-28-29.

State President Jacob Lourie and Executive Secretary Ernest Horstmann took the initiative in shaping local convention plans and announced March 25 a large committee of theatre owners was named to perfect arrangements for the convention.

"Tune In" With Publicity, Is Frank Newman's Way

If the radio "cuts in" on attendance of picture theatres it is up to the theatre operator to "tune in" with some publicity, according to the policy of Frank L. Newman, owner of the Newman theatres, Kansas City.

The Royal Orpheum of the Royal theatre are giving weekly concerts over the sending station of the Kansas City Star and an abundance of free publicity from that newspaper has followed, in playing up the radio program.
"Three Weeks" Will Open at N. Y. Capitol

Elinor Glyn's "Three Weeks" will be seen for the first time in the East when it opens Sunday at the New York Capitol. This Goldwyn production was directed by Alan Crosland in association with the author. The leading roles are played by Aileen Pringle and Conrad Nagel. In the supporting cast are, John Sainpolis, Mitchell Lewis, Dale Fuller, Claire de Lorez, Nigel de Brullier Stuart Holmes, Robert Cain, John Standing, William Haines and others.

Sullivan Will Write Ray Story for Ince

C. Gardner Sullivan has been selected by Thomas Ince to write the first of the series of Charles Ray pictures in which Ince will present Ray in the character of the bashful, small town youth which made him famous.

Mr. Sullivan was responsible for a number of Ray's earlier successes. The title of the new story which brings Ray back into the Ince fold has not yet been announced.

Olga Printzlau Adapting "Faint Perfume"

Olga Printzlau is adapting "Faint Perfume" for spring filming by B. P. Schulberg as a Preferred picture. The adaptation is from Zona Gale's widely read novel. Miss Printzlau's recent work for Preferred includes "Daughters of the Rich," "Maritime" and "The Rivals of Seaford.

Original Essanay Sheriff Back on Screen

Arthur Markly, famous in the old days as the Essanay sheriff in "Broncho Billy" Anderson pictures, has returned to the screen. He will be seen in the first Arrow-Ben Wilson release, "Notch Number One." Markly will play opposite the star, Ben Wilson.

"Reckless Age" Captions by Tom Miranda

Captions for Regina Denny's "The Reckless Age," for Universal will be written by Tom Miranda. La Universal, commended for his captions in "The Signal Tower," the Universal-Super-Jewel production starring Virginia Valli.

"Dorothy Vernon" Premiere for Criterion

MARY PICKFORD'S "Dorothy Vernon of Haddon Hall" will have its New York premiere at the Criterion, Monday, May 5th, according to announcement from United Artists. It will follow "The Covered Wagon" into that playhouse and the same prices will prevail as now exist.

This screen adaption of Charles Major's romantic novel is booked for an indefinite run and will be shown twice daily. "Dorothy Vernon" was directed by Marshall Nellan from an adaptation by Waldmar Young.

In the cast with Miss Pickford are, Allen Forrest as leading man, Anders Randolf, Marc McDermott, Mme. Daverny, Walter Lucas, Clara Eames, Estelle Taylor, Courtney Foote, Colin Kenny and Lottie Pickford Forrest.

Smallwood Forms Distributing Guild

Will Merchandise on Commission Basis According to Booking Amounts

ARTHUR X. SMALLWOOD has announced the formation of the Producers Distributing Guild, Inc., which proposes to handle the merchandising of pictures at a lower rate of commission than has heretofore prevailed. The rates of commission are to be graduated according to the amounts involved in the bookings.

A regular scale has been provided as follows: Bookings $1,000 or under, 10 per cent; $000 to $1,000, 11 per cent; $800 to $900, 12 per cent; $700 to $800, 13 per cent; $600 to $700, 14 per cent; $500 to $600, 15 per cent; $400 to $500, 16 per cent; $300 to $400, 17 per cent; $200 to $300, 18 per cent; $150 to $200, 19 per cent; $100 to $150, 20 per cent; $50 to $100, 22 per cent; $75 to $85, 21 per cent; $60 to $75, 20 per cent; $45 to $60, 20 per cent; $30 to $45, 30 per cent; $15 to $30, 22 per cent; less than $15, 33 per cent.

Mr. Smallwood claims the new organization is the result of many letters that have come to him through a series of open letters forwarded by him to independent producers. The American Railway Express Company, National distributors of motion pictures and newspaper publishers and the trade press of the motion picture industry. The latest Smallwood letter explains the plans of the Producers Distributing Guild, Inc.

The plan provides for a highly specialized merchandising agency divided into three units—advertising and exploitation, selling, and cooperation with physical distributor.

Only a limited number of the higher class of productions are to be accepted for distribution each year. The producer of each must agree to a certain national advertising and exploitation appropriation to cover newspaper and trade advertising. A complete plan of campaign will be mapped by the guild for the advertising and exploitation of each production.

This service will be handled for the producer at net cost to Producers Distributing Guild, plus a service charge of 15%, providing that the service charge totals not less than $5,000 on the entire campaign for the individual production; for a minimum service fee of $5,000 will be exacted of each and every production accepted for merchandising and distribution supervision by Producers Distributing Guild.

Thirty or more branch offices are to be opened by the new organization.

"Beau Brummel" Premiere at Strand March 30

WARNER BROTHERS' "Beau Brummel" will have its eastern premiere at the New York Strand on March 30th, according to announcement from the producing company. Elaborate preparations are being made for the presentation of this production, which is an adaptation of the Clyde Fitch play with John Barrymore in the title role.

Vitagraph Ships "Borrowed Husbands" Prints

Vitagraph has shipped prints to exchange on "Borrowed Husbands," with Florence Vidor, Rockcliffe Fellowes, Earle Williams and Robert Gordon in the principal roles.

The picturization is from the Mildred K. Barbour novel which ran serially in newspapers throughout the country.
New Producing Unit For Hodkinson
Elmer Harris and Frank Woods to Make Ten Features for 1924-25 Distribution

THE activities of the Hodkinson Corporation are to be further augmented, according to an announcement made by F. C. Munroe, president of the company, at a luncheon given to Elmer Harris and the trade press, Tuesday at the Knickerbocker Grill.

Mr. Munroe stated that Mr. Harris and Frank Woods who have been producing for distribution through Allied Artists have been signed to make ten features for the Hodkinson Corporation. The producing company will be backed by a group of western capitalists headed by A. B. C. Dohrman, a San Francisco millionaire and W. C. Connery of Los Angeles, an equally responsible West Coast business man.

Present plans call for the pictures to be made in San Francisco. It was stated that in case the San Francisco idea was found impracticable the features would be made at Los Angeles.

The first picture to be made under the new contract will be an original story written by Mr. Harris under the title of "The Wise Virgin." This will be one of the ten productions scheduled of which Mr. Woods and Mr. Harris are each to produce an equal number.

The Hodkinson will operate two companies in the making of the ten pictures, each unit however cooperating with the other.

Contracts have been signed with Patsy Ruth Miller and Matt Moore to be jointly featured in "The Wise Virgin." and there is a possibility that Miss Miller will be seen in several of the subsequent Harris-Wood productions, stories for which Mr. Harris will select while here in conference with the Hodkinson executives especially Mr. Munroe, John Flinn and Paul Mooney.

The formation of the new producing company will give the Hodkinson Corporation at least 37 features to be released for the 1924-25 season.

It is planned at present writing to begin distributing this product in August and each month thereafter on a regular schedule. Announcement of the titles, casts and full information of the years out will be made at an early date, according to Mr. Munroe. The schedule may include as high as 40 or 45 pictures before the season is over, Mr. Munroe stated.

The formation of the new company and the distribution arrangements are the culmination of conferences held recently in San Francisco and Los Angeles between Mr. Munroe and the western financiers. Mr. Dohrman has been financially interested in producing ventures previously but at the present time has no other picture interests except those mentioned. Mr. Connery divides his time between Los Angeles and Chicago. He is well known in both cities.

Wells Hawks Engaged by Mary Pickford

Wells Hawks has been engaged by Mary Pickford as her personal representative to handle publicity, exploitation and other details in connection with the road show engagements for "Dorothy Vernon of Haddon Hall." Hawks' work will include the New York premiere set for May 5th, at the Criterion.

Prior to the organization of United Artists, Hawks served as Miss Pickford's personal representative on a number of occasions.

"One Law for Women" Is Ready for Release

Vitagraph exchanges have received prints on "One Law For Women," the picturization of the Charles E. Blaney melodrama. This is the second of the personally supervised Blaney productions for release through Vitagraph. Cullen Landis and Mildred Harris have the leading roles.

"Free Love" Selected for Metro Picture

"Free Love," an original story by Benjamin Glazer, has been selected by Herbert Henley as his first vehicle for the Metro-Louis B. Mayer forces. Carey Wilson is now at work on the adaptation. The cast is being selected and production will be started shortly.

Mr. Glazer is a noted author and playwright as well as an editor for the American stage of many European successes. It was his American version of Karl Schoenhammer's play that Fred Niblo used in his latest Metro-Louis B. Mayer production, "Thy Name Is Woman." Mr. Glazer recently arrived in Los Angeles from New York to join Mr. Mayer's literary staff.

Williamson Speaks Before Four Arts Club

J. E. Williamson, who with Ralph Ince produced "The Uninvited Guest" for Metro, was the speaker last week before the Four Arts Club at the Madison Galleries in New York. He explained in detail his method of taking motion pictures at the bottom of the sea, his underwater chamber and his color photography. The talk was illustrated with scenes from "The Uninvited Guest."

Shipping Board to Show Metro's "Happiness"

The U. S. Shipping Board Emergency Fleet Corporation has purchased "Happiness," for showing on all of its trans-ocean liners. This is a Metro picture, starring Laurette Taylor. It was picturized from the J. Hartley Manners' play of the same name, in which Miss Taylor also starred. The picture was directed by King Vidor.

To Produce Features in Chicago Field

For ten years the Atlas Educational Film Company of Oak Park, III., has been making commercial pictures and it has now entered the regular feature production field beginning with a five reel feature entitled "Blind Virtue."

Arthur Berhelet will direct and the cast includes Malbon Hamilton, Gladys Leslie, Burr McIntosh, Charles Delaney, Jane Jennings and Jack Drummer.

Baxter Signs Three Year Ince Contract

Thomas H. Ince has signed Warner Baxter to a three-year contract, according to announcement from the Ince office. The contract was followed completion by Ince of "Those Who Dance" for First National release.

Baxter's progress has been rapid in his two years in pictures and he will be kept busy in many productions planned by Ince during the coming summer.

"Fools in the Dark" Has Five Special Sets

With the idea of producing an elaborate feature in "Fools in the Dark," F. O. B. has built five special sets for it, including living room, foyer hall, doctor's office, ship's cabin and Greenwich Village dive.

Matt Moore and Patsy Ruth Miller are the stars with Al Santell directing.
Rupert Hughes to Start Another Picture

Following the completion of "True as Steel," Rupert Hughes visited New York but will soon be back at the Goldwyn Studios on the West Coast to start another picture.

While in New York, Major Hughes signed contracts with magazine editors for twenty-two short stories in addition to his yearly novel and the motion pictures which he always writes himself, even to the preparation of the continuity.

He also arranged to write a play for David Belasco, although he has not written a play for several years. One of his most notable stage offerings was the Pullman farce, "Excuse Me," produced by Henry W. Savage.

Toy Balloons Feature in Pola Negri Scene

Two thousand toy balloons were used in carnival scenes during the making of "Men," Pola Negri's latest, starring picture which Dimitri Buchowetzki produced for Paramount.

When the balloons were finally released over the heads of the five hundred players in carnival costume, they floated upwards in a various-colored cloud which reflected the scores of lights directed against them.

Exhibitors Reject Picture Title

"Plaster Saints" Changed to "The Family Name" as Result of Questionnaire

As a result of a canvas of theater owners and managers, Associated Exhibitors and Murray W. Garson, the producer, announced this week the change of the working title of a picture based on the novel, "Plaster Saints." The production will be called "The Family Name."

Exhibitor comment on "Plaster Saints" was such as to discourage its use, as the following figures, expressed in percentages, show:

Those voting "excellent" 9.70
Those voting "good" 30.10
Those voting "fair" 25.24
Those voting "poor" 34.96

The percentage of those voting "excellent" and "good" was 39.8 of the whole, or about two in every five, as compared with three in five who considered the title "poor" to "fair."

As humorously indicated by G. B. Morris (of the Strand, Plaza, Pike, Liberty, Pearl, Wigwam theaters, and seven other, all kinds), San Antonio, Tex., the title isn't necessarily good for a picture because it has carried a book to some sort of success. "Plaster," says Mr. Morris, "listens like something to do with a bricklayer, and 'saint' like something pertaining to heaven, neither of which means anything to present-day people."

Confirmation of this idea comes from A. E. Andrews, of the Opera House, Emporium, Pa., who is emphatic that "any title pertaining to saints or sinners is no good," and who pleads: "Call it anything but this." Neither does the idea of "saints who sin" appeal to Henry Hall, Dean Street theater. Adrian, Mich., "People are tired of this sort of appeal," he declares.

W. A. Erwin, of the Orpheum theater, Marion, Ill., also gave the distributor and producer something to think about when he classified the story "good," the proposed cast "excellent," the director "okay," but the title "poor," adding this comment: "Looks to me like an opportunity for another good picture that don't draw at the box office."

This same instance upon working drawing power into titles runs through all the comment. "Title does not sound like box office appeal to me," says H. E. Redfield, of the Royal theater, Sioux City, Iowa, adding: "This is very important to my mind."

Mrs. J. G. Heywood, Lyceum theater, Cornell, Wis., objects that the proposed title "does not have a modern appeal," apparently having found that titles should keep step with the trend of current thought.

One criticism, that of S. Y. Swartz, of Broadway, Wis., was that "Plaster Saints" indicated "lack of action" unless the person happened to be familiar with the story.

This demand for titles that suggest action and definitely convey an idea was, as a matter of fact, reflected in nearly all of the comment. For instance, J. G. Waters, of the Amza theater, Inman, S. C., thought that "Plaster Saints" was too vague and generally descriptive to make much of an appeal to "the average theatergoer in the small town." And the owner of the Palace theater, Marksville, Iowa, considered "Plaster Saints" might even be "confusing."

George Fawcett Engaged for Neilan's "Tess"

For an important character role in "Tessa of The D'Urbervilles," which Marshall Neilan is making for Goldwyn, George Fawcett has been engaged.
Fox Filming "Man Without Country"

Coast Studios at Work on Elaborate Version of Story of Philip Nolan

Work has been started at the Fox West Coast studios on an elaborate version of "The Man Without a Country," which the Fox organization declares will be one of its forthcoming big attractions.

Announcement of director and cast has not yet been made. It is understood that the Fox production will avail itself of the spectacular elements in the story, with a view to first-run appeal.

Some years ago Edward Everett Hale's famous story was picturized by another producer with Arnold Daly in the role of Philip Nolan. This film subsequently was shown widely under American Legion auspices, and it is still in circulation.

The Fox organization is planning to make a far more elaborate version, taking advantage of the improvements in production technique which have been developed within recent years.

The story is built around Philip Nolan, army officer, who enlisted in Aaron Burr's scheme to form a new nation of the Louisiana and Mexican territory. The trial scene where Nolan cries out in a fit of frenzy: "Damn the United States. I wish I may never hear of the United States again" is one of the highlights of the story.

Then follow the sentence of the court that Nolan must spend the remainder of his life on a boat where he must not hear the name of the United States mentioned; the incidents connected with the War of 1812 when he redeems himself as a true American patriot; his unrequited love affair when he meets his former sweetheart on board the ship which was his home; and the slow torturing of his soul in the fulfillment of his sentence.

Just when the picture will be ready for presentation has not been announced.

Associated Will Road Show "The Chechahcos"

Associated Exhibitors are planning to road show "The Chechahcos," it is said. The decision came as a result of the recent private showing of the production. With this in view Associated has appointed H. Elliot Stuckel as general press representative in charge of production. He is secretary of the Theatrical Press Representatives of America.

"The Chechahcos" was taken over by Associated from the Alaska Motion Picture Corporation. Every foot of the film was shot in Alaska. President Harding was a guest of the company on his last ill-fated tour of Alaska.

Educators Show "Little Old New York"

Because of its historical and educational value, Cosmopolitan's "Little Old New York" was selected by the New York Public Education Department of the Museum of Natural History and shown to 5,000 public school children at the museum March 21st.

The selection was made by G. H. Sherwood, curator of the Museum of Natural History and Director of the Public Educational Department to supplement a lecture by Mrs. Grace Fisher Ramsey.

Vitagraph British Chief Lauds U. S. Pictures

Foreign film production will never seriously rival product of American producers in foreign countries, according to George H. Smith, London, managing director of Vitagraph, Ltd., who is on the coast visiting his brother, Alfred E. Smith, President of Vitagraph. Mr. Smith gave it as his opinion that British Film Week would react against English made films because of the failure of native producers to present pictures of the high grade of the American product.

"This is my first visit to the western center of the motion picture industry," Mr. Smith said, "and I am amazed at the progress and development in studios and studio equipment. Nothing abroad in Great Britain or in the countries of the continent, approaches the vastness of our industry as demonstrated by this colony."

Exclusive Announces Mix Feature Sales

Exclusive Pictures, Inc., announce the sale of many territories on the Tom Mix feature, "Pals In Blue." The territories so far sold are:


Production Progressing on Christie Special

Production is well under way on the first of the Al Christie special features for Hodkinson release. Director Scott Sidney hopes, under favorable weather conditions, to have the production ready for release late in May.


"Lightning Rider" Is New Harry Carey Title

"The Lightning Rider" is the new title of the second Harry Carey production to be released through the Hodkinson Corporation. It was made under the title of "Desert Rose." It is expected that "The Lightning Rider" will be completed this week and the negative shipped out for early release.

Series Will Depict Life of Napoleon

A series of productions depicting the life of Napoleon has been started by Abel Gance, director of "La Revanche." In order to assure historical accuracy, cooperation has been enlisted from a number of professors of history who have specialized in the Napoleonic period.
Paul Mooney Enthusiastic Over Outlook

Paul C. Mooney, Hodkinson vice-president in charge of distribution is back in New York after a trip which took him to all parts of the United States. He expresses the utmost enthusiasm over the prospects for the future.

"In the tangible prospects ahead of them in the form of first run features definitely contracted for, every man in the field for the Hodkinson Corporation is genuinely enthusiastic," said Mr. Mooney, "and their enthusiasm surpasses anything I have ever seen in any body of men. This enthusiasm speaks volumes because I believe that the men in each territory know what their exhibitors want and when these men are enthusiastic over the product they will have to sell, it means that we have happily secured a line of offerings that will fill the demands of the exhibitors, and that spells success for any organization."

"Try and Get It" Opens at N. Y. Cameo

"Try and Get It," Samuel V. Grand's production for Hodkinson release will open its New York run at the Cameo March 30th. Bryant Washburn and Billy Dove share starring honors in "Try and Get It," which is an adaptation of the Saturday Evening Post story, "The Ring-Tailed Galliwampus" by Eugene P. Lyle.

Many Independent Films Marketed

Various Companies Report Activity in State Rights and Foreign Sales

Reports of recent sales in the state rights and foreign fields show that independent producers generally are having no great trouble in disposing of their pictures.

Arrow Film Corporation disposed of its serial "Days of '49" to J. S. Jossey of Progress Pictures Corporation of Cleveland for Ohio.


Grand-Asher Distributing Corporation also sold to Apollo Trading Corporation the foreign rights to its output. Other Grand-Asher sales are the thirty-six two reelers made by Joe Rock, some by Sid Smith and the balance by Monty Banks.

Thirteen Monty Banks comedies for Switzerland, Australia, New Zealand, Tasmania and Fiji Islands were purchased by Associated National while Pearl Films, Ltd., bought thirteen Monty Banks and ten Joe Rocks for United Kingdom and Famous Players-Lasky sold thirteen Monty Banks, thirteen Sid Smith and ten Joe Rocks for Japan and ten Joe Rocks for Australia, Dutch West Indies, Straits Settlements, Tasmania and Malay States.

Max Glucksmann purchased thirteen Monty Banks and ten Joe Rock comedies from Grand-Asher for Argentina, Chile, Paraguay, Uruguay, Peru, Equador and Bolivia, and Glucksmann also bought "The Love Trap," and "Mine To Keep."

Further recent sales of Grand-Asher were "Mine to Keep" to Quality Features, Ltd., in Australia and New Zealand and Havana Film Co., for Cuba.

C. C. Burd sold New York State franchise on "You Are Guilty," to Bernard Mills of First Graphic Productions Exchange.

Independent Pictures Corporation has just sold to Columbia Pictures Co. of St. Louis eight Franklin Farmu subjects and "The Wildcat," "The Offenders," "In The Spider's Web," "Shattered Faith" and "What Three Men Wanted."

Other sales made by Independent Pictures Corporation are "What Three Men Wanted," to Appollo Exchange, New York City; "The Wildcat," "In The Spider's Web," "The Offenders" and eight Franklin Farmu's to J. W. Adams for Arkansas; Eight Franklin Farmu westerns to All Star Feature Distributors of San Francisco, Big Feature Rights of Louisville, First Graphic Exchange, New York City, Mountain States Film Attractions of Denver and Max Glucks- mann for Argentina. Evan Anderson bought California, Nevada and Arizona rights for "What Three Men Wanted."

Weiss Brothers' Artclass Pictures Corporation has disposed of its "After Six Days," to Kernan Film Exchange, New York City; Standard Film Attractions of Philadelphia; Epic Film Attractions of Chicago; North and South Carolina to B., and W. Booking Office and Canada to Charles Lulumiore.

C. B. C. Product Disposed of in Cuba

The C. B. C. Film Sales Corporation has negotiated a deal for the distribution of its productions in Cuba. The Liberty Film Company, of Havana, is the exchange to which this sale has been made.
Solve Contract Problem in England
First National Comes to Agreement With British Exhibitors’ Organization

ASSOCIATED FIRST NATIONAL believes it has paved the way for a general settlement of the contract question which has long been a bugaboo among producers, distributors and exhibitors in England. An agreement regarding contracts has been reached between First National and the C. E. A., the English exhibitors’ organization.

Time and again attempts have been made to find a contract which would meet all the requirements of the situation. Each time there has been something to which either C. E. A. or the producers objected, and each contract has died shortly after its birth. The First National’s contract form, which has met the approval of the C. E. A. is hailed in the trade papers in England as a big step toward the ultimate solution. In fact, one of them, “The Bioscope,” in an editorial on the matter, declares the matter is “nearing finality.”

The section of the new contract which went farthest in meeting the demands of the British distributors is that giving the renter of the film the right to cut off supplies, after notice to that effect has been given, where contractual obligations as to payment have not been complied with. There is also an important clause substituting arbitration for judicial proceedings in case of disputes over pictures.

About the only criticism of the contract voiced in the British trade press is to the effect that a few loop-holes are left to which both parties might avail themselves if they wished to injure the contract. For instance in the provision permitting the renter the right to cut off supplies, there is no provision that notice shall be served by registered mail. There is also, the critics say, no provision for the fixing of liability in the case of a film, destroyed or damaged while in the custody of the hirer, and the exhibitor has no means of knowing his exact liability.

However, these same critics are warm in their approval of the contract as a whole. One of them says, “We hail it as a genuine endeavor to sweep away the difficulties that have surrounded the problem of film hire.”

“It Is the Law” Almost Completed by Fox
J. Gordon Edwards is completing “It Is the Law” at the William Fox New York Studios. This is the stage play dramatized by Elmer Rice from the novel by Hayden Talcott and Mimi Palmeri has the lead.

The dual role of Albert Woodruff and “Sniffer” is portrayed by Albert Hohl, and the other principals are Herbert Heyes, George Lessey, Robert Young, Florence Dixon, Byron Douglas, Olaf Hytton, DeSacia Mooers, Byron Russell, Guido Trento, Bijou Fernandez, Dorothy Kingdon, Patricia O’Connor, Helen D’Algy and Naunea Newman.

Robert W. Service Sells Story to Fox
“The Roughneck,” by Robert W. Service, author of “The Spell of the Yukon” and other tales of the Alaskan country, has been purchased by William Fox.

INGRAM’S ARAB WARD
Excites Broadway Interest
Lively interest is being evoked along Broadway as Rex Ingram, gaunt and tall, comes striding down the Roaring Forties with his little eight-year-old Arab ward, Kada-Abdel-Kadir, a pictureque little figure in his turban, flaming red cloak and lacquered boots.

Kada-Abdel-Kadir appeared in Mr. Ingram’s latest production for Metro, “The Arab,” a screen version of Edgar Selwyn’s play. Ingram and Alice Terry found him somewhere around the outskirts of Tunis in Algiers where “The Arab” was filmed. He seemed a joyous little fellow, according to Mr. Ingram’s description, knowing nothing about his home and caring even less. Miss Terry and her famous husband became attached to him, arranged for a part for him in “The Arab” and when the picture had been completed brought him back with them as their ward to this country.

Mr. Ingram has not yet disclosed just what the future of Kada will be. He displayed remarkable ability in “The Arab” and it is possible that he is destined for a career on the screen. Whether Mr. Ingram will do this or whether he simply plans to give Kada an up-to-date upbringing and education has not yet been disclosed.

But Kada does not mind about his future in the least. He travels up and down Broadway in wide eyed wonder for he and his people on their native deserts never dreamed of such sights, even in the wildest flights of their imagination.

“The Arab” was photographed by John F. Seitz. Alice Terry and Ramon Novarro are the only Americans in the cast. The other players are all famous European screen and stage actors.

Cast for “North of 36” Has Many Big Names

WITH the expectation that “North of 36” will be a fitting successor to Emerson Hough’s other filmed story, “The Covered Wagon,” Jesse L. Lasky has completed the preliminary arrangements for the production.

Irvin Willat will direct when he finishes editing and titling Zane Grey’s picture. “Wanderer of the Wasteland,” which Famous Players Lasky predict will make Director Willat an outstanding figure in the motion picture profession.

The cast of “North of 36” includes several of the players featured in “The Covered Wagon.” Ernest Torrence, Tully Marshall, Jack Holt, Jacqueline Logan and Noah Beery will have leading roles.

Locations will be mostly in Texas where cooperation of a large group of ranchmen has already been assured and the production may be ready for showing in the late fall.

Gaumont Company Secures Warner Productions
The Gaumont Company, Ltd., of London, have secured the exclusive distribution rights for the United Kingdom on Warner Brothers’ “The Marriage Circle” and “Broadway After Dark.” This is the result of Albert Warner’s recent trip to England, though the transaction was only concluded this week. The deal was negotiated between Albert Warner and Colonel Ernest Bromhead, the Gaumont managing director.

“The Marriage Circle” print has already been forwarded and will be followed shortly by “Broadway After Dark.” Extensive advertising campaigns are planned for both pictures.

Selects First National Cast on “For Sale”
Production on “For Sale” will start immediately, according to John McCormick, First National’s coast representative. This is an original story by Earl Hudson to be directed by George Archainbad.

Claire Windsor, who has just returned from abroad where she was engaged in Edwin Fox’s “The Sacred Lotus,” also for First National, will portray the leading feminine role. Adolph Menjou will interpret the role of Joseph Hudley, a part peculiarly suited to him; Robert Ellis will play opposite Miss Windsor, while Mary Carr and Tully Marshall will make it a cast of superlative merit.

Fitzmaurice Drops Plan to Visit Cuba
George Fitzmaurice has abandoned his plan to make the Cuba scenes for “Cytherea” in Cuba. It is the producer’s opinion that the proper atmosphere is to be had in Hollywood, and he has had no difficulty in obtaining ideal locations. “Cytherea” will be a First National release.

Arrow Representative in New England
George West, Special Representative of Arrow Film Corporation, is spending a week or so in the New England territory co-operating with McConville, Patton & Heffron of Independent Films, Inc. for Arrow pictures.
New Managers Appointed in Pathe Branches

New branch managers have been appointed by Pathe in the exchanges at Albany, Minneapolis and New Orleans. P. A. Selmen, who has been acting as salesman in the Philadelphia territory has been promoted to the branch-managership in New Orleans.

H. J. Bayley, who has been in charge of the Pathe office in New Orleans, has been named branch-manager of the Minneapolis exchange.

Charles W. Stoubaug has been transferred from the branch-managership of the Pathe exchange in Minneapolis and placed in charge of the Pathe office in Albany, N. Y.

No Universal Shake-Up, Says Lichtman

Emphatically denying a rumor published in a Broadway publication that there was a big shake-up due in Universal sales force, A. J. Lichtman, general manager of Universal Exchange said:

"This story is absolutely false and unfounded. There is no truth in it whatsoever. And yet, in a way, I am glad that the story was published, because it gives me an opportunity to deny something definite."

"Ever since I have been with Universal, these rumors have been coming back to me in one form or another, but this is the first time that they have taken any definite form and the only time I have felt that they have been concrete enough to be denied."

Seven Leading Men for "Mary the Third"

King Vidor's next Goldwyn picture, adopted with a different title, from Rachel Crothers' stage play "Mary The Third," will have seven leading men.

They are: Johnny Walker, Ben Lyon, loaned by First National, William Haines, one of Goldwyn's permanent acting organization who had a part in Rupert Hughes' latest picture, "True as Steel," Creighton Hale, who appeared in Victor Seastrom's "Vanie the Man!," William Collier, Jr., James Morrisson and Niles Welch.

Eleanor Boardman will have the leading role and Pauline Caron has been engaged for another important feminine part.

"Tiger Love" Is Started by George Melford

With Antonio Moreno and Estelle Taylor in the featured roles, George Melford has started his Paramount production of "Tiger Love" at Hollywood.

Miss Taylor joins from San Francisco where she played lead in a production filmed there. Manuel Penella adapted "Tiger Love" from "The Wildcat," a Spanish opera.

Four First Nationals in April Schedule

INCLUDED in the "First National at the Front" group of 1924 productions to be released during the month of April.

The Marriage Chest" is a South Sea Island story with Percy Marmon and Leatrice Joy in the featured roles with Adolph Menjou, Laska Winter, Henry Barrows and J. P. Lautkey.

"A Son of the Sahara" is the Edwin Carewe production which has been six months in the making in Algeria and Paris. Claire Windsor is cast in the feminine lead with Bert Lytell in the title role. The other American players who appear in the picture are Rosemary Theby, Montagu Love, Walter McGrail and Paul Panzer.

The Woman on the Jury" was made by First National's own producing organization, with Harry O. Hoyt directing. Sylvia Breamer is in the title role and her supporting cast includes Frank Mayo, Bessee Love, Lew Cody, Hobart Bosworth, Mary Carr, Myrtle Sedman, Henry B. Walthall, Jean Hersholt, Fred Warren, Leon White, Arthur Lubin and Grace Gordon.


National Screen Service Signs Hodkinson

National Screen Service will have exclusive distribution of Trailers on all Hodkinson releases, according to a contract entered into last week. With the signing of Hodkinson, National now has exclusive trailer distribution for seven of the largest companies, including Fox, Goldwyn, Pathe, Paramount, Universal and United Artists.

"Virtuous Liars" to Open at N. Y. Rialto

"Virtuous Liars," Whitman Bennett's third production for Vitagraph will have its Broadway premiere at the Rialto theatre the coming week. David Powell and Edith Allen have the principal roles.

The story is an original by E. C. Holland. It was directed by Whitman Bennett.

Neil Hamilton Engaged for "Mountebank"

After completing his role in D. W. Griffith's "America," Neil Hamilton has signed to play the juvenile lead in Paramount's "The Mountebank," which Herbert Brenon is directing at the Long Island Studio with Ernest Torrence and Anna Q. Nilsson in the featured roles.

Foreign Deals Closed on Burr Specials

A number of foreign deals are reported consummated on C. C. Burr independent specials through Richmond Pictures, Inc. productions include "Three O'clock in the Morning," "Restless Wives" and "The New School Teacher."

Among the deals concluded are the following:

Sociad General of Buenos Ayres have purchased the rights on the three pictures for Argentina, Uruguay, Paraguay, Chile, Peru and Equador; J. V. T. A. of Johannesburg, secured the South African rights to "Three O'clock in the Morning"; Liberty Films Company, of Havana, "Restless Wives," Three O'clock in the Morning" and "The New School Teacher."

"How to Educate a Wife" Cast Completed

Warner Brothers have completed the cast for the Elinor Glyn story, "How to Educate a Wife." The latest additions are Claude Giltingwater, Creighton Hale, Betty Francisco, Edward Earl and Lydia Yeamans Titus. Marie Prevost, Monte Blue and Louise Fazenda have the leading roles.

Production on the story started several weeks ago and will now be rushed with the completion of the cast. Monte Bell is directing, assisted by James B. Flood and Sandy Roth. The photography is in the hands of Charles Van Enzer.

Charles Jones Completes "The Circus Cowboy"

Fox Film Corporation has bestowed the title of "The Circus Cowboy" to the latest Charles Jones starring vehicle to be released in May.

This program feature was produced at the William Fox West Coast Studios under the working title of "The Circus Rider." William Wellman directed the production which was adapted by Doty Hobart from the original story by Louis Sherwin. Marian Nixon, one of the "Baby Stars," has the leading feminine role.

"Sally" Company Guests at Pickford Studio

Members of the "Sally" company, of which Marilyn Miller was formerly the star, were recent guests at the Pickford studio, where Tom J. Geragthy is preparing his first production for Jack Pickford, temporarily titled, "The End of the World."

Screen tests were made of a number of the "Sally" principals and it is not unlikely that some of them will be included in the Pickford cast, which is now being selected.
Advocates “Longer Wear” Prints

Raw Stock Official Believes This is Real Answer to Print Situation

Mr. Briefer of the Research Department of the Powers Film Products Co., puts light on another angle of the “More Prints Drive” in the following statement:

“Simultaneously with the recent price reduction of positive film a ‘drive’ seems to be in progress for ‘More Prints’. The exhibitor suddenly conscious of a large share of the blame for print deteriorations and producers are asked to offset this deterioration with additional prints. Thus the price advantage, due to the recent cut, is to be absorbed in greater consumption of raw material.

“Mr. E. V. Richards, in the March 8th issue of the Motion Picture News, scores exhibitors for abusive handling of prints and concludes that the remedy lies in ‘More Prints’.

“The Motion Picture News Quotemaster, March 15th issue, develops a very mixed opinion and it is doubtful if a truly reliable index to the problem can be obtained of a question involving so many factors.

“The Film Daily of March 17ths calls for ‘More Release Prints’ and suggests that the saving of the difference in cost of raw stock be diverted into an added number of prints.

“Mr. E. A. Eshmann declares in the March 18th issue of The Film Daily, that long runs are chiefly responsible for the demand for additional prints.

“Mr. L. A. Jones of the Eastman Kodak Company sums up the situation with the broad statement that ‘what tends to give greatest satisfaction to the ultimate consumer, even if it costs more money at the start, works for the general progress and prosperity of the business’.

“No one will deny that more prints will tend to give better exhibition prints. In all the agitation so far noted, the idea seems to prevail that the remedy all lies in ‘More Prints’. No thought is expressed as to the possibility of greater projection life of motion picture film and how this may be accomplished to the financial advantage of the industry in general. ‘More Prints’ may well be made in many instances with distinct advantage. Indeed the practice of false economy is ever present and worthy of serious attention, but we feel that instead of stressing the obvious remedy of avoiding deterioration with shorter number of runs, some thought should be given to the physical factors controlling the useful life of prints and seek to get the most out of the prints purchased.

“The ‘longer wear’ idea carries its own appeal. It calls for no increased expenditure in direct outlay or the inevitable additional cost of handling more prints.

“The ‘More Prints’ idea compels a consideration of economic factors such as the additional expense of handling, examining, storing, shipping, and other costs incident to the plan proposed. It is not quite as simple as it sounds.

“The ‘longer wear’ idea has an economic advantage—the ‘more prints’ proposition only serves to increase the old extravagance in the motion picture field from which we should attempt to recover.

“The technical details relative to longer film life investigation is obviously out of place here but such investigation has actually been in progress for more than two years in the Research Laboratory of the Powers Film Products.

“Exhaustive tests have clearly demonstrated the possibility of improving the useful life of the present motion picture film from 28 to 50%. Motion picture film embodying this feature has actually been, and is being circulated and independently reported from separated territories as showing greatly increased projection life.

“It has been shown that increasing the useful projection life of the sprocket holes, eliminates many of the other objections to long runs such as rain marks, unsteady pictures, and of course enormously reduces breaks in projection.

“By all means there should be a sufficient number of prints made to serve the needs of the exhibitor, but improvement along the lines indicated should not be forgotten. The leaving out of prints of raw stock might be better diverted to the making of better pictures.”

Laemmle Offers Million to Jack Dempsey

One million dollars has been offered to Jack Dempsey heavyweight boxing champion, by Carl Laemmle, to appear in motion pictures this summer.

Following the opening of negotiations Dempsey went to Los Angeles to confer with Laemmle at Universal City.

Jack Kearns, Dempsey’s manager has left for Los Angeles and may sign the contract.

No definite information is available as to what Dempsey is to do for Universal; whether he will be starred in a big feature production, in a serial, or in a number of pictures.

Winfield R. Sheehan Back From European Tour

Fox Film Corporation home office expects to see its Vice-President and General Manager Winfield R. Sheehan back at his desk this week from a two months’ European trip.

During his tour abroad Mr. Sheehan visited all the Fox branch offices, including those just opened this Spring, and arranged for the widest possible distribution of the Fox product on the Continent.

“A Lost Lady” Commended Among Best Sellers

Willa Cather’s Story, “A Lost Lady,” recently purchased for the screen by Warner Brothers has been commended as a best seller by the New York Tribune and “The Bookman.”

The Tribune says: “A Lost Lady is a canoes portrait of a man’s woman and is one of the six best sellers of the season.”

The Bookman reports: “Willa Cather’s book ‘A Lost Lady’ is among those most in demand at public libraries throughout the country during the past month.”

The story is being syndicated to newspapers by the Bell Syndicate. The first instalments appeared last week and they will continue for the next nine months.

Hoxie In High Sierras For “Back Trail” Scenes

Jack Hoxie has finished his William McLeod Raine story, “Ridgeway of Montana,” and left Universal City for Lone Pine, high up in the Sierras. On this elevated strata the outdoor scenes for “The Back Trail” by Walter J. Coburn will be directed by Hoxie’s new director, Clifford Smith. The cast includes Eugenia Gilbert, Claude Payton, Billy Lester, William McCain, Pat Harmon, and "Bunk" Hoxie’s sheep dog who has just made his picture debut.

Whittle Foreign Manager for Lee-Bradford

Frank Whittle has been appointed foreign manager for Lee-Bradford, according to announcement by Mr. Lee. Mr. Whittle has been with the organization for a number of years and is well and favorably known by all foreign buyers.

The position, it is said, was created for Mr. Whittle because of the company’s increased business in the foreign field.

Inspiration Appoints New Publicity Chief

Charles Holland Duell, president of Inspiration Pictures Inc., announces the appointment of Wythe Williams as general director of publicity for the organization. Mr. Williams for the past four years has been Paris correspondent for the Philadelphia Public Ledger.

For his journalistic work during and following the war, the French Government created Mr. Williams a Chevalier of the Legion of Honor. He will make his headquarters in New York.
The average newspaper reader turns to the Sporting page first.

Men, women and children are all sport-mad.

Racing, baseball, football, track athletics, golf,—every sport, brings out the spectators by the tens of thousands.

Sportlights are what your public and you want.

Every kind of outdoor sport cleverly depicted by one of the greatest sport authorities in America; full of action, beauty, thrill; certain to appeal to everyone.

Just try them on your crowd and watch their reaction!

Produced by
J. L. Hawkinson

Pathépicture

Photo by Kadel & Herbert
Hal Roach presents

The King of

A Feature
Wild Horses

He Was As Dangerous As a Tiger
Yet the Sympathy of a Man Tamed Him!

Almost every stallion is dangerous.

But when he is a wild stallion, foaled in the mountains, with a mother and a sire who have never felt the halter, then he is doubly dangerous.

Rex ranged the canyons with his herd of mares. By his strength, skill and cunning he not only escaped capture but he drove away rivals and kept his herd intact.

Man after man tried to capture this magnificent coal-black horse, but tried in vain. His rivals he defeated; men he kept at a distance, until one man came along. That man didn't capture him; he captured the man!

The most unique feature ever presented, with novelty, thrill, excitement and a real wild horse as the hero, a horse so dangerous that the cameramen were in danger of their lives. For concentrated punch it is a feature in a thousand!

Story by Hal Roach

Directed by Fred Jackman
Birds of Passage

Three Reels

The most remarkable nature picture ever made

One of the greatest mysteries in Nature is the migration of birds.

Every Spring the air is filled with feathered travellers, who, as though at word of command, start flight through space over thousands of miles and may end their journey at the Arctic Circle. In the Fall they turn back over the long and dangerous journey, heading for the sunny and welcoming South.

Bengt Berg, the celebrated Scandinavian scientist, has made a life study of the migrations of birds. Now you may see in one marvellous picture the results of years of patience. Not a person in your audiences but who will marvel at these surprising scenes.

See the air dark with millions of birds; see a river fairly choked with wading water birds; see huge crocodiles living with big birds in perfect friendship; see the land of the Pharaohs as a huge Winter resort for every kind of bird you can think of!
Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City

FOR SALE; Theatre building and equipment including pipe organ Town 8000. Railroad division and offices. Large payroll. Theatre has large stage. Will handle any road show. Powers picture equipment. Good location. Built three years, $35,000, $15,000 cash. Terms on balance. Building alone worth more than price asked. An excellent investment from every angle. Full particulars on request, but don't waste time unless you are able to handle. Address Box 495, Motion Picture News, New York City.

FOR SALE; Buffalo wolf cubs, tame as kittens $50.00 each, either sex. Straight from the farm $250.00. Reservations made when money is received. Shipped weighed May 7th. Adult males 100 lbs., females 80 lbs. Affectionate and gentle. Handsome and strong. Robert Jones, Mgr. of McCleery Wolf Park, Kane, Pa.

MAZDA projection equipment for sale. Our throw is too long. An ideal buy for a small theatre. Good as new. Address Box 1824, Motion Picture News, New York City.

THEATRE for sale. Owner retiring. Real money maker. No competition to speak of. Location good. Prefer to sell outright for cash $12,000. No agent. Address Box 1842, Motion Picture News, New York City.

FOR SALE, the only two moving picture theatres in town of five thousand. Reason for selling, dissolving partnership. Pelletier & Foote, Oconto, Wisconsin.

FOR SALE—Assorted equipment, including Gold Fibre screen, one Powers and one Simplex, 240 seats, leather upholstered and miscellaneous items. Available at once. Address Box 1817, Motion Picture News, New York City.

EMPLOYMENT WANTED

SOMEWHERE there is a theatre in need of an A-1 live wire manager. The position is one that will mean exacting demands and will pay in proportion. I want to talk to the owners of that theatre. I have a clear record and have done the trick elsewhere. Thoroughly familiar with advertising. Can stage presentations. Prefer coast of the Mississippi, but if proposition warrants, I will go elsewhere. Address Box 1835, Motion Picture News, New York City.

ADVERTISING man and publicity director seeks connection with highest type of house. Long newspaper, advertising and theatre experience always with distribution organization, but prefer to return to theatre end. Can get results. Address Box 1832, Motion Picture News, New York City.

POSITION wanted by experienced man as assistant to manager in first rate theatre. Thoroughly familiar with all details, advertising, bill posting, handling crowds, etc. Address Box 1827, Motion Picture News, New York City.

ORGANIST; large library and repertoire, wants position in theatre with good instrument. Has played pictures for five years. Thorough musician and knows what the public likes in the musical line. Give full particulars. Address Box 1836, Motion Picture News, New York City.

My publicity, stunts, original exploitation has given me no fear competition. Am managing and booking in locality I don't like yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

MANAGER wants position. Eight years experience in good houses. Clean record and best of references. Thoroughly familiar with all details of house management. Prefer a house in town of at least 20,000; high class house. Can go anywhere. Immediate. Address M. N., Box 1522, Motion Picture News.

ORGANIST at liberty. Expert picture player and conductor. Splendid library. Good salary and instrument essential. State make and size of organ, salary and working hours. Wire or write Barbara Schaeffer, 2518 Monroe St., Toledo, Ohio.

Show me a house that is losing money and I will make it pay. This is not a boast—it is a frank statement of confidence in my ability to popularize a house that should be a money maker but which doesn't quite make the grade. Plans will be fully discussed with any owner or house who can offer a worthwhile location in a city of moderate size. I am a responsible person with real experience in attracting public to a sound idea. I own the equipment I will use and expect no further investment than the usual terms of employment. Address A. B. M., care of Motion Picture News, 753 W. Wabash, Chicago, Ill.
NEW YORK CITY

Capitol Theatre—Film Numbers—Unknown Purple (S. R.), Children of Other Lands (Scene), Capitol Magazine (Selected). Musical Program—"Spring" (Overture), "Artist's Life" (Ballet Divertissement), "Deep River" (Orchestra and Vocal Sextette), Recessional (Organ).

Rivoli Theatre—Film Numbers—Dawn of a Tomorrow (Paramount), Rivoli Pictorial (Selected), No Laughing (Educational). Musical Program—"Light Cavalry" (Overture), Roger Wolfe's Symphony Orchestra (Novelty), Oread and La Torrecilla (Spanish Dances), Marchaleta (Tenor Solo).

Mark Strand Theatre—Film Numbers—Lilies of the Field (First National). Musical Program—"The White Wagon" (Paramount), "Told" (Pathe), "Kamenoi" (Pathe), "The Answer" (Pathe), "Serenade" (Orchestra).

Liberty Theatre—Film Numbers—Thief of Bagdad (Fairbanks), continued. Liberty Theatre—Film Numbers—Thy Name is Woman (Metro), continued.

CHICAGO

Chicago Theatre—Film Numbers—The Greatest Love Of All (First National), News Weekly, Fun From the Press (Hodkinson). Musical Program—"Bohemian Girl" (Overture), Where The Lazy Daisies Grow, (Twin organ solo), "I Promise Me," (Solo) "Last Night I Was Dreaming," (Celin solo).


Rialto Theatre—Film Numbers—Lilies of the Field, (First National), Weekly Cartoon, Fun From the Press (Hodkinson). Musical Program—"Slavic Rhapsodie," (Overture) "Only A Butterfly," (Presentation), Lilly Kovacs' child pianist prodigy (Specialty).

Roosevelt Theatre—Film Numbers—The Great White Way (Cosmopolitan), Woodlawn. Musical Program—"Tannhauser," (Overture), Woodlawn String Quartet playing popular airs (Specialty).


Orpheum Theatre—Film Numbers—When A Man's A Man (First National). Musical Program—Love's Whirlpool (Hodkinson), International News (Universal), Checking Out (Universal).

McVicker's Theatre—Film Numbers—A Society Scandal (Paramount), Fun From The Press (Hodkinson), Reno Or Bust (Educational). Musical Program—"Tannhauser," (Overture) "His Master's Voice" (Musical Innovation), C. Sharpe Minor at the organ, "The Web of Enchantment," (Specialty).

LOS ANGELES


Criterion Theatre—Film Numbers—Secrets (First National). Musical Program—Stage presentation of act from "Music Box Revue" (Specialty).


Grumman's Million Dollar Theatre—Film Numbers—Dorothy Vernon of Haddon Hall (United Artists) continued. Musical Program—Medley of operatic gems (prologue for feature).

Grauman's Egyptian Theatre—Film Numbers—The Ten Commandments (Paramount), continued. Musical Program—"Aida." (Overture), "So This is Venice" (Orchestra). Miller's Theatre—Film Numbers—The Great White Way (Cosmo), continued. Musical Program—"Mademoiselle Midnight" (Overture). Mission Theatre—Film Numbers—The White Sister (Metro), continued. Musical Program—"Kamenoi Os- trow" (Orchestra).

SAN FRANCISCO

Strand Theatre—Film Numbers—Three Weeks (Goldwyn), The Telephone Girl (F. B. O.), Kinograms. Musical Program—"Es Spano" (Overture), "Savoir" (Violin Solo), Special Dances.

California Theatre—Film Numbers—Loving Lies (Allied P. & D.), Uncensored Movies (Pathé), International News. Musical Program—Selections from "Merry Widow" (Overture), "Aida" (Organ Solo), "The West, a Nest and You" (Vocal), "Lieberfreude" (Violin Solo), "Canzontina" (Violin Solo), "Gypsy Dances" (Violin Solo), Selections from "High Jinks." "The World is Waiting for the Sunrise," "A Flapper's Fancy" (Organ).

Loew's Warfield Theatre—Film Numbers—The Eternal City (First National), Out of the Inkwell (S. R.), Kinograms (Educational), Pathe News. Musical Program—"From Italy" (Overture), "O Sole Mio" (Specialty), "Carnival Time" (Prologue).

Granada Theatre—Film Numbers—The Fighting Coward (Paramount), Shanghied Lovers (Pathé), Pathe and Fox News.

Musical Program—"Nobody's Sweetheart," "Maybe She'll Write Me," "I'm Going South" (Vocal), "Street's Boy Stroll" (Prologue).

Cameo Theatre—Film Numbers—Stolen Secrets (Universal), Ashes (S. R.), The Leather Pushers (Universal). International News.

Art ad on "Shadow of the East" (Fox) at the Century, Baltimore.
**CINCINNATI**

Capitol Theatre — Film Numbers — Swinging Gold (First National) Capital News (Selected).
Musical Program — Orchestra.

Walnut Theatre — Film Numbers — The Man From Broadway (Vitagraph), Fun From The Press (Hodkinson).
Gifts Theatre — Film Numbers — Little Johnny Jones (Warner Bros.), Pathé News, Needs, Fable (Pathé).
Lyrical Theatre — Film Numbers — Singer Jim McKee (Paramount) International News.

**DES MOINES**

Des Moines Theatre — Film Numbers — When a Man’s a Man (First National).
Strand Theatre — Film Numbers — A Society Scandal (Paramount).
Rialto Theatre — Film Numbers — Don’t Call It Love (Paramount).

**ST. PAUL**

Capitol Theatre — Film Numbers — Twenty One (First National), Capitol Local Lafs Selected, Capitol Digest (Selected), Lonesome (Educational).

**ROCHESTER**

Eastman Theatre — Film Numbers - Painted People (First National), Nansen Around The World in the Speckjacks (Paramount), Eastman Theatre Current Events (Selected).
Musical Program — “Russian and Ludmilla” (Overture), Last movement from Organ Sonata, No. 1 (Universal), From the Theatre (Pathe), Int'l Prodigue (Organ), Second act from “Carmen” (Eastman Opera Department).

**BUFFALO**

Shea’s Hippodrome — Film Numbers — A Society Scandal (Paramount), The Enchanted Fairy (Pathé), Current Events and News (Pathé and International News).
Musical Program — Poet and Peasant (Orchestra), Selections on Wurlitzer, Hengeller Fashion Revue introducing living models in newest spring styles.

**KANSAS CITY**

Newman Theatre — Film Numbers — A Social Scandal (Paramount), Flying Finance (Educational), Newman News and Views (Pathé and Kinogran). 
Liberty Theatre — Film Numbers — The Law Forbids (Universal), A Tough Tenderfoot (Universal), International News Pictorial.

Musical Program — “Mindin’ My Own Business” (Overture), Kathryn Kuhlman (Saxaphone), Baby Lucile Albaugh (Songs), Recessional (Organ Solo).
Royal Theatre — Film Numbers — Scaramouche (Metro), continued, Royal Screen Magazine (Pathé and Kinogran).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solo).

**INDIANAPOLIS**

Circle Theatre — Film Numbers — Lilies Of The Field (First National), Getting Gertie’s Goat (Educational), Fun From The Press (Hodkinson), International News.
Musical Program — “Chopiniana” (Overture).

**CLEVELAND**

Stillwin Theatre — Film Numbers — Hunchback of Notre Dame (Universal), continued.
Musical Program — Special “Hunchback Suite” (Organ).

Allen Theatre — Film Numbers — Happines (Paramount), Lonesome (Educational), Ten Dollars and Ten Days (Pathé), Pathe News.
Musical Program — “Comic Opera Cocktail” (Overture).

State Theatre — Film Numbers — Heritage (Paramount), Sunday Calm (Paramount), Zuyder Zee (S. R.), Fun from the Press (Hodkinson), Kinogran.

Reade’s Hippodrome — Film Numbers — The Net (Fox), The Sumps (Universal), International News.
Musical Program — Music Box Revue Selections (Organ).

Standard Theatre — Film Numbers — The Night Message (Universal), Hit ‘Em Hard (Universal), International News.

**RIVOLI**

Attractive ad on the Baltimore showing of “Lilies of the Field” (First Nat’l) at the Rivoli Theatre.

**SEATTLE**

Blue Mouse Theatre — Film Numbers — Wild Oranges (Goldwyn), Tired Trouble Back Again (Pathé) Fox News.

Coliseum Theatre — Film Numbers — The Temple of Venus (Fox), Fun From The Press (Hodkinson), The Cake Eater (Pathe), Kinogran and Pathé News.
Musical Program — “Reminiscence of Coliseum” (Overture).

Columbia Theatre — Film Numbers — The Extra Girl (Edison), Showboat continued.

Heilig Theatre — Film Numbers — Mile A Minute Romeo (Fox), Topics of the Day (Pathe), Postage Due (Pathe), International News.
Musical Program — “I Love You” (Overture), Old Fashioned Waltz (Orchestra).

Liberty Theatre — Film Numbers — Lilies of the Field (First National) Pathe Review, The Morning After (Pathe), International and Liberty News (Selected).
Musical Program — Sweet Memories Medley (Overture), “Twillight Rose” (Organ).

Strand Theatre — Film Numbers — A Society Scandal (Paramount), Here and There (Educational), Wild and Western (Universal), The Ant (Educational), Kinogran.
Musical Program — Medley of Musical Comedy Favorites (Organ).

Winter Garden Theatre — Film Numbers — Love Letters (Fox), Fox Educational, He Loves the Ladies (Comedy), Fox News.
NEWARK

Film Numbers—Lilies of the Field (First National), Leather Pushers (Pathe). Grand Central, West End Lyric and Capitol Theatres—

Film Numbers—Lilies of the Field (First National), Pathe News, Topics of the Day (Pathe).

Rialto Theatre—

Film Numbers—The Great White Way (Cosmo), Don't Hesitate (Educational), Current Events (Kinograms).


SALT LAKE CITY

American Theatre—

Film Numbers—"Flying Gold" (First National), Leather Pushers (Universal), Fox News, Fun from the Press (Hodkinson).

Pantages Theatre—

Film Numbers—In Search of A Thrill (Metro), Theatre—

Musical Program—Five acts of Vaudeville.

Kinema Theatre—

Film Numbers—Tea—With A Kick (Asso. Exhib.), The Dare Devil (Pathe), International News, Topics of the Day (Pathe).

Paramount-Empress Theatre—

Film Numbers—A Society Scandal (Paramount), Wide Open (Educational), Pathe News, Musical Program—Selection of Irish Melodies (Orchestra).

Victory Theatre—

Film Numbers—Through the Dark (Cosmo), Aesop Fable (Pathe), Pathe News.

Musical Program—"In My Garden Home in Pasadena," "Longing," "It Ain't Gonna Rain," "You" (Orchestra).

BROOKLYN

Strand Theatre—

Film Numbers—Lilies of the Field (First National), Popular Review (Pathe), Plasticgrams (Educational).

Musical Program—Selections from "I Pagliacci" (Orchestra), and "Vesti la Giubba" (Tenor Solo). "My Man" (Tenor Solo), "La Traviata" (Coloratura Soprano Solo), "Blue Danube Waltz" (Ballet in Dance—Specialty).

ST. LOUIS

American Theatre—

Film Numbers—The White Sister (Metro).

Musical Program—Special music scene by symphonic orchestra.

Missouri Theatre—

Film Numbers—A Society Scandal (Paramount), Ten Dollars or Ten Days (Pathe), Missouri Magazine.

Musical Program—Orchestral overture and popular number, Organ accompaniment for comedy. Jerry and His Piano Girls (Piano numbers), Naseen Farrell (Soprano).

WASHINGTON

Metropolitan Theatre—

Film Numbers—The Galloping Fish (First National), Busy Buddies (Educational), Current Events (Pathe), Children of Holland (S. P.).

Musical Program—Jan Garber's Orchestra in repertoire.

OMAHA

Rialto Theatre—

Film Numbers—The Great White Way (Cosmo), Don't Hesitate (Educational), Current Events (Kinograms).


SALT LAKE CITY

American Theatre—

Film Numbers—"Flying Gold" (First National), Leather Pushers (Universal), Fox News, Fun from the Press (Hodkinson).

Pantages Theatre—

Film Numbers—In Search of A Thrill (Metro), The theatre—

Musical Program—Five acts of Vaudeville.

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Film Numbers—Tea—With A Kick (Asso. Exhib.), The Dare Devil (Pathe), International News, Topics of the Day (Pathe).

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Musical Program—Selections from "I Pagliacci" (Orchestra), and "Vesti la Giubba" (Tenor Solo). "My Man" (Tenor Solo), "La Traviata" (Coloratura Soprano Solo), "Blue Danube Waltz" (Ballet in Dance—Specialty).
Women Who Give— Went very strong hereabouts where most people know their Cape Cod and the people there. A fine story and well liked. Good business. (East.)

Don't Doubt Your Husband— Another rollicking Dana vehicle. Not quite as finished perhaps as the last one or two but well liked withal. It kept them laughing. Good business. (East.)

White Sister— Many folks thought it too sad and heavy, but they flocked to see it nevertheless and business was capacity for the week. (East.)

Heritage of the Desert— Good picture that went over big. (East.)

Flaming Barriers— Box office receipts were fair. (Middle West.) Much hokum but went over to fair business on account of novel exploitation. (East.)

Society Scandal— More like the old type of Swan son vehicle, but a very good story and one that is playing to good business. (East.)

Singer Bill McKeen— Better than "Wild Bill Hickock," but still not up to Hart's best. Pretty good business for Lent. (Middle West.)

Ice Bound— Proved a winning attraction. (Middle West.)

FIRST NATIONAL

Lilies of the Field— Beautifully staged production which did not seem to register for receipts were little better than fair. (Middle West.)

A good picture; business good. (Middle West.)

Good picture. Good business. Everybody happy. (East.)

This one went over good, more than satisfying patrons for a week. (Middle West.)

Good picture. Plot liked by attendants. Receipts helped by fashion show. (West.)

Painted People— Box office receipts were very good, which may be partially attributed to fashion display held at theater by local dealers. (Middle West.)

Does not compare with "Flaming Youth," but attracted good business on the strength of that former colleen Moore success. (East.)

Flaming Gold— The house was packed on this picture. The audiences thought it good and so did the critics. Excellent business. (East.)

Good picture, well acted and did excellent business with it. (Middle West.)

Did a good ten days' business, despite the fact that it opened in the middle of the week. Licensed to "The Spookers" and that was all that was necessary. (West.)

Her Temporary Husband— Average picture of the light society type. Fair week. (Middle West.)

Galloping Fish— Clever comedy and nicely presented but audiences did not take to it and business was bad. (Middle West.)

Fighting Blade— Barloody usually draws very well here and this one did its share. Patrons didn't seem enthusiastic over the picture, however. He gets by better in modern roles. Business was quite good. (West.)

Lone Master— A good average box office attraction. Business good. (Middle West.)

FOX

Not a Drum Was Heard— Fans and critics like it and drew good business with it during run. (Middle West.)

Hoot Gibson's admirers liked this one. Business fair. (Middle West.)

Shadow of the East— Fair picture; business fair. (Middle West.)

A good business getter. (East.)

Ladies to Board— Mix and the famous horse had company in this film that the patrons liked almost as well as the stars. It made a big hit. Very good business. (East.)

Eyes of the Forest— A good Tom Mix picture which did the usual good business. (East.)

No Mother to Guide Her— Box office receipts were poor. (Middle West.)

UNIVERSAL

Handback of Notre Dame— Wonderful picture, third week, but it isn't holding up as well as expected. Too gruesome for the women. (Middle West.)

Foot's Highway— Most interesting picture we have shown this year. Wonderful attraction for those tired of jazz. Picture was recommended without reservation by papers. (Middle West.)

Flashes of Lightning— Good picture, one of best Universals for some time. Did a good business. (West.)

ASSOC. EXHIBS.

The Extra Girl— A smile, a tear and a thrill makes this a mighty good attraction. (East.)

F. B. O.

Judgment of the Storm— Picture judged capable of registering strong but business in second week was very disappointing. (Middle West.)

Lullaby— Patrons of this house enjoyed this picture as much as any they have seen here in a number of weeks. It is a very well done production. Business was good. (West.)

PREFERRED

Poisoned Paradise— Fair picture that had to be bided up a bit. (East.)

HODKINSON

Drivin' Fool— Did very good business here and was well liked. One of the lives in some time. (East.)

GOLDWYN-COSMO.

Great White Way— One of the biggest hits of the season here. Selling out the house every night. Everybody is talking about it. Very good business indeed. (East.)

Entertaining, but could be shortened to advantage. Business not so good. (Middle West.)

Rendezvous— Considered a good picture with plot that is a little different. Did fairly good business. (West.)

A very entertaining picture, that seemed to please pretty well. Good east business this week. Business good. (West.)

Eternal Three— Picture did not appeal and business was badly off. (Middle West.)

WARNER BROS.

Bean Bummed— Excellent picture. Acting and scenes are especially liked by crowds. Receipts very good. Held for second week. (West.)

Marriage Circle— The title proved an attraction and the weekly attendance was good. (Middle West.)

Opinions divided. Business averaged up. (Middle West.)

Conductor 1492— The best thing Johnny Hines has offered the screen to date. Folks liked it immensely. Business was excellent. (East.)
During the time that Harry Yost, exploiter, was arranging the preliminary campaign for "The Hunchback of Notre Dame" at the Hamilton theatre, Lancaster, Pa., a syndicated editorial by Dr. Frank Crane appeared in the Philadelphia Public Ledger containing the following statement:

"If I were empress of the world I would order that any woman bearing a child should have the right to draw from the treasury daily an amount sufficient to provide her and her offspring with food and shelter. Any woman having two children should have a little more than enough to sustain the life of three persons; and so on, increasing the bonus up to ten.

"The woman having ten children should be enabled by the state and be entitled to wear an insignia of honor. All churches should be compelled to give her a front pew. She should have a free ticket for any theatre she chose to attend, and every Easter she should have the finest hat in town."

Yost quickly seized upon the opportunity, and at once inserted an advertisement in the Lancaster papers in which he announced that

When "The Hunchback of Notre Dame" (Universal) was shown at the Isis, Kansas City, Mo., Explorer Jean Belsaio arranged this unusual tie-up with St. Mark's Lutheran church

"Conforming with the philosophy of Dr. Crane and believing with him that the mother of ten children was deserving of signal honors, he took pleasure in inviting any such mothers in Lancaster—and their children—to be the guests of the Hamilton theatre at any time during the engagement."

While no such mother came forward to take advantage of the offer, widespread publicity resulted from it.

* * *

Watch the list of local events coming off. Many of them will afford opportunities for exploitation tie-ups.

* * *

When "Name the Man" played the Allen theatre, Cleveland, the management used a series of advance semi-teaser ads on the production, one of which is reproduced here. The original ad was three columns in width, or about half again as large as it is shown here.

They were used daily, with a slight change of copy. That shown here preceded the opening announcement, and carried the theatre name and the date of the run. The stock slug was used throughout the series, and tied up with the advertising during the showing, when the same design was employed.

The copy was extremely brief, with no superfluous adjectives or billing, and the ads could be read at a glance. The arrangement was unusual enough to insure attention and the series paved the way for the regular line of advertising on the production.

* * *

The valuable stunt is the one that not only sells the picture, but sells your theatre for the future.

Universe among theatres, in that it is "manned" entirely by women, except for the head usher, the New Hoosier was opened recently at Whiting, Ind. The opening was a gala affair and the house was given a rousing send-off.

Mrs. Margaret V. Bennett is directing manager, with Miss Ann Grogan as treasurer. Mrs. Bennett announces a policy of appealing especially to women (after all, what theatre doesn't?) and she will pick her programs with that in mind.

In the souvenir program issued for the opening, the request is printed that patrons let the management know what they think of pictures shown at the New Hoosier. "Going Up" was the opening attraction, and Organist Benedict of the Stratford theatre, Chicago, played for the occasion.

* * *

Contests are valuable, but in staging them, try to handle them so that even the losers won't be disappointed. Better to give away a few extra consolation prizes than to have a kick-back.

* * *

Following his circulating library and public garage, Manager H. C. (Ted) Browning of the Olympia theatre, New Haven, has developed another exploitation stunt of the sort that build good will and local prestige.

His latest is a tie-up with the Congress Bank and Trust Company of New Haven. Coupons have been issued under the auspices of the Olympia, which when presented with one dollar at the bank start the bearer off with a two dollar savings account.

Only one coupon is allowed to a person. Since the plan stimulated saving, the New Haven newspapers played it up and considerable attention was attracted. It meant a new line of co-operation for the house and opened up possibilities of future exploitation.

* * *

Don't expect a string of exaggerated adjectives to sell pictures these days. Find the human angle—the thing about the picture that is different—and tell them about it.

* * *

Widespread co-operation will be given "Lilies of the Field" by the Florist's Telegraph Delivery association, an organization that boasts 3,200 members in every part of the country, it is announced.

Corinne Griffith's photograph, as she appears in "Lilies of the Field" with a corsage of flowers, will be the centerpiece of an attractive card to be rotogravured and delivered to association members for display in their windows.

The step is the beginning of a new campaign inaugurated by the Floral association to educate the public in the facilities offered in delivering flowers by wire. It marks the first real tie up with picture people and promises to have permanent, far reaching results.
TRAVELING ten thousand miles to study American exploitation and presentation is something of an unusual pilgrimage. Yet that is what has been done by Roy L. Purves, general manager of the Sydney branch of the Hoyt’s De Luxe theatre chain, Australia. The fame of American showmanship having reached the Antipodes, this excursion was decided upon—although after looking over the work done by Mr. Purves it is difficult to see where Australian methods are particularly behind those used here.

In the accompanying illustration are shown two of the animated displays which are a regular feature of Mr. Purves’ work. Moving figures and effects are always used in these. In the one showing the ring scene, the referee’s arm moved up and down, and at every tenth stroke a bell clanged. This one attracted particular attention.

In the lower corner, to the left of Mr. Purves’ picture, is seen an unusual ad on “The Isle of Lost Ships.” It is a reproduction of the cashier’s seat plan of the house on the opening night, showing every seat in the house sold. The genuineness of this was duly attested to. He reports that his campaign on this picture was easily the outstanding success of last year.

The one thing in which Australia has lagged behind, he reports, and the thing in which he has been particularly interested, is the American method of presentation. Three weeks were spent on the coast in studying the presentations in Los Angeles, and he has since been observing those employed along Broadway. Due to the lack of adequate theatres in the past, it has been impossible for Australian houses to compete in this regard, but with those now under construction, he believes that this defect will shortly be remedied.

The advertising done by Hoyt’s in Australia is unusual in two particulars—large space and the use of the half-tone art ad. Many of the ads laid out by Mr. Purves are full page size—all are hand drawn—and a large portion are drawn in wash and half-toned. The result is an unusual quality and a likeness in the faces not always found in ads here. One of these full page ads, that on “The Common Law,” is here shown, although in the reproduction most of the original effect has been lost. The plate shown was later mortised and type matter inserted.

An interesting point brought out by Mr. Purves is that Antipodean styles are almost entirely dictated by American photo-plays. Within three days from the time a film is first shown, copies of the dresses worn will be on display in the store windows.

FROM San Juan, Porto Rico, comes an ingenious bit of exploitation, in which excellent advantage is taken of the location of the theatre. On the ocean front, at the terminal of the trolley system of San Juan, is the Parque Borinquen. The trolley company operates a theatre here, seating about eight hundred persons.

Immediately adjoining this is a large, open air restaurant seating some five hundred persons, extensively patronized. This fact has been utilized by placing a conspicuous display by the theatre in such a position that it can be seen by every patron of the restaurant.

The accompanying photo shows the display used on “White Tiger.” Occasionally, instead of the cut-out, a 24-page booklet is used. The park is under the supervision of John D. Allen, formerly of Montreal, who is assisted by William L. Zwigard.

CONSISTENT and aggressive work is being done by Grosset & Dunlap, publishers, in furthering cooperation between its dealers and motion picture theatres on the popular price reprints of novels. This firm has just issued a booklet for dealers called “Getting the Movie Crowd Into Your Store.”

The front cover carries a photograph of the crowd before the California theatre, Los Angeles, during the showing of “Little Old New York.” Other pictures receiving publicity are “In the Palace of the King,” “Under the Red Robe,” and such adaptations.

The publishers urge the book-sellers of the country to tie-up with the local exhibitor when showing a motion picture made from a book as a means of “making book families of movie families” and describe methods in which they can co-operate to mutual advantage. They cite instances of a book-shop selling 500 copies of a novel, the film version of which was showing at a local picture house, in five days. In another store 25 copies an hour were sold for 100 hours.

Pictures of window and lobby displays in which books are tied up with their film shows illustrate the booklet. The centre pages are devoted to reproductions of newspaper advertisements of novels which have been picturized. One page is devoted to illustrating a few of the window and interior displays which Grosset & Dunlap furnish free to the book dealers with their photoplay editions of novels.
Exhibitors Service Bureau

George J. Schade, Schade theatre Sandusky.
Edward H. Faye, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kans.
Willard C. Patterson, Criterion theatre, Atlanta.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Brandham, Nathan Gordon Circuit, Boston, Mass.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Farrington, Imperial theatre, San Francisco.
George M. Carpenter, Paramount-Emptress theatre, Salt Lake.
William T. Fait, Jr., Managing Director, Loew's State theatre, Cleveland.

THE CHECK-UP

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big." The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 60%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

<table>
<thead>
<tr>
<th>FAMOUS PLAYERS</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Big Value</th>
<th>Length</th>
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<tr>
<td>Don't Call It Love</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>67</td>
<td>6,457 ft.</td>
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<td>Humming Bird, The</td>
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<td>Pied Piper Malone</td>
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| FILM BOOKING OFFICE              |      |      |      |           |        |
| Judgment of the Storm             |      |      |      |           |        |
| FIRST NATIONAL                    |      |      |      |           |        |
| Eternal City, The                 |      |      |      |           |        |

| UNIVERSAL                        |      |      |      |           |        |
| Hook and Ladder                  | 2    | 5    | 6    | 76        | 7,929 ft. |
| Sporting Youth                   | 4    | 6    | 8    | 88        | 7 reels  |

Sidney Grauman, Grauman's theatres, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grumbacher, Manager, Liberty theatre, Spokane, Wash.
Ross A. McVay, Manager, Temple theatre, Geneva, N.Y.
George Tooker, Manager, Regent theatre, Elmira, N.Y.
W. S. Mclaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
Ace Berry, Managing Director, Croce theatre, Indianapolis.
Contest Aids “Marriage Circle”

Chronicle Readers Invited to Submit Ideal Decalogue for Married Couples

UNUSUAL interest and volume of replies distinguished the contest staged by the San Francisco Chronicle in connection with the Imperial theatre showing of “The Marriage Circle” in that city.

The Chronicle distributed 83,001 in 43 prizes for the most complete set of commandments that should be observed if marital happiness is to be. The contest was open both to married folks and those contemplating marriage. The awards ranged from an automobile to scrip books containing admissions to the Imperial California and Granada, operated by the Herbert L. Rothschild enterprises.

The contest was called “Marriage Circle Contest” and the participants were segregated into two divisions—those couples already wedded and those about to take the matrimonial dive; it was open to all, save employees of the Chronicle and the Rothschild theatres.

The same issue of the Chronicle which announced the contest also carried an ad of the “Marriage Circle” two columns wide and thirteen inches deep that dominated the page with its bold black and white.

The awards were as follows:

First award: Overland Champion Car;
second award: A living room set, comprising five pieces of furniture valued at $580;
third award: (for those wedded) one Cheney Consols phonograph, with 25 vocalian records;
fourth award: (for those about to be wedded) one wedding supper for twenty persons;
fifth award: two dozen gold-toned photographs from Hartsook and one $6.00 scrip book, containing admissions to the Imperial, Granada and California;
sixth award: two dozen gold-toned photographs from Hartsook; ten additional awards: one $1,000 Life Insurance Policy to each of the ten from the State Life Insurance Company of Indiana, with the first year’s premium paid; policies doubled in case of accidental death; honorable mentions: (for aspiring matrimonial) one wedding ring and one marriage license to eighteen persons; honorable mentions (for married persons) one $6.00 scrip book, containing California, Imperial and Granada admissions each to ten persons.

Teaser Envelope Stunt for “Her Temporary Husband”

Small envelopes advertised to contain the Wonder Cure, described as the Discovery of the Age, were distributed by Loew’s State theatre, Los Angeles, in conjunction with the showing of “Her Temporary Husband.” The cure was guaranteed to prevent depression, that tired feeling, blues, and kindred ills. The directions given consisted of mixing the advice on the slip inside the package with an ounce of consideration.

The inside slip was headed by the line: “Prolong your life.” It added that laughter cured all ills and that this medicine could be found during the showing of “Her Temporary Husband” at the State theatre. The postscript stated that consultations began the following Saturday.

Book Buyers See Show Free in Tieup by Rialto

Free tickets to purchasers of the photoplay edition of “West of the Water Tower” brought the Strand Birmingham several display ads in the merchandise section of the News.

L. R. Towns tied up with Loveman, Joseph & Loeb, the big department store, and their book department in one instance took a quarter page ad to “plug” the special edition with the line, “See the picture Free.” Towns supplied the free admissions.
Ministers Guests of House at “White Sister” Run

Fred E. Walter, handling the engagement of “The White Sister” at the Stillman, Cleveland, put the picture on a solid foundation with local church representatives during the second week of the engagement, when he sent letters to every minister in Cleveland and its suburbs, enclosing a pair of tickets to a performance, and asking for their opinion of the production. This was done primarily to dispel any impression that “The White Sister” was sectarian in character. It served to introduce the picture to thousands of people who are not regularly picture patrons, and gave the engagement a wonderful boost. Walter says he is going to use this idea all along the line, wherever the picture plays in the state.

Exploit Navarro as “Best Dressed” Man in Films

When the Ohio Retail Clothiers Association at a meeting in Cleveland recently selected Ramon Navarro as “the best dressed man in movies,” they supplied the Allen theatre, with the snappy material for a publicity campaign for “Thy Name Is Woman.”

Immediately the decision of the Ohio Retail Clothiers Association had been announced the Allen started a newspaper contest offering prize-winning letters either agreeing or disagreeing with the election of Navarro to that distinguished place in the hall of theatre fame. The campaign also introduced a local tie-up with the Vivandone producers, which have arranged for a national campaign on “Thy Name Is Woman.”

Lyric Scores Hit With Five Act Fashion Show

Stagey entirely at the expense of the merchant displaying the styles, a five act fashion show presented as a prologue to “Don’t Call It Love” was regarded by A. R. Lynch as largely responsible for the capacity business recorded during the week at the Lyric, Jackson, Tenn.

The concern co-operating with the theatre, Loeb’s Style Shop, not only bore the full cost of the prologue but in addition made a large window display, used a quarter page ad on the opening day and was responsible for announcements printed in the society column of the newspaper two weeks in advance of the engagement. Between the acts while the models were changing costumes there was music supplied by a local jazz band. The entire show was staged in front of a purple eye.

Barber Shops Display Cards for “Ponjola” Showing

The widely exploited haircut which Anna Q. Nilsson underwent for her role in “Ponjola” was used by G. L. Shields of the Mojesta, Atlanta, Ga., to gain the cooperation of the local barbers. Neatly arranged cards, illustrated with stills of the star being separated from her gold-locks, were made by the theatre and displayed in the barbershop. They read as follows:

“Anna Q. Nilsson got $10,000 for cutting her hair. We give you a $10,000 haircut for fifty cents.”

Auto Tie-Up Made During “Love Master” Showing

A new chapter in the history of Strongheart and Lady Jule was unearthed recently when photographs arrived showing the canine star and his lending lady outside the Garber Hotel, New Haven, comfortably ensconced on the running board of a Buick automobile.

A tie-up was effected with the local agent that furnished additional publicity and advertising space, the agency taking advertising to announce the event. Strongheart and Lady Jule were motored around town to keep their various publicity appointments at no cost at all. It not only furnished good publicity but saved transportation expense.

The tie-up was worked in connection with the canine star’s personal appearance in behalf of “The Love Master,” to be shown at Gordon’s Olympia theatre.

No Charge for Ballyhoo by Taxi Company

A fleet of taxicabs did the ballyhoo work for “When a Man’s a Man” during its pre-photograph at the Trianon, Birmingham. Without a cent of expense to the Garber, the Red Top Cab Company adorned all its cars with signs advertising the run.

The six cylinder exploitation had a twelve cylinder display in a tie up with Cahen’s millinery shop which briefly stated that when a man was a man he wanted his wife well dressed. There was no argument on that point, so the store urged passers-by to bring their wives there.

Official Endorsement Basis of Direct Campaign

With permission to mention the Consulate from the Italian vice-consul as ammunition for his campaign on “The Eternal City,” Howard Wough of the Palace, Memphis, initiated a direct-by-mail campaign which created response among both the Italian and American residents of the city. Wough also made a special drive to interest Italian population by using “L’Atropello Coriniale,” the only Italian language paper in Memphis.
Merchant Cooperation for "Tripty" in Portland

With several merchants aiding in the campaign Gus Metzger, manager of the Rivoli, Portland, Ore., assisted by Ray Coffin of the Richard Walton Tully publicity department, exploited "Tripty" extensively and successfully. The cooperating forces were three of the leading merchants, all entering in a stunt which provided awards for women wearing the same size shoe as Andree Lafayette, star of the film and ballyhoo which sent out circulars calling attention to the contrast in methods prevailing today in laundries and those seen in the scenes of "Tripty."

The novel was printed serially by the Portland Telegram, which made effective advance advertising. The pace of the campaign increased near the opening date and during the run through the window displays of the department stores, cooperative newspaper advertising and the lobby display, which featured a head entotu of Svengali shown behind scrim and lighted by colored spots.

Postcard Advertising Used In Duluth on "21" Run

Picture postcards with advertising copy printed in the left half and signed by Richard Bartheimess announced the star's coming appearance in "Twenty-One" at the Garrick theatre, Duluth, Minn. Under the exploitation management of H. W. Laurence, the campaign was inaugurated to reach several thousand homes along the north shore and Woodland sections of the Lake Superior city.

Bartheimess's message got over the pre-dominating thought that his latest picture was a modern story that showed him in modern clothes. Laurence played on the fact that people wanted Dick in this type of story.

One Stunt Campaigns for Two Engagements

J. Wright Brown used the special matinee stunt for "The Aequital" by making his awards for the successful discoverers of the murderer of John Prentice copies of the photo-play edition of "The White Sister," the attraction which followed "The Aequital" into the Grand, Columbus, Ga.

Novel "Why Men Leave Home" Ads

Balaban & Katz Campaign in Chicago Is Distinguished by Unusual Ideas

During the showing of "Why Men Leave Home" at the Chicago theater, Chicago, newspaper advertising was carried which was distinctly novel as regards announcement copy. The Balaban & Katz offices worked out a series of ads that attracted wide attention.

The difference lay in the stress placed upon the copy appeal, rather than big type, bold headlines and flaring mats. The four paragraphs of copy were all run in type of the same size. The appeal was made to logic, reason and understand. It read:

"For once you will learn the secrets of the second year of marriage—the danger time that lies between the first fading of romance and the finding of true sympathy."

"For once you will see 'the other woman,' with eyes of humor and understanding—she was only a human, ambitions, lonely girl, beautiful but dumb—"

"For once you will peer into the soul of a mother-in-law. Mary Carr who made her name playing a 'mother,' now flashes forth as memorably as the most interesting mother-in-law you ever saw."

"For once you will be instructed and entertained at the same time—instructed in the art of holding a husband's love and entertained with a romance that is too sensational to be polished and too distinguished with cleverness to be labeled 'sensational.'"

Such argumentative copy marked a new line of advertising copy and apparently brought a response.

At the same time the picture was exploited through the office of County Clerk Robert M. Switzer, official dispatcher of marriage licenses. He was host to all the couples that applied to him for marriage licenses during the week; and the entertainment he provided was a special invitation to see "Why Men Leave Home." Printed invitations were supplied him by Balaban & Katz and the inspiration for them was dedicated, like the picture, to the great American husband and his patient suffering wife.

Howard Drive for "Marriage Circle" was Complete

A campaign ranging from newspaper teaser advertising to ballyhoo supported the presentation of "The Marriage Circle" at the Howard, Atlanta. The ballyhoo was necessarily of a conservative nature, it being supplied through an exclusive tie-up with a bus company for advertising of the Howard shows. The big motor cars carried cards announcing "The Marriage Circle."

The teaser campaign was designed to drive home the Marriage Circle idea, all the copy being framed in a dark circle. This was opened a week in advance of the engagement and employed catch lines.

In addition to newspaper and ballyhoo advertising there was a mail campaign worked in conjunction with the American Express company, which mailed out letters announcing the Howard presentation in tie-up with propaganda for its vacation tour service and travelers' cheques. The Howard also had a window display of wedding rings in a jewelry store and used a banner, one hundred feet long and carrying letters about five feet in depth.

Lightens Dramatic Program with Song Hits Number

As a counter-balance for the program featuring the heavily dramatic play, "The Stranger," Guy Keimber used an orchestration made up of popular song hits, at the Arcade, Jacksonville. Slides announced the number—the fact that passes for the following week's show would be awarded those who turned in a list of the melodies as they were presented.
Rowland & Clark Theatres Publishing New Paper

A new four-paged newspaper publishing picture and general news is being sponsored by the Rowland and Clark theatres, Pittsburgh. It is called "The Lantern," because as a sub head explains "it roges them all in." Milton D. Crandall, the film's publicity and advertising chief is named as Rodeo editor and two of the staff, W. B. Dyger and C. B. Frost are named as cowboy writers.

The paper, a combination house organ and sales promotion sheet, is devoted to motion picture events with especial emphasis on films in which the Rowland and Clark Theatres will be interested. The back page of the first issue was devoted to an advertisement for "Flowing Gold." The full page streamer at the head of the front page read: "We Deny We Promoted the Tea-Pot Done Sennod!" and the news stories played up the oil angle of "Flowing Gold."

The paper was of general reader interest. Real news services were subscribed to. Dwig's "School Days," cartoon had been bought and the syndicated installment of Helen Rowland's "Reflections of a Bachelor Girl" also appeared on the feature magazine page.

"Circus Days" Advertising Shows Value of Tie-up

One advantage obtained by the eleven Mexico City theatres that combine in the play date and advertising of First National pictures is that of space preference. This was exemplified again in the showing of "Circus Days." Their consolidated buying power gives them an advantage over competitive theatres that they are able to earn preference from newspapers. The result is that other theatres get the run of the theatrical page space, the eleven combine has preferred space at the top of theatrical advertising.

Their copy always stands out like a sore thumb for other Mexico City exhibitors.

"It Has a Soul" Slogan of Drive for Beach Play

An intensive campaign for the showing of "Big Brother" at the Rialto, Atlanta, Ga., was built around the slogan "It Has a Soul." In advertising the film on this basis W. J. Murray directed most of his efforts to billing on the front of the house and circulars. A banner carrying the slogan and suspended over the entrance to the Rialto opened the campaign. Later four thousand circulars stating that "Big Brother" was a picture "with a soul" became it was pronounced the greatest picture they had ever seen by fifteen thousand men, likewise fifteen thousand women. The circulars were contained in envelopes with the slogan printed in purple letters.

Fashion Show Staged for "Beau Brummel" Run

Fashions for men were displayed by living nude models from the stage of the Bellevue theatre, Niagara Falls, in conjunction with the presentation of "Beau Brummel." Howard Lovence, manager of the house, gave the fashion show an interesting presentation. As the stunt was arranged in cooperation with local merchants there was a brisk exploitation drive through the efforts of the store keepers.

No Accessories Available so Club Drive Is Used

When no stock accessories for his showing of "Judgment of the Storm" were to be had at the exchange, T. J. Coleman of the Galax, Birmingham, made his own opportunity by arranging a benefit ticket sale with a woman's club which was making a drive for funds. Coleman sold the club tickets at box-office prices, and the members went about selling them at an advance. One of the street ticket booths was located on a prominent corner and was decorated with advertising cards for the theatre. The stunt brought in a nice return.

"Put on Plenty of Dog for "Love Master" Ballyhoo"

The Regent and Blackstone theatres, Pittsburgh, "put on the dog" thoroughly fashion and as a result a double for Strongheart, dog star of "The Love Master," stopped traffic on the sidewalks of the city during the demonstration. The double, which resembled Strongheart not only through physical likeness but by its possession of repertoire of tricks, was advertised as the real star of "The Love Master."

To give the full note of impressiveness to the event the dog was escorted through the streets by a mounted policeman. The animal which doubled for Strongheart is an aristocrat of his species and is owned by P. C. Weller, who works for the Rowland and Clark theatres interests when he is not practicing his hobby as a dog fancier.

Manager Howard Waugh of Loew's Palace theatre, Memphis, arranged with a local millinery store for this pleasing display during the run of "The Humming Bird" (Paramount).
"Going Up"—Associated Ex., Savoy, Washington

News:—How eager Wilmington audiences are to enjoy clever screen comedy that makes the house vibrate with roars of laughter was proved yesterday, when Douglas MacLean's screen version of 'Going Up' was presented. 'Going Up' was built solely for laughing purposes and it hits the bull's eye squarely. It is funny from beginning to end, without a lagging scene. The screen story might well serve as a model for comedy producers.

"Courtship of Myles Standish"—Associated Ex., Merrill, Milwaukee

News:—By far the finest thing in Charles Ray's career.

"Children—young and old—are in for a treat. 'The Courtship of Myles Standish,' dear to the heart of every American, has been faithfully and artistically reproduced in films. It is truly a classic and should be shown away with 'The Covered Wagon' and 'Chronicles of America' for future generations. Ray makes his return to the screen a triumph. He gives us by far the finest thing in his career and it is a picture everyone will want to see."

"Yankee Consul"—Associated Ex., Regent, Pittsburgh

Press:—No one who enjoys a good hearty laugh should miss seeing 'The Yankee Consul.' The picture is an adaptation of that famous old Broadway musical comedy of the same name with everything brought strictly up to date. It is full of exceptional fun, good and wholesome, and MacLean never lets up for a single instant. "The Dawn of a Tomorrow"—Paramount, Rivoli, New York

George Melford's Paramount production, "The Dawn of A Tomorrow," adapted from Frances Hodgson Burnett's story and featuring Jacqueline Logan, David Torrence and Kenneth Harlan, which opened an engagement at the Rivoli Theatre Sunday, has caught New York's fancy, as reflected in the criticism of the daily newspapers.

Herald-Tribune:—"The picture is a delight. We do not hesitate to recommend it to all."

Evening Post:—"To the average movie-goer its very simplicity and lack of fireworks are like a cool spring unexpectedly found in an aridity of 'super' photoplays."

Telegram & Mail:—"Mrs. Frances Hodgson Burnett's 'Lan's story, with its infectious optimism, lent itself readily to the screen, stage. It is even more effective as presented in a motion picture drama."

Telegraph:—"George Melford has done an excellent piece of work as director of this film. Jacqueline Logan was a happy choice for Glad, the girl who always looks at the bright side."

World:—"A true fine motion picture. Frances Hodgson Burnett's book and play, which might so easily have been brought to the screen dripping with sentimental gush, has with rare discretion and

Evening Journal:—"Lights are turned out, papers stolen, vengeance properly distributed, detectives bewildered and the audience thrilled. Detective mystery is smoothly maintained and action moves rapidly."

Telegram and Mail:—"Keeps the onlooker in high pitch of excitement."

Evening World:—"Version of famous stage play is even better on the screen."

"The Marriage Circle"—Warners, San Francisco

Daily News:—"A screen counterpart of a Wilde Comedy; with gesture for epigram...The sheer fun in 'The Marriage Circle' is as

is possible to say that never since 'Broken Blossoms' has Miss Gish reached such a high point of beauty in performance and in many essentials. Her Angela excels that characterization."

Times-Dispatch:—"'The White Sister' is a beautiful thing. It is beautiful, in that it is perfectly acted by a remarkable cast; in that the scenes—of what the old time press-agents call the scenic investiture—are almost too exquisite to be true."

"Poisoned Paradise"—Preferred, Newark Theatre, Newark, N. J.

Ledger:—"The picture has a good plot. With Monte Carlo as a background, dramatic situations come thick and fast, and there are some remarkable scenes of the Marseillaise. Kenneth Harlan as the artist gives a good performance and Clara Bow is excellent."

"The Virginian"—Preferred, Capitol and West End Lyric, St. Louis

Globe-Democrat:—"A notable success. Thrills, action, romance and clean entertainment are the ingredients that go to make it a real treat."

Star:—"A splendid new production."

Times:—"Has good cast. What make 'The Virginian' an enjoyable photoplay is that it is an out and out western story, simple, logically developed, with good atmosphere, its quota of shooting and riding and romance."

Post:—"While a drama of the West, this subject partakes of none of the chief crudities of the ordinary cowboy thriller."

Star:—"It is a play well known and the present screen version is by far the best offered of it. A story of the western plains with a romance interwoven, it offers strong characterizations and thrilling, as well as amusing, situations."

BARBARA LA MARR as she appears in First National's "The White Moh." Infectious acting been made into one of the finest pictures of the year. It ought to be seen by all who think there's not much sense in going to the pictures any more."

"Unknown Purple"—Truatt, Capitol, New York

Morning Telegraph:—"A good old-time thriller."

American:—"It is by far the best thing Henry Walthall has made since those early Griffith days. Anyone who likes warm stories is going to get his money's worth."

The Times:—"Furnishes attractive and thrilling entertainment."

World:—"Will amuse and entertain you."

Rex Ingram, Metro director, who has just returned from Africa where he filmed "The Arab."

Hilliard Karr, Century-Universal comedian.
Short Subjects and Serials

Five Century Comedies for April Release


“Checking Out” was chosen as one of the few “Exceptional” short subjects by the Committee of Better Films, and Harry Sweet, erstwhile Fox star, has a leading part.

“Alexander Hamilton” Put in Production

“Alexander Hamilton” of the “Chronicles of America” series for Pathé release has just gone into production. It covers the period immediately following the war of Independence.

A feature of the new “Chronicle” is said to be a thrilling reproduction of the famous “Washaka Rebellion” of 1781 in Western Pennsylvania following Hamilton’s levy of a federal excise tax. The production will present the character of Washington as General and also as President and will include such famous historic figures as Phillip Schuyler, William Livingston “Light Horse Harry” Lee, and Martha Washington.

Webster Campbell will shortly complete the direction of “Yorktown,” which portrays the dramatic events leading up the great final battle of the Revolutionary War and the surrender of Cornwallis.

Two Christie Officials Are Promoted

FRED L. PORTER, secretary, became a vice-president and treasurer and William S. Holman, auditor for four years, is now secretary as a result of the annual stockholders’ meeting of Christie Film Corporation.

Al Christie remains president and Charles H. Christie is vice-president and general manager. Porter has been with the Christies since organized in 1916 and Holman is also treasurer of Christie Realty Corporation, a separate company.

Ants Have Best of It in Cincinnati Theatre

According to the reviewer on the Cincinnati Enquirer, who devoted more than a quarter of a column to reviewing “The Ant,” from the “Secrets of Life” series produced by Louis H. Tolhurst for Principal Pictures Corporation and released by Educational Film Exchanges, the ants had the best of it on the bill.

The reviewer said in part: “We believe that the ants had the shade the best of it at the Strand this week. It is the sort of film that no one, either nature lover or movie fan, can afford to miss.”

The real novelty of the program at the Strand,” says the Cincinnati-Times Star, “is the first of the microscopic studies of insects, ‘The Ant.’”

To Use “Secrets of Life” Series with Lecture

“The Ant” and “The Bee,” two of the subjects of Educational’s “Secrets of Life” series, have been booked by the American Museum of Natural History, New York City, for a special showing. The motion pictures will be used to illustrate a lecture given by one of the scientists connected with that institution.

Monkey Actors Featured in “He’s My Pal”

The latest Imperial comedy in which the monkey actors, Max, Moritz and Pep are featured has been titled “He’s My Pal.” It will be released on the Fox short subject program the week of April 6.


Pathe News Editor Talks to Radio Fans

Emanuel Cohen, Editor of Pathe News, talked to the radio fans from Station WJAZ of Chicago, March 18.

After describing the work of news cameramen with its attendant difficulties and perils he mentioned the work of his organization in securing the Dempsey-Gibbons fight at Shelby, Mont., and the exclusive scenes later of Lenin’s funeral.

Latest Imperial Comedy Is “He’s My Pal”

Max, Moritz and Pep, the monkey actors, are featured in the current Imperial Comedy which Fox Film Corporation will release April 6, under the title of “He’s My Pal.”

Change “Playing Hookey” to “Happy Days”

Buddy Messinger’s Century-Universal comedy “Playing Hookey” has been changed to “Happy Days” and Martha Sleeper, twelve year old ingenue, plays opposite Buddy in this film of school days.

“Safe and Sane” Next For Jimmie Adams

Jimmie Adams’ next Christie comedy will be “Safe and Sane”, with Jimmie swinging a black-jack as a finished product of a correspondence school in burglary.

Vernon to Star in Future Comedies

Bobby Will Make Two-Reel Comedies at Christie Studio for Educational

While E. W. Hammons, president of Educational was visiting the Christie Hamilton, Mermaid and other units producing for Educational release, he arranged contracts providing for a series of two-reel comedies starring Bobby Vernon to be made at the Christie Studios.

Already a new director has been engaged for the Vernon comedies in the person of Gil Pratt, whose comedy work has been on the Educational program before through Mermaid comedies.

Working with Pratt will be Keene Thompson, well-known writer in the comedy field, and Earl Rodney, former Christie leading man who will write stories and assist in the handling of the unit.

In announcing the three-cornered deal whereby Vernon will have his own unit for two-reel comedies, Charles H. Christie states: “Bobby Vernon has not been set up as a two-reel star arbitrarily, but has attained this position by a growing popularity with exhibitors and patrons, increasing gradually over a period of years.

“His record since the short comedy business was very young indeed, co-starring with Gloria Swanson under the Sennett banner.

“Then he came with our organization for the Christie one-reel comedies which were made from 1916 to 1920, Vernon appearing in many of those pictures until he joined the Navy during the World War.

“Shortly after returning from the service, Vernon was put into the Christie two-reel comedies, and has reached the point now where he is an outstanding figure in the comedy field, due to his pleasing personality and the ability he achieved through long training and constant appearance before the regular movie fans.

“In this connection it is interesting to note that comedy stars and players are often much better known to the fans than certain widely heralded feature stars, because the comedy stars are on the screen in a given theater more frequently than the average feature star who makes only one or two pictures a year.

“Furthermore, the comedy stars and players have a tremendous popularity with the younger generation of movie fans who are the foundation of the theater business for the coming years.”

C. B. C. Closes Deal For Screen Snapshots

J. F. Cubberly of Minneapolis will handle the distribution of Screen Snapshots, the “Fan Magazine of the Screen” in Minnesota. The deal was recently closed with the C. B. C. Film Sales Corporation who are the producers of the series.

Hysterical History on Universal Schedule

Seizing upon the present trend of many pictures to portray ancient and modern history, Universal will distribute a series of one-reel comedies burlesquing notable events in the past, to be known as “Hysterical History.”

Universal announces that these one-reelers will picture the amorous finesse of Cleopatra, the inquisitiveness of Mr. Balboa, the preseverance of Chris Columbus, the conquering mania of Napoleon, Caesar, Alexander and Hannibal; the electrical Mr. Benjamin Franklin, the veracious Captain John Smith, the equestrian Paul Revere, the busy du Barry and the ambitious Maximillian, to be shown on the screen this fall.
**Resume of Current News Weeklies**

**FOX NEWS VOL. 5 NO. 49—Rome, Italy—**

Princeton. Paris. Globe:

to Chapultepec, Introducing

High aim

Washington

Washington

'praus' to

(Logging in the Green Mountains 10,100 feet of beech, New York City—Big cities are now producing some of the finest babies in country. Central America—In San Salvador, flies from crater of Santiago volcano and visit capital.

Reach, Austria—Avalanche rush down from heights of Tyrol, literally burying 2 trains.

**FOX NEWS VOL. 5 NO. 50—Czechoslovakia Peasant pair united in marriage in village of Tyrnow, Chicago, Ill.—In interest of Citizens Military Training Camp, Mayor Dever ‘starts the ball rolling’ to New York City, Washington.

Here the new Secretary of the Navy, Curtis D. Wilbur of California, Munich, Bavaria—General Ludendorff, on trial for treason, assaild his patriot accusers, Ashbourne, Eng.—Strangest football game in world is the great free-for-all match near Derbyshire, Yarkon, Wasa—Spring comes to sheep range and the baa-baa are stripped of their heavy winter over coats, Honduras—Bluejackets and marines to the rescue, Dutch East Indies—Rival Malay camermen race their long 'praus' for prizes offered by the Dutch government, Santa Monica, Cal.—Gladys Roy, blindfolded, now 'wing walking' on a fast speeding ship.

**PATHIE NEWS NO. 23: Chapultepec, Mexico—**

Mexicans cease warfare to conduct first autrace, United States Revenue agents seize $36,000 worth of liquor aboard run runner; in San Francisco, remarkable 'animating' mechanism reproduces Dinosaur, a prehistoric monster; in the Limelight, San Francisco, Curtiss D. Wilbur of California succeeds Dewey as Secretary of the Navy: Washington, D. C.—Dr. Otto Wiedfisch, German Ambassador, has been sent to Berlin; Dublin, Ireland—Richard Mulcahy, Irish Minister of Defense resigns; Paris, France—United States purchases American Embassy building, Ashbourne, England—Whole town men and women march to four mile viewpoint near Santa Monica, Cal.—United States Army flyers take off on a mile voyage around globe, Tampa, Fla. (That Territory Only) Washington American League players start training for 1924 baseball season; Kent, Ohio—(That Territory Only) Plant memorial oak as tribute to John Daven, ‘father of tree surgery.’

**FOX NEWS No. 24: Sacramento, Calif.—**

Pathie News cameraman in plane takes parting 'shots' of United States Army planes starting on second lap of globe flight; In the Limelight, House passes new soldier Bouns Bill; Cambridge, Ohio—Officers of College of Physicians, Dr. Fort, former President of Harvard University: Honolulu, Hawaii—Johan Ansen, 8 feet 10 in, tall enliven scenes of Hawaiian beach; Mexico City, Mexico—Daredevil thrills thousands in perilous descent of wall of building; San Francisco, Calif.—try to find a spectator unto races; Washington, D. C.—Secretary Wilbur of the Navy holds informal conference with Assistant Secretary of the Navy Theodore Roosevelt; Rangsee, Jugo-Slavia—Thousands of natives view annual procession in honor of patron Saint—St. Blaise; Paris, France—Smallest aeroplane in the world weighs 200 lbs and attains a speed of 60 miles an hour; Calais, France—26 French soldiers and sailors who died in England during World War are brought to native soil for final burial; San Antonio, Texas—(That Territory Only) High School cadets receive military honors; Cleveland, Ohio—Tribute to Bishop Schrems officiates at ground-breaking ceremony for new seminary for students for the Catholic priesthood.

**INTERNATIONAL NEWS REEL NO. 25—**

El Arich, Egypt—Desert folk acclaim Egyptian monarch, Watkins Glen, N. Y.—Weird ice carvings created by cold snap, Akiyako, Japan—Bitter agitation against the Japanese government is marked by menacing demonstration, Waukegan, Ill.—Cuddlinghame of 12, Guilt has the first ‘draw’ to decide the order of play in Davis cup tennis matches. He picks Ireland vs. France; Seattle, Wash.—A new strong mascot, ‘Samson’ Ritchey pulls a fleet of loaded trailer trucks in New York City; Baltimore: Massive days for Erin, Marching thousands honor Ireland’s patron saint in great parade, Marken, Holland—Dutch Island submerged by late winter floods, Chicago, Ill.—Movie thrills outdone by daredevil steeple workers.

**INTERNATIONAL NEWS REELS NO. 26—**

Los Angeles, Calif.—Girl air-devil defies death blindfolded, New York City.—(An International exclusive) Fairy sprites in dance amid gorgeous bobbed sleeves and fantastic costumes, Thousand Oaks, Calif. —Introducing the new Secretary of the Navy—Curtiss D. Wilbur, noted California jurist, Los Angeles, Calif.; The strongest pull on record, Leipzig, Germany.—All is not poverty in Germany as the Annual Leipzig Fair shows, Culver City, Calif.—Horse training season opens for circus monkeys.

**KINOGRAMS NO. 2340, Boston—**

Hundred thousand take a look at Levithan; Washington—Will II. Hays witness at oil investigation; Washington—Teddy Roosevelt Third is some honor; Washington—Fence for place on Olympic team—Cambridge, Mass.—Crowd honors President Eliot, Harvard, on 90th birthday; Aiken, S. C.—Millionaire colt out for fox hunt; Princeton, N. J.—varsity crews out for first training; Wellesley, Mass.—Special education for girl’s city newspaper; Cleveland, Ohio—Champion beachgoer wins Cladera contest with smallest foot; Santa Monica, Cal.—Planes hop off for thirty thousand mile round the world flight.

**Hal Roach's latest Charlie Chase Comedy released through Pathie is entitled 'Don't Forget.'**

Mary Pickford visits flower show and sees orchid bearing her name; Cambridge, Mass.—Twenty carpet craft used to train Harvard crew; New York—Army exercises to train Fordham baseball squad; San Francisco—Curtiss D. Wilbur appointed Secretary of Navy; Lower Stanton, England—Many spills in Beaufort point-to-point races.

**KINOGRAMS NO. 2399, Santa Monica, Calif.—**

World flyers complete preparations for trip; Chicago Channel, N. Y.—Light house service overhauls channel buoys; Washington—President participates in Davis Cup tennis; Chicago, Ill.—Curtiss D. Wilbur, army engineers design trick to get anywhere; New York—Independence Day for half; Washington, D. C.—Rothapfel and his broadcast stars visit capital to get radio for wounded men; New York—

**Newspaper Tie-Ups for “The Fun Shop”**

MAZON FOXALL JONES’ reel of original humor written especially by newspaper humorists, column conductors, contributors and the public generally will be supported by a great number of newspaper tie-ups, according to Educational Film Exchanges.

Such nationally known humorous writers as George S. Chappell, Percy, Waxham, Hugh Wiley, A. C. M. Azoy, Jr., Dorothy DeJagers and others will be regular contributors to the reel and to the newspaper service.

The newspapers are contracted to take the column, also known as “The Fun Shop.” The service will be daily except Sunday and will consist of from one-half to three-quarters of a column of humor. The material appearing in the newspapers will not appear in the motion picture, the humor will work for which will be selected from the same unpublished and original material as is the newspaper column.
C. B. C. "Snapshots" Show Screen Stars

Issue number fifteen of C. B. C.'s "Screen Snapshots" shows a number of screen favorites bidding good-bye to Abe Lyman's California orchestra. The latter organization, departing for New York and a vandelay tour, made a round of the studios and serenaded the stars. Among those seen in "snapshots" are Conrad Nagel, Blanche Sweet, Norman Kerry, Barbara LaMarr, Conway Tearle, Walter Hiers, Viola Dana, Colleen Moore, Monte Blue and Larry Semon.

Luddy's First Century Comedy is "Hikers"

Edward I. Luddy has written his own story, "Hikers," which will be the first comedy he is to direct for Century. Century Follies Girls, Al Alt, Joe Bonner, Marjorie Marreel, Bartine Burkett and Betty Young are in the cast.

Clyde Cook Comedy Title Is Changed

A change is announced in the title of the latest Educational Clyde Cook comedy. It was originally titled "Under Orders," but will be released under the title of "The Misfit." The picture is scheduled for release March 23.

"Birds of Passage" on Pathe Bill

Program of Releases for Week of April 6th Also Included an "Our Gang" Comedy

Birds of Passage," a novelty heads the Pathe program of releases for April 6th. The subject is in three reels and portrays the annual migration of birds of every description from northern climes to the faraway banks of the river Nile.

It is said to have taken Dr. Bengt Berg of Sweden, an ornithologist, more than two years to secure these views.

Another "Our Gang" comedy is on for the same week. Hal Roach has named this one, "Snein' Things," and it is all about Farina's dream, the after affects of eating too much meat at a barbecue.

"The Swift and Strong" is a Granland Rice screen "Sportlight" showing nationally known sport figures, Koppsch of Columbia. Totell of Bowdui, and Lieb of Notre Dame in action, besides an array of scenes filmed at recent track and field meets.


In "The Hawk's Eye" the third chapter of "Leatherstocking," the little White garrison at Muskrat Castle is further depleted by the capture of Floating Tom and Harry Harry by the wily Hurons.

"Running Wild" is a piece of cartoon philosophy on the misadventures of life, showing that every pursuer is in reality a fugitive from warm up to dog-catcher.


Fighter's Elbow Breaks Miss Short's Nose

With all the ill luck of the innocent bystander Gertrude Short was accidently struck by Kit Guard's elbow and her nose broken during the filming of F. B. O.'s "For the Love of Mike," seventh episode of the Telephone Girl series.

Miss Short supports Alberta Vaughn and is forced to remain out of the cast for several days.

Earle, McCoy and Karr in Century Comedy

Three of Century Comedies' stars will appear in the same comedy, "The Runaway Car," to be released by Universal.

Jack Earle, Harry McCony and Hilliard Karr are the three stars chosen and they will be supported by Bessie Welsh, Marjorie Marcel and Betty Young.

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational
“Dusty Dollars”  
(Educational—One Reel)

A NOVEL scheme to aid the sale of the articles in an old curiosity shop is introduced in this one-reeler. All the articles are marked No. 5 and fake telegrams are distributed about the streets designating the article so numbered as the hiding place of plans which reveal the whereabouts of Captain Kidd’s treasure. The usual bargain day crash results. The money realized from the sale of the curios is put into a box which is burnt due to the careless dropping of a lighted match causes much woe until a broken jardiniere reveals grandmother’s hoard. Sid Smith, Cliff Bowes and Virginia Vance are featured.

A really entertaining contribution from this trio.—HAROLD FLAXIN.

“Marry When Young”  
(Universal—One Reel)

NED has hardly finished gathering the best of the old shoes from his marriage ceremony, when with his valet he encounters a couple of swell looking flappers and proceeds to make a date for that night. But he has necessarily figured without the new wife. When it is time to get out Ned is given every assistance by the valet, but the latter’s disguise is penetrated. The pair meet the flappers as the latter are administering to them as nurses on hospital cots. This is as good as the best of the Needy Edwards and Bert Roach comedies.—CHES. TER J. SMITH.

“Seein’ Things”  
(Pathe—Two Reels)

FARINA not only throws “hogs” our Gang comedy but “hogs” the meat which gives her bad dreams in which all of Hal Roach’s young rascals appear to torment her until her mother awakens her. The story evidently started to produce another style of comedy but apparently drifted off into Farina’s dream and the barbecue which started the film off so boldly was soon forgotten. This one was entertaining but not up to the producer’s high standard set in previous Our Gang comedies. Nevertheless there are attempts to inject thrills when Farina scales the side of a building pursuaded by the gang.—TOMHAM.

“Secrets of Life”  
(Educational—One Reel)

THIS number of the series describes the life and habits of that household pest, the fly. To quote from a subtitle: “The more you know about houseflies the more you’ll cherish spiders, centipedes and cockroaches.” Its life from the time it emerges from its shell until its full growth is depicted in an interesting manner. An acrobatic fly which juggles a ball and a dumb-bell is shown for the first time.

This reel will interest, if you are interested in flies.—HAROLD FLAXIN.

“Running Wild”  
(Pathe—One Reel)

CARTOONIST TERRY permitted his imagination to run wild and the angle worm leads the flappers in a lively chase in this current Acesp Fable. Pursued rapidly become pursuers and with dove catchers and all this is ludicrously funny to afford the needed relief in mov any program.—TOMHAM.

“Days of ’49”  
(Arrow Serial)

IF THIS Arrow serial continues throughout as it does in the first three episodes, none can complain at least, for lack of action. If there is a criticism of the first three chapters it is that the action is too long sustained. The fight at the Cardosa cabin between the Cardosa and Sutter forces and the battle between the Indians and early Pilgrims to California offer just a trifle too much repetition and are a bit too long continued.

There are scenes in these three episodes which inevitably bring to mind “The Covered Wagon” because they have to do with the early pilgrimage to California in the gold rush days. Being a series these covered wagons show more speed and add a consequent thrill. In fact the mad dash of these wagons to escape the Indians would give a thrill even to those early invaders of the far Golden West. Nothing has been left undone to make this episode as realistic as could well be possible. It is easy to conceive the press agent’s tale of the camerman injured as these covered wagons dash toward the camera lens, for to all appearances the wagons are right on top of the cameras as the scene is shot.

The story has to do with duplicate land grants to the same land and in Captain Sutter of that territory of untold wealth which is now Sacramento in California, and the battle for possession of that territory. Captain Sutter, a man of great vision and character, is unfortunately given as the best of the Needy Edwards and Bert Roach comedies.—HARRY J. SMITH.

“Killing Time”  
(Educational—Two Reels)

LOYD HAMILTON is featured in this latest Educational comedy, which deals with his adventures as driver of a milk wagon and his efforts as a teacher of etiquette to a newly rich sheepherder.

After delivering his morning route he “meets” up with the sheep herder in a restaurant and proceeds to initiate him in the art of eating chicken in public with such success that he is engaged as tutor. They attend a banquet held in his honor and the herder is called on to carve the turkey but Hamilton substitutes for him and has a lot of trouble carving due to the fact that he is not used to the task of feeding his home in the center of the “bird.” A servant places a chafing dish under Hamilton’s chair which soon causes him to remark on the extreme heat of the room. His antics when he comes in contact with a live wire is good for a laugh.

An amusing comedy which should please any type of audience.—HAROLD FLAXIN.

“Birds of Passage”  
(Pathe—Three Reels)

NOVELTY is the chief claim of this portrayal by a Swedish ornithologist of the annual migration of birds from northern to southern latitudes.

The flights are rather spectacular in spots and the camera has some excellent close-ups of various birds due to their proximity to vicious crocodiles on the Nile.

Many types of birds are presented and some fights as well as flights are shown. This should prove rather entertaining and may interest the majority but cannot be considered exclusively for entertainment.—TOMHAM.

“Hit Him Hard”  
(Universal—Two Reels)

WHEN Marga’s father decides that the best man at the manly art of self defense shall have his daughter, she looks through big Jack Earle will have a decided advantage over little Harry McCoy. In fact, Jack does flatten Harry. While under the influence of Morphine, Harry dreams he is living in a pre-historic age and is only necessary to touch Jack on the chin to render him useless. A return bout is arranged and Harry’s dream comes true. There is a lot of fair comedy in this one and a lot that is not so fair.—CHESTER J. SMITH.

“Friend Husband”  
(Pathe—One Reel)

ALL the slapstick that could be crowded into a single reel was utilized in this one with Snee Pollard closely pursued by Blanche Mahaflay, Lucille Carter, Edie Baker and George Rowe.

He acts crazy enough to secure his discharge from the army in order to marry and his wife brings her relations and a former husband to live upon him while he does the housework.

After several chases and breaking of crockery he manages to get his hands on the army. There are exhibitors and audiences in some localities that may appreciate this sort a comedy.—TOMHAM.

Pathé Review No. 14  
(One Reel)

WHAT is termed a “ Featurette” is contained in the current issue of this filmed magazine. Alene Ray is pictured in "Two Little Love Birds.”

The Majority, The Desert Cot” is a pictured interpretation of a poem by Arthur Chapman while “A Workman of Japan” shows how they make umbrellas in very fast. The Pathécolor shows “In the Land Of The Moors.”

The entire group of subjects portray a wide scope of interesting entertainment.—TOMHAM.

“The Swift and Strong”  
(Pathe—One Reel)

MANY footraces feature this issue of Grant Rice’s “Sportlight,” and both the fast and slow moving effort are achieved to show speed and grace. Notable track and field meets are portrayed and the views show athletes like Jo New for Columbia, Total of Bordoming and Lieb of Notre Dame in action.

Skipping hurdles afford the most excitement because children vaulting, broad jumps, hundred yard dashes and disc throwing are entertaining, especially at this time of the year.—TOMHAM.
Galloping Gallagher  
(F. B. O.—4700 Feet)  
(Reviewed by Laurence Reid)  

This western is typical of its kind—being conventional in outline—and featuring the customary incident, such as the conflict between hero and villain, a bit of hard riding—and the usual protection of the heroine by the title character. Because there is a market for westerns, the sponsors of them do not give sufficient attention toward making them original in plot and treatment. Once in a while a picture labeled western melodrama will come along which carries a note of novelty. And we begin to see a development in the pattern. But most often the pictures branded as westerns carry on in the same conventional manner. The screen has not progressed to any extent in this field.

It isn't the background, nor the action which is weak; it is the plot. And this one treats of the stranger who gallops into town and rides it of the bandits. The one redeeming touch here is the employment of his horse as aiding in their capture. Rewarded with the sheriff's badge it is up to him to disprove the theory that he will only last a week. The romance is brought in with the introduction of a woman evangelist who is aided in getting converts by the newly-elected sheriff. There being no way of treating it with new incident, the author has rescued the hero after the leader of the bandits (the bank president) hires him to the hills.

The conflict between the hero and villain is continued to the final episode—even to the extent of showing the former thrust into jail from which he is freed when the horse gets the keys for him. Then comes the hand-to-hand fight which is over-emphasized to the point of becoming ridiculous. The two participants crash through a window, onto the porch and roll to the ground where they continue their gory brawl. The situations do not ring true. It is illogical to introduce a bank president as a bandit in view of the size of the town—yet he gets away with his stuff until exposed by the hard riding hero.

The best touch is the comedy relief put over by the local undertaker who wants to know if anyone is killed when the guns begin popping—and the incident involving the horse.

THEME. Western melodrama featuring adventurer who comes into a town over-run by bandits and succeeds with the aid of his horse is capturing them. Rescues girl evangelist and develops a romance with her.

PRODUCTION HIGHLIGHTS. The horsemanship of Fred Thomson. The work of the highly trained horse. The lively action. The crisp incident.

DIRECTION. Builds slight plot to carry fast action. Much of it is far-fetched—with the idea that spectators must be thrilled. Director is prompted to keep it moving—and succeeds. But he over-stresses much of the incident.

EXPLOITATION ANGLES. The best angle to exploit here is the horsemanship of Fred Thomson—and mention the horse. Silver King, who is a highly trained, intelligent animal. Bill it as a fast-moving western. Ballyhoo it with rider and horse, etc.

DRAWING POWER. For program houses catering to westerns.

SUMMARY. This is a conventional western which is enlivened by several stunts exploiting an intelligent horse. Contains lively action, but incident is far-fetched in several sequences—so that it suggests burlesque.

THE CAST  
Bill Gallagher ........................................ Fred Thomson  
Evelyn Churchill .................................... Hazel Keener  
Jos. Burke ............................................ Frank Hagney  
Leon Berry .......................................... Nelson McDowell  
Tab ................................................... "Shorty" Heron  
Slim .................................................. Andy Morris


SYNOPSIS. Wanderer-like western town just as bandits are robbing the bank. With the aid of his horse he captures the thieves—and is rewarded with a sheriff's badge. Girl evangelist comes to town and is rescued by hero after villain has lured her to the hills. The elected sheriff is "framed" and put in jail, but he gains freedom with the help of his horse. He punishes the villain and continues romance with evangelist.

The Plunderer  
(Fox—5812 Feet)  
(Reviewed by Laurence Reid)  

This western runs true to form in plot, characterization and treatment—and while it is perfectly obvious as to outcome, it does succeed in measuring out a fairly vivid line of action. One expects a vigorous sequence or three with Tom Santschi playing the heavy—and sure enough the big punch arrives when he engages Frank Mayo in a "knock-em-down-and-drag-em-out" fight.

The idea here concentrates upon the conflict between a likely hero and a somewhat theatrical villain—the latter, a miner who has tunneled beneath his neighbor's mine and gained wealth from the stolen metal. Mayo, playing the lead, appears as a youthful engineer's foreman—and he employs repression in making himself more or less convincing. His romance with the proprietress of the honky-tonk establishes a different conflict—as the heroine understates her good qualities because of being a social outcast. Not until she sells the saloon does she come clean. Meanwhile there is a counter romance—with its conventional conflict—expressed by the engineer and the daughter of the crooked miner. Because of her relationship, the youth refuses to co-operate with the foreman in tracking down the father's villany.

It is a tithe story, but it is developed in a fairly compact manner and because of its incident—and punch, it is certain to entertain the interest of the average spectator—the spectator who patronizes the program houses. The daughter of the crook upbraids him for his cowardly conduct—and the foreman finishes her inditement with his fists. It is a vigorous he-man brawl—with no quarter asked or given by the participants. Mayo and Santschi must have suffered some healthy bruises for milling around on the floor. The latter had his reputation at stake—a reputation as a realist when it comes to in-fighting, if you remember his battle in the first production of "Bourbon." The victim of a knock-out, he takes his punishment in a manner which convinces because he knows how to time his actions.

THEME. Melodrama of western mining camp—with honest foreman triumphing over crooked miner whose daughter has fallen in love with youthful opponent of adjoining mine.

PRODUCTION HIGHLIGHTS. The honky-tonk atmosphere. The incident featuring the operation of abandoned mine. The vigorous fight between Mayo and Santschi. The fairly good suspense.

DIRECTION. Has conventional plot, but manages to arouse interest with incident and suspense. Stages a vivid fight scene and doesn't overdo it. Handles story with repression.

EXPLOITATION ANGLES. Bill as melodrama of mining camp, telling patrons that it packs a punch. Feature fight between Mayo and Santschi. Use stills of attractive feminine leads. Evelyn Brent and Peggy Shaw.

DRAWING POWER. For program houses.

SUMMARY. An orthodox melodrama of a mining camp. Has nothing new to reveal in plot and incident, but suspense is fairly active while villain is being exposed. Carries an effective punch scene in he-man fight. Atmosphere fair, acting is first rate, but photography is poor.

THE CAST  
Bill Mathews ....................................... Frank Mayo  
The Lily ............................................. Evelyn Brent  
Bill Presby ......................................... Tom Santschi  
The Wolf ........................................... James Mason  
Jean Presby ........................................ Peggy Shaw  
Richard Townsend ............................... Edward Phillips  
Bells Parks ........................................ Dan Mason


SYNOPSIS. Graduate of mining school goes West to take over abandoned mine. His father's foreman is re-employed and together they start operating the mine. They discover neighboring miner has gained considerable wealth by tunneling beneath their property and stealing the metal. The engineer refuses to interfere because of his love for the villain's daughter. But the foreman punishes the plunderer, thus putting an end to his villainy.
The Arizona Express
(Fox—6316 Feet)
(Reviewed by Laurence Reid)

Here is a picture based upon one of Lincoln J. Carter’s melo melodramas which served years ago in making the boys in the top gallery thoroughly excited. As a picture lacking nothing in the shape of fast action, suspense, thrill and surprise, it has every melodramatic trick which has been catalogued under the name of hokum. One might call it a serial compressed into feature length. And it surely should please those patrons who enjoy lively incident — and who do not ask for plausible ideas just so long as their interest is held.

Since this is adapted from an old time melodrama the spectator must overlook the improbabilities and merely take into account the action and suspense, two elements which saturate the picture from inception to conclusion. It might be called a companion piece to “The Fast Mail,” which Fox produced a season or two ago. In fact we will say that it surpasses it in style and finish.

The picture runs at top speed — with the throttle wide open, although at the start it introduces a rather slow pace. Some of the stunts are truly breath-taking. It is all sure-fire stuff for the action lovers, and the action becomes so fast and furious that it may invite laughter. The players work hard to put it over and it is likely that they earned a vacation for acting their parts so spiritedly.

THEME. Melodrama revolving around triumph of virtue over villainy exploiting central character who is victim of circumstancial evidence involving a murder.

PRODUCTION HIGHLIGHTS. The fast action. The suspense. The thrilling delivery. The efforts of girl to reach the governor before the execution. The sensational jumps.

DIRECTION. Takes Lincoln J. Carter’s melo melodrama and keeps it moving with thrills and action to the end. Doesn’t pay any attention to plausibilities, but packs it with fast incident. Enlivens it with several thrills. Makes it resemble a serial.

EXPLOITATION ANGLES. The old timers will recognize this information which proves hokum — and improbable. But it keeps moving, carries thrills and suspense, and those who crave excitement will surely find it — if they are not too sophisticated.

Pauline Stark
Anne Cornwell
Harold Goodwin
Francis MacDonald
Frank Beal
William Humphrey

Katherine Keith
Lola Nichols
Florence Brown
David Keith
Steve Butler
Victor Johnson
Judge Ashton
Henry MacFarlane

SYNOPSIS. Youth is suspected of murder and he is sentenced to death. His sweetheart claims he is guilty of killing his uncle. His sister has information which proves him innocent. The boy escapes from jail — and the sister with tremendous odds against her, succeeds in reaching the governor in time to save him. She is aided by the mail clerk.

His Darker Self
(Albert L. Grey—Hodkinson—Five Reels)
(Reviewed by Laurence Reid)

A COMEDY satire on bootlegging is offered in this picture from the Griffith studios. As a five reeler it does not carry sufficient high jinks to provoke continuous laughter since its idea is slight and the gags are not ingenious of conception and execution, except in brief intervals. Compressed into three reels it would contain more effective action. The two reellers being manufactured on our best lots are consistently amusing — but considerable ingenuity would have to be expended to make them provocative of laughter throughout five reels.

“His Darker Self” is the picture which was to introduce Al Jolson to the screen, and when the blackface star refused to entertain the idea, Lloyd Hamilton was substituted. This comedian possesses sufficient individuality of expression to fulfill the demands of the role. His keen sense of burlesque inspires him to squeeze every ounce of comedy from the part — that of a blackface detective whose mission is to catch the ebony leader of the darktown bootleggers.

The director hasn’t “gagged” the picture. He doesn’t use exaggerated incident. But it might have been more humorous had he employed more comedy and less melodrama. There are several gags which degenerate into slapstick. He has no idea of a fast man, and he might have made some of the comedy tricks and he employs economy in expressing them. But he is not permitted moments of slapstick which heretofore have marked his efforts. And it is as a disciple of slapstick that he has gained recognition. The picture gives him some meritorious moments — particularly in the scene showing him being baptized. The real colored gentry are panic-stricken when they see him emerge from the water with his face washed of the burnt cork. The action takes him through some adventurously incident which culminates in a chase in which speed boats are employed. This touch is exceedingly funny — and indicates that the chief episodes lack invention.

However, it is a pleasing enough effort for the average house — and it demonstrates that blackface comedy can be put over if the gags are sufficiently novel and bright. In the cast are Irma Harrison who plays a blackface part similar to the one she had in “One Night High.” For a change Elva Henderson has been cast in burnt cork roles for many years upon the stage. Ralph Spence’s titles are too wordy and too suggestive of wise cracks — though at several intervals they invite laughter.

THEME. Comedy with melodramatic trappings based upon you impersonating colored man in order to track down the bootlegging king of darktown.

PRODUCTION HIGHLIGHTS. The humorous impersonation by Lloyd Hamilton. The baptism. The fights in the colored cabaret. The melodramatic climax featuring chase with speed boats. The good work by cast.

DIRECTION. Has slight idea and gives too much emphasis to melodramatic trappings. Gags could have been much better had they been exaggerated with burlesque incident. Provides big laugh in baptismal scene. Gets good results from Hamilton and cast. Finish is orthodox.

EXPLOITATION ANGLES. Feature this as the first five-reeler in which the principal roles are done in blackface. Feature Lloyd Hamilton. Might exploit it with prologue featuring blackface comedian in a monologue, etc.

DRAWING POWER. Satisfactory for average house — but needs support with a well balanced program.

SUMMARY. Five reels is too long for this slight idea and the humor isn’t spontaneous. Has several laugh-provoking gags but picture is too strongly supported by titles. Lloyd Hamilton flashes some good bits of business and does a blackface in good style.

THE CAST

Katherine Keith
Pauline Stark
Lola Nichols
Anne Cornwell
Florence Brown
Harold Goodwin
David Keith
Steve Butler
Victor Johnson
Frank Beal
Judge Ashton
William Humphrey

SYNOPSIS. Youth is suspected of murder and he is sentenced to death. His sweetheart claims he is guilty of killing his uncle. His sister has information which proves him innocent. The boy escapes from jail — and the sister with tremendous odds against her, succeeds in reaching the governor in time to save him. She is aided by the mail clerk.

Lloyd Hamilton
Thomas Wilson
Lucille La Verne
Tom O’Malley
Irma Harrison
Edna May Sper
Sally Long
Kate Bruce

SYNOPSIS. The leader of the darktown bootleggers is elusive of capture so amateur detective disguises himself with burnt cork and associates with the colored violators of the eighteenth amendment. He captures the ringleader after an exciting chase in a speed boat. His sweetheart co-operates with him in tracking down the villain.

THE PLAYERS

Lloyd Hamilton
Thomas Wilson
Lucille La Verne
Tom O’Malley
Irma Harrison
Edna May Sper
Sally Long
Kate Bruce

Arthur Caesar. Directed by John W. Noble.
$20 a Week

(Distinctive Pictures—Selznick—Six Reels)

(Reviewed by Frank Elliott)

CHALK up another hit for George Arliss! This distinguished character actor has put across a picture that is the direct antithesis of “The Green Goddess” and has a drama of human situations and delightful character portrayals. It is good light entertainment and Mr. Arliss contributes more of his inimitable acting to the screen. But in the present instance he must needs share honors with Taylor Holmes and the diminutive fellow who plays the role of Little Arthur. Mr. Holmes is going through such merriment through his work as the irresponsible steel plant head, who never thinks business before pleasure, while the interpreter of Little Arthur is going to add much to the gaiety of the nation through his antics in the Hart home.

The feature is set in going back from anywhere in which Mr. Arliss has ever appeared in the shadow stage and therefore has the quality of “being novel.” The feature has been made for fun purposes only and has succeeded in its aim 100 per cent. Ivan Simpson, who was with Mr. Arliss in the stage and screen version of “The Green Goddess,” has an important role in his present vehicle. Mr. Roberts adds beauty to the picture and wears stunning gowns.

The settings are distinctly high class and at times elaborate, especially those showing the interior of the Hart home. There is real comedy as Little Arthur decides to take a bath and starts the water going through the plumbing to the heads of the conferences below. There is equal merriment in his falling on Hart’s high hat, in his spilling water over the latter’s lap at breakfast and other things which send the nervous young financier into “retreat.”

The picture works up to a good climax in which “the adopted father,” Hart, takes the Hart fortune from some scoundrels acting under the union of his son and Hart’s sister and then joins hands in business with Hart. “$20 A Week” should find a welcome on any program.

THEME. A comedy drama in which a wealthy father, in order to show up his worthless son, takes the latter’s place and gets a job at $20 a week. Then both make good.

PRODUCTION HIGHLIGHTS. The characterization contributed by Mr. Arliss. The fine comedy work of Taylor Holmes. The excellent supporting cast. The fun injected by the antics of Little Arthur. The exciting climax. The attractive settings.

DIRECTION. An admirable piece of work from beginning to end. Has been able to put over some great comedy and is sure to bring laughs from any audience. Has had a talented cast to work with and has brought out the best in each player.

EXPERIMENTAL ANGLES. Be sure to mention that this is the first picture made by Mr. Arliss since “The Green Goddess.” Play up the names of the cast. Tell the folks of the rich humor in the picture. Start a discussion in your local newspaper on whether it is possible to live on $20 a week.

DRAWING POWER. O. K. for the best houses in the land at any time.

SUMMARY. After the success of “The Green Goddess” there isn’t the least doubt but that the public will flock to see anything in which George Arliss appears. And no one is going to be disappointed in this starring vehicle which has that rare quality of being able to make your patrons laugh.

THE CAST

John Reeves George Arliss
William Hart Taylor Holmes
Muriel Hart Ethel Roberts
Harry Hart Henry Harry
George Blair Redfield Clarke
Chester Reeves Ronald Colman
James Blake Elbridge Bliss

SYNOPSIS. Chester Reeves bets his father that he cannot live on $20 a week. The elder Reeves takes the bet and gets a job in the office of a steel plant owned by William Hart. Hart’s sister adopts a little boy against his will so he, to get revenge, adopts a “father” in the person of Reeves. Reeves finds that James Pettison is scheming to buy up all the Hart stock and then start an instrumented company from financial destruction. Reeves’ son also makes good by working and wins Hart’s sister as a wife. Reeves then identifies himself as the famous Reeves of steel fame and joins a partnership with Hart.

The Right of the Strongest

(Zenith Pictures Corporation—Selznick—Six Reels)

(Reviewed by Frank Elliott)

THERE is always entertainment in these Blue Ridge stories. Some of the best photoplays on record have had their locale in the romantic Kentucky hills and valleys and here is another one that unfolds on the screen a tense tale of the quaint, suspicious, fighting folk of the Blue Grass region. While the picture gets away to a slow start and would have been better off to cut five reels, the action picks up along about the third reel and from then on things happen fast and furious culminating in a fistic battle between E. K. Lincoln and George Seigmann that reminded us of a similar fight in “The Spoilers.” This fight is realistic plus.

The production is a remarkable achievement for the action gets under way. There is the situation in which one of the “hillbillies” steals a letter setting forth just what the hero is doing in the valley, but which the heroine refuses to read when told to do so by the villains. There is drama in the situation in which the hero rushes into the store and tells the assembled mountain hillbillies that he will kill the one who again slanders the little school teacher with whom he is in love. And then when the climax comes in which the mountaineers ride to Lynch the hero through a blinding rain storm and are about to accomplish their aim, following the big fight, when the hero pulls out from the top of the valley, arrive just in the nick of time (a la movie) and prevent it, the audience is sure to be pulled to the edge of the seats.

The cast is a large and talented one. E. K. Lincoln and Helen Ferguson have the leading roles and they are ably supported by such well-known hill folk as George Seigmann, Tom Santschi, Tully Marshall, June Elvidge, Niles Welch, Winter Hall and others.

THEME. A Kentucky mountain melodrama setting forth the trials and tribulations of an engineer who seeks to grab the home and lands of the hill folk for a gigantic power project. He almost loses his life in the deal. He wins a mountain girl for a bride.

PRODUCTION HIGHLIGHTS. The fight between Lincoln and Seigmann. The storm scenes. The scene in which the girl is told to read the contents of the stolen letter. The ride of the mountain ruffians to Lynch the hero. The exteriors.

DIRECTION. Has taken too much footage in getting the story under way but has redeemed himself toward the middle of the picture by packing events in close order until the fine climax which is a knockout. Has handled the lynching scenes well. Should have cut the scene in which the villain is shown stamping the face of the hero.

EXPLOITATION. Dress the lobby in mountain cabin style. Play up the names in the big cast. Tell the folks about the storm scenes and big fight.

DRAWING POWER. Suitable for program houses.

SUMMARY. An entertaining story, with the always refreshing Kentucky hill country locale, told by a cast of uniform excellence. There are some very fine storm sequences, a fistic battle, that will stand comparison with any on the screen this season and some dramatic situations that will thrill the most jaded fan.

THE CAST

John Marshall ...................................................... E. K. Lincoln
Mary Elizabeth Dale ........................................... Helen Ferguson
"Trav" Williams ................................................. George Seigmann
"Babe" Davis .................................................... Tom Santschi
"Bud" Davis ...................................................... Robert Miasch
"Uncle Beck" Logan ............................................ F. B. Phillips
"Mister" Sykes .................................................... Tully Marshall
"Shan" Thaggan ................................................... James Gibson
"Tony" Thaggan .................................................... Coy Watson
"Aunt Millie" Davis ............................................. Gertrude Norman
Melissa Thaggan ............................................... Ma Davenport
Anna Belle Lee .................................................... June Elvidge
Arthur Welles .................................................... Austin Lee
Susie T. Biltz ..................................................... Winter Hall
Sue Thaggan ......................................................... Beth Kosick

SYNOPSIS. Entering a Blue Ridge valley to lay plans and acquire lands for a mammoth power project, John Marshall meets and falls in love with school teacher. The "hillbillies" suspect him of being a "revenooer" and determine to "get" him. They start out to do so and there is a terrific battle between Marshall and "Trav" Williams, the engineer, who coordinated camp chums arrive in time to save John's life. He wins the girl.
The Dawn of a Tomorrow
(Paramount—Six Reels)
(Reviewed by Laurence Reid)

This adaptation of the novel by Frances Hodgson Burnett, which served as a stellar vehicle for Eleanor Robson many years ago, comes to the screen a most refreshing excursion into the realm of sentiment. There was opportunity to crowd it with artificial theatrics; there was plenty of chance to spoil its whole-idea with movieistic incident. But the director has wisely used discretion in avoiding any unwarranted hokum. While the idea carries a Pollyanna flourish, there is no mawkish sentiment introduced to burden the theme. It is founded upon the simple theory that happiness can be enjoyed by working hard.

The story is unpretentious — and while the production is colored with incident and atmosphere, the spectator's interest is held to the plot and characterization. There is simplicity in the heroine's wish to find happiness — and her faith in a product of London's slums. And yet the story is told in threads which serve their theme — without sacrificing its humanities.

George Melford, always good with production detail, has not erred on the side of atmosphere. His London backgrounds and figures, a squall corner of the slums — the ever-present fog, the sordid rooms of its wretches, the beggars and bobbies — these are in rich focus here. And yet with these picturesque types and details the story goes bounding along, telling a familiar tale with emphasis upon its heart appeal — its humanities. It carries thrills — which are projected for the sake of drama.

You've seen this type of picture a score of times — with its ragged heroine, its unaccompanied, its philanthropist, its reckless sinner, its philanthroper — and its products of the criminal world. But here it has been treated differently. It sends out its note of optimism without any sticky sentiment.

The acting is well taken care of by Jacqueline Logan as the slum girl, while Raymond Griffith thrusts himself into a vivid characterization as the swaggering crook. David Torrence also contributes an effective bit, but Roland Bottomley is too starchy as the philanthropist.

THEME. Romantic melodrama based upon slum girl's faith in humanity. She finds happiness by thinking it — and redeems her crook admirer.

PRODUCTION HIGHLIGHTS. The straightforward plot. The manner in which characters serve the theme. The touches of humanity. The thrills in the pursuit of the crook. The creditable atmosphere. The splendid acting by principals — especially Raymond Griffith, who contributes a rich study.

DIRECTION. Uses good judgment in projecting theme — and keeping it dominant. Does not sacrifice humanities to add unwarranted action. Keeps it vital and moving — and gets results from players. Good backgrounds.

EXPLOITATION ANGLES. Get out the family for this one. It treats the Pollyanna idea in a most refreshing way. Play up the virtues of hope and faith — and campaign the idea that happiness can be found by thinking it. Mention can.

DRAWING POWER. A fine audience picture. For the entire family.

SUMMARY. Here is a refreshing treatment of the Pollyanna pattern — with the theme ever dominant even when the melodramatic moments are expressed. Carries humanity and heart appeal — and is finely acted and staged. Should appeal everywhere.

THE CAST
Glad
The Dandy
The Nurse
Sir Oliver Holt
Arthur Holt
Wong Johnston
Black Prince
Jean
Bettina
Madge
Polly
Luke
By Frances Hodgson Burnett. Scenario by Harvey Thew. Directed by George Melford.

SYNOPSIS. Girl of the slums has crook admirer, who refuses to go straight. Philanthropic interests her — and she finds happiness by thinking it. The wealthy man has evil nephew who would compromise her, but he is caught and crook, with his alibi established, sees the light of understanding.

The Thief of Bagdad
(Douglas Fairbanks—About 12,000 Feet)
(Reviewed by Laurence Reid)

DOUGLAS FAIRBANKS, being a man of ideals, is moved by but one ambition, to serve the screen and give it the best which his independence, courage and imagination afford. His is an enthusiasm which inspires him to eclipse every previous work — though that work may have been appraised as the last word in de-luxe entertainment. The superlatives which have been heaped upon him since he began producing on a colossal scale must serve again for “The Thief of Bagdad,” which is unique in that it offers nothing new, but rather combines with new pictures of its projected.

It is a magnificent spectacle, imposing in its pictorial effects — and carrying an opulence of background which establishes a definite appeal. Fairbanks has credited his audience with imagination. He has dared to explore in a fateful world — and he takes his sense of showmanship upon the results. The picture will naturally arouse much discussion among exhibitors. As it has no standard of comparison with anything heretofore projected, no one can state with authority just how it will go in this or that locality.

Some will say that it lacks the devil-may-care spirit of “Robin Hood” — that the star, having established himself as a keen satirist, should have employed buffoonery all the way here. Robin Hood was unconventional and the Thief since he is a faithful lover, he might have abandoned himself to mischievous high jinks to the end — without ruining a single thread of the fantastic design. And satirizing this page from the Arabian Nights, he would have continued the dizzy pace which has established him as the bounding playboy of the silver screen. There are rays of comedy after he has turned lover in which his gift for satire generates spontaneous laughter — and there are intervals when he is not the Fairbanks as we have come to recognize him.

The public pays to see Fairbanks. And here he tests this public. The majority will appreciate the artist in him, but in all likelihood most of them would prefer him in such a role as he portrayed in “The Mark of Zorro.” The new picture is destined for a long run in the large cities — which means that the exhibitors elsewhere will not get it for several months. It is an artistic success — the finest so far recorded. Will it be a financial success? We offer no predictions. The exhibitor must be a plunger here if it offers no standards of comparison. It will succeed or fail on the strength of an audience's intelligence in each community.

THEME. Spectacular fantasy suggested from a page of the “Arabian Nights” — exploiting a thief, who in order to find happiness, must earn it. Finds redemption and love.


DIRECTION. Projects an intricate skein of romance and adventure — without digressing from theme and plot. Gives it magnificent mounting.

EXPLOITATION ANGLES. Limitless opportunities here, ranging all the way from star and supporting cast to elaborate lobby displays and prologues. Should be exploited weeks in advance with every kind of publicity matter. Can stand biggest kind of campaign.

DRAWING POWER. For high class houses and intelligent audiences.


THE CAST
The Thief of Bagdad
The Evil Associate
The Holy Man
The Caliph
Mongol Slave
Mongol Prince
Indian Prince
Persian Prince

Synopsis. Thief of ancient Bagdad flouts religious teachings until he encounters princess. He poses as prince and wins her love. He suffers humiliation and confessing the truth to the Holy Man, is sent on quest for magic chest and must earn his happiness. After various obstacles he wins his reward and rescues Bagdad and the princess from the Mongols.
Secrets
(Norma Talmadge—First National—8363 Feet)
(Reviewed by Laurence Reid)

ORMA TALMADGE, who has not been so fortunate late
with her screen selections, has found in "Secrets" a picture of
most appealing quality—one which gives her a chance to
flash her emotional talent through four distinct episodes of a
woman's life from childhood to marriage.

It exudes a fine sentiment and is told with rare charm and marked
restraint. The time lapses do not alienate one's interest in the
romance because the four episodes mark the dramatic turning points
of the protagonist's life. The picture introduces the elderly figure
reading from her diary. Her husband lies critically ill—and as she
pens the words that she wishes to join him if he dies, she falls
asleep and the dream brings back a retrospection of her romance.

The girlhood scenes are rather slow in development and consider-
able, but is laid upon displaying the fashions of 1895. However
they are satisfactory and done with discretion. "Secrets" is
a rather slow-moving picture but at all points it is fine,
with the story and the surrounding
thrills measure out suspense as the outlaws attack the isolated
cabin of the couple. There is a fine bit of business suggesting deep
pathos when the young mother holds the mirror to her infant's
mouth and discovers no moisture present. The action shifts back
to England with the 1888 episode—and the five most
weakened scenes as it features a triangle that relieves almost entirely upon dialogue.

The concluding episode finds the old lady awakening from her
dream and discovering that her husband has passed the crisis. Miss
Talmadge is marvellous in her role of dignity and feeling, and her gift
for repression gives the romance a delicate charm. Elizabeth O'Kane
is adequate as the husband. The others are competent. It is a picture
finely staged,—with details of costume and atmosphere well
nigh perfect. It carries depth, radiates a romantic glow, and is a sure-fire
box-office product—particularly with feminine patrons.

THEME. Romance of a woman's life from girlhood to
old age—told in four distinct episodes and visualizing a
retrospection of eventful memories.

PRODUCTION HIGHLIGHTS. The excellent staging.
The fine atmosphere. The fine acting by star. The fight
with the outlaws. The sentimental flavor. The costuming
and detail. The photography and lighting

DIRECTION. Succeeds in projecting fine atmosphere of
story—and tells straight-narrative story emphasizing
salient chapters. A trifle slow in getting started.

EXPLOITATION ANGLES. This is the star's biggest
acting opportunity. Make the most of it. Put on atmos-
pheric prologue suggestive of the early episodes of story.

DRAWING POWER. Sure-fire box-office picture—
particularly a winner with feminine patrons.

SUMMARY. This type of story has been done before,
but never with such tone and quality. It exudes a fine
sentiment, which never becomes cloying—and its romance
is certain to kindle response with most patrons.

THE CAST
Mary Marlowe, afterwards Mary Carlton Norma Talmadge
John Carlton Eugene O'Brien
John Carlton, Jr. Francis Feeney
Robert Carlton George Cowl
Audrey Carlton Winston Miller
Blanche Carlton, afterwards Lady Lessington Frank E light
Mrs. Marlowe May Giraci
William Marlowe Clarissa Selwynne
Mrs. Marlowe Alice Day
Elizabeth Channing Florence Wix
Suzan Claire McDowell
Dr. Arbuthnot Patterson Dial
Dr. Arbuthnot Winter Hall
Dr. Arbuthnot Charlie Ogle

By Rudolph Besier and May Edginton. Adapted by Frances Marion.

SYNOPSIS. When a woman marries, his little lady falls asleep and
dreams of her girlhood in England, her elopement with lightly-clad,
their life on a western ranch in America in 1870 where she fights
beside her husband in warding off attack by marauders, her return
to England during her forties—with her husband rich and famous,
her constancy toward him when his love falters—and her faith
and devotion to him when both become old. She awakes and her sick
husband has passed the crisis.

A Boy of Flanders
(Metro—Seven Reels)
(Reviewed by Frank Elliott)

THE children of America and the world, as well as the grown-
ups, have a rare treat in store for them in Jackie Coogan's
latest starring vehicle, "A Boy of Flanders," in which the
juvenile actor has not only the most appealing, but the most novel
role of his short but meteoric career. It is sure to go to be tough
with the boys of the lower Coogan family for home fame now. Here
isn't anyone to take his place. As a little Flemish waif who is thrown alone into
an unfriendly world after his aged, blind grandfather dies, but
wins his way through the help of an almost human dog. Jackie contributes
to the screen a characterization that is going to reach the heart-
of a nation. And right here we want to say that next to the...
Ray Grombacher, manager of the Liberty theatre in Spokane, spent last week around the theatre and film exchanges. Mr. Grombacher announced that he had placed his house the nine-piece Ray Robinson Liberty Orchestra for a thirty-week engagement. This orchestra was organized by Mr. Grombacher in Spokane almost a year ago, and since that time has toured the United States playing jazz and other musical shows. During his stay here, Mr. Grombacher contracted with Manager Fred G. Sitter of the First National exchange for the entire output of all First National franchise pictures for the coming year, to be shown in Spokane under Mr. Grombacher's direction by the Liberty Amusement Company.

Letters received here last week announced that the Miller theatre at Starbuck, Wash., had been bought by Chint Thomas from the former owner and manager, Jess Miller. Mr. Thomas was making minor repairs to the house, and planned to open again in March under the name of the Mutt and Jeff theatre.

Robert Murray, head doorman at Frank Steiglitz Coliseum theatre, and Miss Minnie Foughner, head usher at Frank Edwards’ Winter Garden theatre, were married last week. Viewed through the Theatre News eyes, this was quite a new development for the first time a number of years ago, when both were associated with the Jensen Coliseum theatres. Mr. Murray, in his present capacity, and Mrs. Murray as head usher at the Strand theatre. A surprise party was given them and many of their mutual friends was tendered the couple the day following the announcement of their marriage.

Henry Turner, manager of the Willa and Empress theatres in Missoula, Montana, was a recent visitor in this city. James Gill of the Dream theatre, Fort Orchard, also spent a number of days on Film Row.

Atmospheric prologues to each feature, such as those staged in the leading theatres in the East, and in Los Angeles and San Francisco on this Coast, are being used regularly for the first time in the history of this city, at John Hamer’s Blue Mouse theatre. Henry G. Lebel, director of presentation at that house, each week arranges a novel prelude to the feature, usually involving singing, dancing and musical specialties in specially designed settings, that are meeting with much success with patrons of the Blue Mouse. Casts ranging in number from three to ten persons, depending upon the type of presentation, are used regularly by Mr. Lebel in working out his productions. Andy Ward’s Jazz Band occasionally occupied a prominent place in the prologue.

M. H. Newman, general manager of Universal theatres on the Pacific Coast, left recently after having spent a number of days with Manager L. J. Schlaifer of the Universal exchange and Manager Robert W. Bender of the Columbia theatre, arranging bookings for the new theatres coming in this area.

A. A. Schmidt, Western division manager of the Film Booking Office exchanges, spent a few days here recently as the guest of Manager A. H. Huot of the local F. B. O. branch office. Mr. Schmidt arrived here after a few days’ conference there with Louis Metzger, Northwest exchange manager. He is on a tour of all his exchanges on the Pacific Coast, after which he will return to Los Angeles.

Fred G. Sitter, manager of the First National exchange, has recently returned after an extended trip to Spokane and other key cities in Eastern Washington. Upon his return, Mr. Sitter called the monthly organization meeting of all exchange employees, which was preceded by an exchange dinner and followed by a review of "Lilies of the Field," and "Why Men Leave Home." Jack Rue and Harold Booth, First National salesmen in the Spokane territory, both came into the city for this gathering.

G. G. Maxey, formerly booker and assistant manager at Paul R. Aust’s local Selznick office, recently resigned that position and is contemplateing association with one of the large oil companies on the Pacific Coast. He has been succeeded at the exchange by Ed. A. Lamb, who formerly held that office but has recently been on the road for Selznick. Mr. Maxey has been associated with the film business in the Northwest for a number of years, having been connected with the Goldwyn exchange, and also having served as branch manager of the First National exchange for a number of months.

Charles Code was engaged as salesmen in the Portland territory for Goldwyn, it was announced last week by Seth D. Perkins, exchange manager, who will work under A. A. Schayer in that territory. Mr. Code, before joining Goldwyn was associated with Manager Paul Lynch’s Pathé exchange in the city.

Samuel Henley, manager of Universal exchange in Spokane, spent a short time in Seattle last week with a view to opening a new office of his company, on the local Universal office, regarding a new sales drive soon to be instigated in this state. Mr. Henley is the brother of Hobart Henley, Universal's district sales manager.

L. K. Prun, manager of the Quality Pictures exchange, after returning from a conference with the Warner Brothers in Los Angeles left here again last week for a short sales trip to a number of smaller towns in this state.

R. C. Hill, head of the Hodkinson exchange, took out of Seattle for a number of days on a sales trip to Portland and part of the Oregon territory.

B. Wallace Rucker, star salesman for Manager J. A. Gage’s Educational Film Company exchange, returned to the city the latter part of March, after having been away for a number of weeks in the Oregon and Montana territory. After spending a few days here, he was scheduled to set out again for points in Eastern Washington.

H. A. Black, manager of the Vitagraph exchange, left the city again last week for Portland, where he expects to spend a number of days with the Rose City exhibitors. He returned recently from Eastern Washington, where he found business conditions quite good.

March 17th meant more than St. Patrick’s Day to E. D. Smith, manager and owner of the Utah Theater Supply Co. of this city, located over on East Second South above State st. t. It meant the celebrating of the seventh anniversary of his entry into the film business in Salt Lake City. He has acted in the capacity of manager of every theatre supply house since his advent until he started out on his own hook at his present location.

Clifton Pierce, formerly connected with the Liberty Theatre at Tremonton, Utah, dropped into the city that other day on his return from Arizona.

Ben Winzeler, owner of the Liberty Theatre at Tremonton, and W. R. Van Fleet, who operates the Liberty Theatre at Carland, Utah, were in this city the first part of the week visiting the local exchange and supply houses with the view of securing pictures and ventilating systems for their houses.

With this week passes the fourteenth week since the opening of the Victory Theatre on East Broadway, by the Louis Marcus Enterprise Company of this city. Since then, business has been steadily on the upgrade, with record audiences having been run up several different weeks. The manner of presentation, facilities for comfort and convenience, and above all the stellar productions which have been presented, have proven highly attractive to patrons. Under the capable management of Carl A. Porter, this theatre has grown from an experiment to one of the leading picture palaces in the city. The orchestra under the direction of Ralph Pollock, has done much to enhance the value of the entertainment offered.

Fire practically destroyed the Strand Theatre at Boise, Idaho, last week, when the blaze broke out in a neighboring building and spread rapidly to the theater, where it soon gained headway, and it was only with difficulty that the fighters were able to hold the blaze in check. Walter Mendenhall, proprietor, says that it will take sixty days to repair the damage to the theatre, which was heavily damaged.

Louis Marcus, Division Manager for Denver and Salt Lake City, under the Famous Players-Lasky Exchange, has returned after a few days in Denver.

Jules Wolfe, Supervisor of Educational exchanges in this territory, is visiting C. H. Messinger, local manager. He leaves within a day or two for Denver.

W. G. Seib, manager for Pathe, returned from a trip through northern Utah in company with George Hays, local manager for Associated Exhibitors. They report exhibitors in that section as enjoying good business.

Manager Seib is expecting W. S. Wessling, Western Division Manager this week. Mr. Wessling will confer with Seib on his way back from New York City, where he attended a two day sales meeting.

The Northwest National Franchise Holder, for Denver and Salt Lake City, paid L. L. Hall, Manager of Associated First National, a visit on his way to Los Angeles, where he will arrange for production to be filmed in Colorado.

Fred Gage, Division Manager for Universal, arrived for a conference with Milton Cohen, local manager.

S. I. Goodwin, of the Royal Theatre, at Selah, near Staunton, Kinemon, at Richfield, and J. E. Ryan, Liberty, Brigham City, were out of town exhibitor visitors this week.
A LL managers and district supervisors of Famous Players-Lasky theatres in the Southeast have returned to their posts from the meeting held with Harold H. Franklin in New York City week before last and to the man are extremely enthusiastic over the success of these sessions with their chief. Among those who attended from this territory are the following: Montgomery Hill, Supervisor for the Carolinas; E. R. Rogers, district manager, Chattanooga; Ford Anderson, Georgia supervisor; Arthur J. Arm, Florida; Frank Dowler, Alabama; E. R. McElravie, of Memphis, and G. A. McDermott, formerly district manager of Macon theatres, who has been assigned to the Oklahoma City territory. Mr. McDermott has been succeeded as Macon supervisor by Thomas G. Coleman, who has been in Birmingham. Macon and Columbus, Ga., have been transferred from the Tennessee to the Georgia territory.

Howard Kingsmore of the Howard, Atlanta, announces that he has secured the services of Iabel B. Risinger, formerly director of the Metropolitan theatre to direct his symphony orchestra at the Howard effective the 25th. "Fat" Patterson of the Metropolitan announced two weeks ago that Mr. Risinger had resigned to go to Columbus, Ohio, in a similar capacity and that he had secured Enrico Leide of the Howard, as director of the Metropolitan orchestra effective last week. Manager Kingsmore of the Howard persuaded Risinger to secure his release from Columbus and immediately offered him the directorship of the Howard orchestra, these two changes affecting the two leading symphony directors in the South, creating much interest.

DeLasalles Harrison, Hays representative among the Better Film Committees of the southeastern territory is back in Atlanta after a trip which took him to Charlotte, Spartanburg and Anderson, South Carolina. He also attended a farewell luncheon in Macon, Ga., to G. L. McDermott, formerly supervisor of Southern Enterprises theatres here who goes to Oklahoma City territory.

Ed. A. Schiller, general manager of Loew's Incorporated, and formerly of Atlanta, will be there the past week on one of his periodic brief visits. He was enroute to St. Louis last week on a two million dollar Loew house is soon to open.

Marvin Wise has opened his Woodlawn Family Theatre, Birmingham, Alabama, which is said to be the nicest suburban theatre in the South. It was opened March 10th. W. F. Womack, formerly of Talladega, will be manager of the new house.

Cowan Oldham is making extenive improvements to his Oldham theatre, McMinville, Tennessee, using new Simex equipment also an entirely new outfit of lobby frames and display racks.

Sam Borkisy, of the American Chattanooga, Tennessee, was in Atlanta during the past week. Other theatre owners on Film Row included the following: W. H. Odom, manager of the Odom Theatre, Birmingham, Alabama; Mrs. W. M. Kimbro, Greensboro, Ga.; C. A. Krute, manager of the Marvin Wise theatres, Birmingham, Alabama; Mrs. J. M. Mood, of Florence, Sheffield and Tuscumbia, Alabama.

John W. Medlin of the Victory Theatre, Smithfield, N. C., has taken over the Amusan, Clayton, North Carolina from G. I. Cornell. He will book for both theatres at Smithfield.

Ernest Bowman, who has been usher at the Alamo, No. 2, Atlanta for the past four years has been promoted to the assistant manager, succeeding James Poy Price, who died last week after holding the position for six years. Matt H. Whitman is manager of the house.

E. J. Sparks, of E. J. Sparks Enterprises was in Atlanta the past week conferring with his local representative, E. Brown.

I. L. Kennedy, who recently resigned as district booker for Southern Enterprises Florida theatres, has been made manager of the E. J. Sparks theatres in Deland, Florida, succeeding Dan Dungan, who goes to Miami for Southern Enterprises.

D. N. Flowers of Bailey, N. C., has opened the Bailey Theatre. C. E. Ford, of Jacksonville, Texas, is making some alterations and has installed new two Simplex projectors.

A one hundred per cent membership from all employers of the lyric, Atlanta was secured by the new Paramount Club there during the past week.

Arthur Jones, supervisor of construction for Southern Enterprises, was in Atlanta the past week conferring with M. J. Mullin, purchasing director.

It is announced that the marriage of Miss Elizabeth Schiller, only daughter of Ed. A. Schiller, of Loew's Incorporated, will take place on April 14th. She is to marry Byron Akins, of Atlanta and the ceremony will take place at the Biltmore hotel, New York city.

The Saenger's new theatre in Pensacola, Florida, now nearing completion will be one of the finest in the South.

V. J. Brian, New Orleans manager for Metro, Croce Enterprises and Preferred, has definitely severed his connection with First National and has moved to new quarters at 223 South Liberty street. Lucas Connor, formerly assistant to Mr. Brian, has been appointed manager of First National to succeed him.

V. H. Bridges has been appointed field manager of Croce Enterprises and Preferred Pictures in New Orleans and will assist Manager Brian. Miss C. Landry has been named booking clerk of Croce and is the only woman booker in the New Orleans territory.

Charles E. Kessnick, district manager of Metro, has been in New Orleans during the past week, nearing remodelling to their new quarters.

H. J. Bayley, New Orleans manager of Pathes, has been transferred to the Minneapolis office, being succeeded by Mr. Schumack of the Philadelphia office.

Arthur Lucas, who assumed control of the Charlotte and Atlanta offices exchanges the latter part of January announces that he has also assumed a similar interest in the New Orleans, Dallas and Oklahoma offices, all of which territory will be under his supervision in future.

Miss Harriet Howard, who was with the Woollrich Enterprises when the home office was removed to New York has been transferred to the district office.

The "little" Charlotte office of Universal, presided over by S. E. Dardine, galloped into first place in the National sales drive now being conducted.

Walter Herron, a newcomer in the film business has joined the Paramount sales force out of Charlotte, and Whillock has been sent to the New Orleans territory.

Joe Worsley, former First National exploiter in Atlanta, is now making book-ups with exhibitors and street shows for Grosset and Dunlap book publishers, in this territory.

Arthur C. Bromberg, the owner now of the largest individual and independent exchange business in the northeast further extend his reach by the opening of an exchange of Progress Pictures in Oklahoma City. He has returned from the exchange to his Dallas and New Orleans exchanges, and is at the present time in exchange work looking for the housing of his Atlanta business.

Mrs. Dorothy M. Tripp, who was connected with the Weekly Film Review, Atlanta until succeeded by Miss Hazel Love, has returned to the film industry and will be associated with Southern Theatre Equipment Company, Atlanta.

Fred Kirby has transferred from the Atlanta F. B. O. office to Educational and will travel the Carolina territory.

In March of 1915, Wallace Walthall, in his coal office in Birmingham, Alabama, received a letter from his brother, Henry B., suggesting that if he wanted to get into the movie business, to go to Atlanta and report for work with the V. L. S. E.

Walthall wound up his affairs in Birmingham and arrived in Atlanta received a job as shipping and post clerk, which is the place for all new beginners in an exchange.

A year later his experience resulted in an offer from K. E. S. E. as salesman, which position he held until he was promoted as Special Sales Representative for the General Film Company in the Atlanta territory.

A year or so later, found him in Dallas, Texas as Branch Manager, for the General Film Company, which position he held until the General Film Company liquidated and closed their exchanges.

Walthall then obtained an interest in a state-right exchange. He attempted the attention of the Enterprise Distributing Corporation. When Enterprise opened its office in Oklahoma City in 1920, Walthall went there as manager, and today, from point of service, he is the oldest exchange manager in Oklahoma City.

The many friends of Mr. Walthall congratulate him on the ninth anniversary of his film experience.

W. C. Sears, of the Lyric Theatre, Boonville, Mo., has purchased the theatres at Buncelet and Tippen, Missouri, from Mrs. Brent Peters.

S. M. Robinson has purchased the Majestic Theatre at Oran, Missouri, from A. J. Matthews & Co. It will be managed and operated by Holly A. Robinson.
TWO more large houses have been acquired by the Midwest Theatres, Inc., bringing the number of houses operated by this important chain up to thirty-nine. The two theatres involved in this company's latest transactions are the Crocker, a 1562 seat house and the Grove, both of Elgin, Illinois.

The installation of a fine, new organ in the Monroe Theatre was completed on March 24th, and its music will add much to the quality of entertainment at this loop house.

E. J. Mager has been appointed booker at Universal. He is one of the veteran booking men and recently has been buying pictures for J. F. Dittman, of Freeport, Illinois. Another addition to the Universal staff is R. S. Simon, who is covering the country territory formerly looked after by Salesman Decker, resigned.

T. R. Lesserman is now connected with Joe Friedman's celebrated sales force and is covering some of the territory. A popular and popular man is glad to be back in the harness again and his many friends among exhibitors are also pleased.

A. E. Rosenberg, assistant business manager of Universal, was in the city this week buying "props" for use in advertising work at Universal City. His intention is to give novelty and freshness to settings by collecting props from all parts of the country, instead of confining buying operations to Los Angeles.

Earl Silverman, popular First National salesman, had a birthday last week and the entire First National sales staff helped him to celebrate. The boys and some of the young ladies of the office force gave him a surprise party and needless to say, the evening was an enjoyable one.

The D. H. Wells Amusement Company have taken over the Princess and Star Theatres at Beardstown, Illinois. These houses were formerly operated by James Douglas, who is now directing two reel comedies for the George K. Hamilton Producing Company, St. Louis.

Charles Pyle, who recently purchased the Park Theatre at Champaign, and who also manages the Rialto of that city, was a Chicago visitor this week. Mr. Pyle is also listing for the Lyric at Gibson City.

H. B. Frank has closed his Liberty Theatre at Atlanta, Illinois, and is reported to be one or two more houses in Indiana and Michigan territory.

All Streator theatres are refusing admission to persons under eighteen years of age, under quarantine order of the city health department. A scarlet fever epidemic is reported in that city and the peculiar quarantine order was issued in an endeavor to stamp out the epidemic.

The country sales staff of First National is now one hundred per cent motorized, Tom Gilliam having purchased a new Dodge coupe.

As part of its political campaign warning up Walter Roosevelt, of the Fort Armstrong Theatre, Rock Island, has moved his headquarters to Chicago. Mr. Roosevelt, chairman of the State Central Republican Committee, as well as being mayor of his home town, Rock Island, and a leading figure in state politics.

District Manager Cecil Mabery, of Hodgkinson, is putting in a great deal of this to be one of the main events of these days and this week visited Cincinnati, Cleveland and Detroit. He reports business in the key centers generally good.

Commodore Charlie Miller led F. B. O.'s Chicago sales force in the Major Thompson Expostionary Drive last week. Salesmen Spencer, Hoffman and Johnson were ailing a fine showing and are close on the heels of the genial commodore.

Booker O'Connell is now taking charge of exchange for Fox Exchange. He was formerly connected with Universal.

Edward T. Gommersall, special home office representative, has been making his headquarters at Fox's Chicago exchange for the past week.

General Manager Harry Berman, of F. B. O., was scheduled to stop off in Chicago this week for a day on route from New York to the coast where he will look over the production situation.

Roy Alexander, who returned last week from a vacation in California, has been appointed manager of Hodgkinson's Kansas City exchange and will take charge on March 31st. During the time he was in Kansas City for Universal, Mr. Alexander made many friends and is said to be one of the most popular exchange men in that territory.

Mr. D. Howard, publicity representative for the Pickford-Fairbanks Studios, has been in Chicago for several days, making preliminary arrangements for the showing of "Dorothy Vernon of Haddon Hall," at Orchestra Hall where this latest Mary Pickford feature is scheduled for a May showing.

An epidemic of meningitis and measles at Barry, Illinois, has caused the Board of Health to take drastic measures including closing of the Star Theatre of that city.

Motion pictures are being used to promote interest in the all-Chicago Men's Bible Class attendance contest, pictures of maneuvers of west, north and south side classes in the contest having been shot and incorporated in a news reel, which was released in Chicago this week.

Dinkelman & Carey expect to have their new five hundred seat house at Quincy, Illinois, open in June. They already operate the Savoy Gem and Princess Theatres of that city.

The Bonita Theatre at 6435 S. Halsted street, will be remodeled and opened as the Martin Theatre,错a, who held the lease on this house, has disposed of it and is said to be in theStarting another theatre.

Mort Hennoch is the latest addition to the local staff of Selznick Distributing Corporation.

Metro Pictures has returned to the Capitol Theatre in Springfield as managing director for Abraham Goodside of Springfield and Portland, Mr. theatrical operator.

Atlantic Theatres Corporation of Medford plans to build a two story theatre, office and store building in Medford at a cost of approximately $150,000.

The directors are: Maude Thurs- ton, president; F. C. Schilling, vice president; and Benjamin L. Berman.

The Columbia Kansas Players Exchange gave a party at the Elks Country Club last Saturday night. Those attending from out of town were, Art Miller, Morris Milligan, Geo. Ute, Irene Heake, Mildred Goodridge and Manny Naleg, from Cincinnati; Edith Fountain and Aaron W-ven from Cleveland; Mr. and Mrs. Harry Ackerman from Detroit; J. L. Hatcher, until recently managing the Bells Opera House, Hillsborough, N.C., was a guest around film row the past week and besides buying several pictures enjoyed some of the local exchanges to the fullest extent.

Mrs. M. P. Patt, of the Grand Theatre, Winfield, Ks., was a guest around film row the past week and besides buying several pictures enjoyed some of the local exchanges to the fullest extent.

Sammy Marks, who since his leaving the Universal company several years ago has been handling the samples in the Dayton territory for F. B. O., is sporting a brand new Essex Coach.

Bob Woods, manager of the Eastland theatre, Portsmouth, Ohio, has severed his connection with that firm and will soon embark upon a film salesman's career by taking over the Standard product in the Dayton district.

Fred Meyer and Harry Silvers of the Palace theatre, Wheeling, have paid their usual visit to the exchanges last week.

Charles Closson, owner of the Auditorium theatre, Tippicanoe City, took over the Majestic theater of that city. Closson has now practically the complete control of the picture situation in Tippicanoe City and on his visit to Cincinnati last week amiably adjusted differences with the Film Board of Trade.

H. E. Brown, manager of the Manger theatre, Middletboro, Ky., is rapidly recovering from an operation and hopes to resume his duties as soon as possible.

A welcome visitor in Film Row last week was Louis McCrehan of the Hippodrome theater, Corbin, Ky.

J. Frankel, his wife, daughter and grandchild, returned from a seven weeks trip to Miami, Florida. Mr. Frankel is the owner of the Frankel Interests controlling fourteen theatres in Cincinnati, Newport, Ky., Columbus and Dayton, Ohio. This will give Jules Frankel, manager of the theaters, who has been taking care of his fathers business for some time to devote to the theatres.

Many new alterations and improvements have been made, and now it is completed, the new Sleepy Hollow, Hollywood, Ky., is one of the best of its kind in the day.

The Giff theatre, Cincinnati, which has been the Thompson Expostionary program by presenting The Virginia Entertainers, a musical organization as an added attraction.

H. T. Snowden, well known exploitation man and film salesman, has connected with the advertising department of the Remer Soap Co.

Sid Fleisher's life as manager of the Opera House in Greenville was short lived for he retired from that position after only three weeks of service.

A recent visitor at the Exchanges was Sam Spicer of the Miami theater, Franklin, Ohio.

Ed. Booth, local manager for F. B. O., is on a trip through Kentucky and West Virginia placing his product for an alter lenten run.

R. L. Martin, controlling all the theatres in Ashland, Ky. and one in Cattlettsburg, Ky. will return home shortly from Florida where he has been convalescing after a serious illness.

O. P. Hall, manager for the Selznick offices, has returned from a trip which took him in every town of the area and in every district, and reports that business is very good in practically all places he visited another theatre.

Geo. Landis of the Fox organization in Indianapolis, was in the city. He was entertained by I. Libson of the Libson theatres and Rudy Knopele of the Fox Exchange.
Alrighting again struck Film Row in Manhattan last week, with the result that Frank V. Bruner, manager of the Pathe exchange for the last two years, will leave within the next few days to become special representative for Harold Lloyd and visiting the key cities. Mr. Bruner will be succeeded by C. W. Stomohawk, of Minneapolis. Employees of the Pathe exchange tendered Mr. Bruner a dinner at the Hotel Kenmore on Monday night. Mr. Bruner succeeded James Loughborough as manager of the local exchange, and has always been recognized as a man of exceptional business ability. He has been also serving as vice president of the Albany Film Board of Trade.

Bert Gibbons, district superintendent of Vitagraph, returned the past week from a Canadian trip.

Carpet mills in Amsterdam are continuing on half time, and as a result business in the picture theaters in that city is not up to par. The daughter of C. W. Anthony, manager of the Vitagraph exchange in Buffalo, E. Fox, and his friends in Albany, were atres before E. Fox, the manager of the Pathe exchange, in Albany, owner of the Strand theatre, tendered Mr. Loughborough a dinner at the Hotel Kenmore on Monday night. Mr. Loughborough succeeded James Loughborough as manager of the local exchange, and has always been recognized as a man of exceptional business ability. He has been also serving as vice president of the Albany Film Board of Trade.

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Carol A. Nathan, manager Universal San Francisco Office, a salesman at that time in the New York office. Nathan has been in San Francisco, with Universal, since 1919 and has made many friends in the San Francisco territory during that time.

Harry Percy, salesman for George A. Oppenheimers, was recently presented by the stork with a bouncing baby boy.

George A. Oppenheimer, Inc., has returned from a trip to Southern California where he went to confer with film men.

Ralph Gunnar, assistant general manager of the West Coast Theatre, Los Angeles, was here recently. He came to confer with Manager Bowles of the Northern California section, and other.

Among the picture men seen on Film Row the past week were Frank Plackett of Fycano, Ed. Fisher of Oakland and E. A. Watkins of Angels Camp.

Al. Lichtman, general manager of Universal, paid the San Francisco office a short visit last week, departing immediately for the East. Joe Huff, who some time ago was specializing on selling the "Hunchback of Notre Dame" in this district, is now in the San Joaquin Valley with Universal pictures.

Jack Frazier has returned to Nevada where he is selling Universal pictures and Cherry Malotte is now covering the west side of the Sacramento Valley with them and Eugene Bennett is making a short trip up the Sacramento Valley in the interest of short reeds for Universal.

Frederick Weischer, who recently was connected with Educational, has been appointed manager of Nat Magner Motion Pictures, Inc., which organization has been opened by Nat Magner, well known California exhibitor.

J. C. Cohen, president of the Consolidated Amusement Company of Honolulu and who recently was in New York making special arrangements with motion picture interests, left San Francisco for the Hawaiian Islands March 19. Before leaving Cohen said his corporation was working to educate the different territories on the Islandas the value of motion pictures and it is therefore starting small motion picture houses in different sections.

"At first," said Cohen, "these houses are failures, but as they become accustomed to the pictures the houses pay. Many, of course, do not understand English, but the children who learn it in the schools crave for the pictures shows."

J. R. Granger, of Goldwyn-Cosmopolitan, left San Francisco with E. Flynn, district manager, for the Goldwyn Studios at Culver City after spending three days in this city.

Pat O'Brien, who has been doing territory sales work out of the San Francisco Goldwyn-Cosmo office has been assigned to work permanently in the Salt Lake district.

Louis Hyman, general manager for All Star has just returned from a trip to the Los Angeles office, where he conferred with some of the officials and actors.

Mike Rosenberg, manager of the Principal Pictures Corporation of Los Angeles was a recent visitor on Film Row renewing his old acquaintances.

William J. Murphy of Metro has left for a trip in Northern California to exploit "The White Sister."

Ben Giroux, now connected with the Los Angeles Metro office, recently renewed acquaintances with his old pal, Peter Wilson, manager of the State theatre, Sacramento.

Joe Hinken was touring Nevada with "Scaramouche."

J. N. Randolph, 240 pound salesmen for Metro, is making a trip in Northern California and Nevada.

George A. Knowles, special two-reel comedy salesman for Pathes has left this city for Crescent City, Brookings and other Oregon cities.

L. M. Cobbs, general Pathes salesman is touring Southern California and the mining district.

First National is installing a new form of poster racks which are made of steel, and besides having the advantage of being rigid and fireproof, also keep the paper in much better condition and enable the motion picture managers to write their own posters to be filled in less time.

Cadet Movil of First National who runs his home in the Berkeley fire last year, announces that the building of his new home is now well advanced that he expects to be at the old address by May 1st.

Frank Parkett, popular manager of the Liberty, Kinema and Strand theatres, Fresno, has been a popular visitor on Film Row for the past few days.

St. Louis

The question of Sunday closing of all theatres in Dixon, Ill., is to be submitted to a vote of the citizens of that town on April 1. The City Commission at a recent meeting voted to pass a "blue" ordinance that would close all amusement places on Sunday presented by church organizations. The commissioners decided that an election was the best way to settle the problem.

E. J. Sullivan, resident manager of the Orpheum Theatre, St. Louis, is a patient at St. John's Hospital. St. Louis, suffering from an intestinal complaint. An operation was contemplated but it is said that his condition improved so that an operation is no longer necessary.

The Hurley B. Gould Enterprises opened their new 750-seat Avalon Theatre, Lawrenceburg, Ill., on Monday, March 17, the St. Louis film exchanges being represented 100 per cent at the grand opening festivities.

Herbert Krause, St. Louis manager of Paramount had been appointed a committee of one by the St. Louis Film Board of Trade to make arrangements for the visit to Lawrence and he fixed matters so that the managers and others who desired to make the trip lost but four hours from their work.

Mr. and Mrs. Gould met the delegation at the station with a fleet of limousines and the entire party was then taken to Mrs. Gould's famous paddock to view her bevy of Peruvian race horses.

The theatre opened to capacity business with Scaramouche as the feature attraction. The lobby filled with beautiful floral tributes from leading business and professional men of Lawrenceville and vicinity, as well as the usual congratulatory messages from leaders of the film world.

Following the show the Gouds hosted a banquet, Lawrenceville city officials and the St. Louis film men being the guests of honor. Coveres were laid for sixty people. A special orchestra furnished music of the night and the evening was followed by a dance and card party.

Shelbyville, Mo., picture theatre was damaged in a fire which did $50,000 damage in the business section of that town on March 19. The fire started in a garage build-

Parents and teachers are operating a picture show of their own in the Claxton, Mo. high school giving shows every Tuesday night. When the innovation was first started last November the shows proved a failure because too many educational and not enough entertaining pictures were put on the screen. A special committee was then appointed to work out that problem in conjunction with St. Louis film exchange management for the purpose of making sure that the proper balance of educational and entertaining films of a wholesome nature is maintained. Since then the attendance has been very good and there has been a marked betterment in the grades made by the pupils who attend the movies regularly.

Gerald Wagner, Southern Illinois salesman for Fox, was stricken with an attack of appendicitis in Flora, III., on March 20 and was forced to abandon his trip.

William F. de Frenne, sales manager for the local Paramount office has been transferred to Louisville, Ky., to work out of the Indianapolis office. He said he will take charge of the exchange Paramount plans to open in the near future. The past four years Southern Illinois salesmen has been promoted to de Frenne's old position.

George Gambrell, well known local newspaper man and motion picture critic on April 1 will assume charge of the exploitation department of the local Famous Players-Lasky office. Prior to the re-arrangement of the Paramount organization Gambrell handled the exploitation in this territory.

D. J. Shea who formerly worked for F. B. O. at Salt Lake City has been added to the local Universal sales staff.

Gerald E. Akers, district manager for Universal, has gone to Chicago to attend a sales conference.

C. D. Hill, manager for W. W. Hockinson Corporation, has added three new salesmen to his contract chasing staff. They are J. S. Safferty and Chester H. Stewart formerly with Universal and William Keller who until recently worked for Educational out of Minneapolis.

Out-of-town exhibitors seen along Picture Row during the past week were: C. C. Brady, Broadway Theatre, Calumet, Mo.; Green Lutrill, Majestic Theatre, Jacksonville, Ill.; C. C. Calvin, America and Washington, Girardeau, Mo.; Charles Goodnight, Desoto, Mo.; F. M. Francis, Lincoln Theatre, Charleston, Mo.; O. W. McCutcheon Sikeston, Mo.; Jim Reilly, Princess Theatre, Alton, Ill., and Tom Reed, Duquoin, Ill.
OFFICERS of film concerns here in purely commercial exchange duties, besides W. G. Stone, Kallio, Paramon- 
tuant, New York; and V. P. Whit- 
taker, Associated Exhibitors' Path, 
New York, now visiting at the Char- 
lotte, Atlanta and New Orleans ex- 
changes, were registered in several 
other exchange guests books the last 
week.

Harry Hunter, active in contribu-
ting to the advance arrangements 
asuring a successful T. X. T. Radio 
party at the Palace, has been on the 
Board of Trade of Washington, in 
the Board Room, Matter Building, 
March 29, to have specially the ar-
ning guest (Kallio) and hailed the 
coining guests, (George Kalmann) 
connected for the past two months 
with the New York offices of Famous 
Players-Lasky, formerly 
associated with the Washinton 
offices, when the usual managerial 
tour of key cities and towns in the 
region was made. Manager Hunter 
announced that Kalmann was slated 
to return here as sales chief for 
Zone S of the Washington region. 

About the same time, Hunter was 
host to Jerome Novatski, Paramon- 
trant, at the home of his sister, Mrs. 
Shauer, national chief of F. P. 
Lasky Ad Sales Departments at the 
home of the Nugani and Minerva. 
Lee Edelman is now supervising the 
Ad Sales Department of the North 
Capitol street "Paramount Block," 
with a view to handling all the 
work of such departments in exchanges 
at Philadelphia and Wilkes-Barre, 
Pa., as well as at the latter city.

Miss Beatrice Kinney who is now 
secretary in the booking department 
of Paramount, after some time in 
California, came to Washington as 
stenographer for the Booking De- 
partment of Washburn-Crosby & Company, 
the Minneapolis millers, resigning to ac-
t the film exchange position.

Reverting to film row visitors, 
First National has received two rep- 
presentatives of the New York office, 
the last few days. Harry Royster, 
special representative of the Pub-
licity office of First National Pic-
tures, New York, became the 
group, while Auditor Johnson was 
also inspecting the books.

Goldwyn received a call from 
Fred and Wilkeson, of Philadelphia, who 
got here in time for the weekly 
sales round-up.

Universal received former 
Wasingtonian, Harry Weinberger, 
now with the Pittsburgh exchange 
Dan Dolan, who has sold films in 
neatly every territory in the United 
States, is now advance man for 
Universal's Washington exchange, 
ahead of "The Hunchback of Notre 
Dame" Charles Parker, Manager 
Jack Ossemer, and Ed. Heiber, 
now of Philadelphia, but formerly 
New York, reason, at different times 
lately had been functioning in that 
capacity.

Films were looked over last 
week by William Gordon, New-
port News exhibitor, chief competi-
tor in the shipyard town of Presi-
 dent Grant and the O. A., Virginia 
and Virginia state, group, Washington 
Zone Unit, Ex-
isitng the screen.

J. C. Cremen, owner of the Carey 
theatre, Baltimore, has announced 
his intention of re-opening the Ar-
den Theatre, formerly built and 
operated by Wallace High. Cremen 
will this operate two of the theatres, 
for colored, in inserting a new $15,000 
organ in the Mandore, and is touching the house 
up with necessary repairs, repaint-
ing, redecorating, turning on the heat-
ing and ventilating units and other-
wise making ready for his appreci-
ating the essence clientele. J. Gold- 
ey further reports that as Baltimore 
representative of Associated-First 
National he has sold solid programs for the first 60 days of the retour-
bished Argonne to Cremen.

Metro's Virginia representative, 
Green, returning from the Clinch 
Valley sector reports that Leo 
Garner, resident manager of the 
Virginia and Lincoln theatres, 
fell so popular that the natives 
elected him a director of the Bristol 
Ball Park and Baseball club. And 
this, despite the rumor that Gable 
is to erect a picture and vaudeville 
theatre on Main Street, in direct 
competition with the Columbia.

Style shows are being reported 
from all parts of the territory, since 
the Palace event. Frostburg ran a 
"Style Show" in the Lyric theatre in 
the following style, "New Orleans. 
theatres.

Miss Emma Hughes has recently 
been promoted to chief inspector 
of the Vitagraph exchange shipping 
room, and has been on the exchange 
May Hall, at one time with the Art-
craft Film Exchange on 10th street. 
has been with the Vitagraph ship-
ping and inspection staff for some 
time, after several years in other 
fields of endeavor. Ethel Finch, of 
heard that Ben Lust in the Mather 
building has recently joined the Vitagraph 
staff of inspectors.

Charles E. Wyre, owner of the 
property under operating lease to 
Russell Ritchie who has been gaining 
prominence in Paramount pictures.

Hoffman's Park Theatre Company of 
Washington, has contacted with 
the Druryl of the Washington 
Theatre Supply house, for complete 
equipment for the new 14th and 
Citiendo residential theatre of the 
Hoffman chain. The "Park," is to 
have two Powers, Model B, Type E 
projection units; one Brighter Spot, 
and one Minusa Gold Fibre Screen. 
Installations, direct by Drury, 
will be under the expert hands of 
J. W. Simons, associated with 
Drury since the first of the year, 
after seven years absence from the 
film field here. Simons is one of 
Washington's few pioneer operators, 
having started in the game at the 
old Unique theatre, on D street, be-
tween 9th & 10th. Opposition was 
then faced only from the old Star 
theatre, whose opening occupied 
the same month as the Unique.

West South

JULIUS LEVY has commenced 
the construction of a new 
theatre at Brady, Texas, to cost about 
$40,000. It will be fireproof and 
ornamental in design, and will have a 
stage front road show. The theatre 
will seat about 800.

The Liberty theatre at Marietta, 
Oklahoma, is being improved and a stage 
for road shows added. A new pipe 
organ has been installed.

R. K. Eberley, film salesman 
died at his home in Houston, Texas, 
March 24, after a long illness in Virginia, formerly 
worked two Consolidated, 
three weeks for Pathe and two years 
For Specialty, being with them at 
time of his death. He is survived by 
his wife, mother and one brother. 
Neil Eberley, Manager for Associ-
ated First National, at Oklahoma 
City, Interment was made at Hous-

J. B. Genson has leased the Vic-
tory theatre at Pauls Valley, Okala. 
Frank A. Salisbury of Oklahoma 
City has leased the Royal theatre at 
Natchez, Okala, and has taken charge. 
The Liberty theatre at Siloam 
Springs, Ark., has reopened after 
re-modeling.

The Queen purchased by E. C. 
Mosely at Marko, Texas. B. F. 
Trammell has sold his house at 
Moran, Texas and purchased an-
other theatre at Winters, Texas. F. 
A. Tomez, Dallas ranch manager 
for Educational, has returned to his 
desk after an absence of several 
weeks.

Earl S. Crab, district manager 
for Southern Enterprises at Dallas, 
Texas has gone to New York City 
for a conference.

Reducing the price scale from 55c, 
including tax, Si Charminski and 
Ray Steeins cut the Capitol theatre 
price at Dallas, to 40 cents top, 
including tax making a cut of 15c.

The Pastime theatre has been 
released to Fred L. Berry at Bufaio, 
Okla., who operates the Gem at 
Lavon, Okala. Mrs. Berry will 
continue to manage at Lavon and 
Mr. Berry will handle at Buffalo.

The Princess theatre at Luling, 
Texas is being enlarged and seating 
capacity increased. The Majestic 
and Hippodrome theatres at Oklan-
dge, Okla., heretofore operated 
under single management will be 
operated under separate manage-
ment hereafter. J. L. Bangert will 
manage the Orpheum and R. J. 
 Bettis the Hippodrome.

For a six weeks period, the man-
agers of the Majestic theatre at 
Fort Worth, Tex., and Little Rock, 
Ark., will change locations. Manager 
O. F. Gould of Fort Worth going 
to Little Rock and W. A. Whitting-
ton of Little Rock coming to Fort 
Worth.

Managers visiting film row at 
Dallas, were Ernest Thumm, Prin-
cess, Del Rio, Tex.; John Sayeg, 
Grand theatre, Corsicana; Wm. Bat-
sell, Queen theatre, Sherman, Tex.; 
Manager Witt, Royal, Waco, Tex.; 
Manager Lutz, American theatre, 
Mexia, Tex.; Manager Moore, St. 
Augustine, Tex.; Manager English, 
Majestic, Lamesa, Tex.; Manager 
Martin, Martin theatre, Mt. Plea-
ant, Tex.

Resident Mgr. D. J. Coughlin of 
Pallie, Dallas, visited in Wichita 
Falls, Texas. Messrs. Henry and 
Guinan of Vitagraph at Dallas, 
made a business trip to South Texas 
during the week.

A magnificent pictur-
ization of the famous 
Clude Fitch Play-
'Beaume Brummel'

starring
John Barrymore

with Mary Astor, Carmen Myers, Irene Rich, 
Willard Louis, Alec Francis, Richard Tucker
Kansas City

WHAT is termed as one of the finest theatres in the Ozarks is to be erected in Mountain Grove, Mo., by Dr. F. H. Riley, who for years has managed the Nugget theatre, Mansfield, Mo. A name for the new house will be determined by the public. The Collier-Robison building is being remodeled in order to provide a good second floor for the theatre. A stage, large enough to accommodate vaudeville acts, will be built and new plush seating is being installed. In lighting, ventilating and decorating the new house will have few peers in the smaller towns of Southern Missouri, it is said.

These changes in management and opening of new houses in the Kansas City territory have been announced:

Peoples theatre, Spikard, Mo., purchased by H. Silvers of the Grand theatre, Princeton, Mo., from Ira Cooley, Mr. Silvers taking immediate charge. Mr. Cooley, whose name is a familiar one in Kansas City, has ceased to operate;

Mystic theatre, Mullhury, Kas., purchased by John Willey from H. L. Gees; new theatre to be opened in Osage City, Kas., by R. E. Nicholas.

The Exhibitors Poster Exchange of Kansas City has moved from 117 West Seventeenth street to the Bauer building, 111 West Eighteenth street.

With Tom Goodnight, L. A. Wagner, Princess theatre, Eureka, Kas., and Jack G. Silvers of the Coles Theatre in Kansas City on the same day last week there was some spirited buying going on at several exchanges. And each of the exhibitors asserted business is improving rapidly.

George Hinton, branch manager of the Osia City Holkinson betook himself to the territory last week to look things over, stopping at Atchison, Okla., and other Oklahoma points. Misfortune apparently has knocked hard at the door of C. P. Hess, manager of the Keystone, until a new manager will be named.

A prominent visitor at Ottawa during the week of March 17 was F. G. Spencer of Halifax, N. S., proprietor of no less than 21 picture theatres in the Maritime provinces. Mr. Spencer went to the Canadian Capital on special business along with ex-Premier Murray of Nova Scotia and Chief Justice McEwan of the same province. Mr. Spencer, who is also a Rotarian, immediately looked up Joe Franklin of the Franklin Theatre, Ottawa, who was formerly prominent in the theatre field of Halifax before opening his new house in Ottawa last September. Mr. Spencer disclosed that the last time he had visited Ottawa was when he was manager for Madame Nordstrom on her Canadian tour 16 years ago.

Oral Cloakey, retiring manager of the Regent Theatre Ottawa, On., gave a "larcen of appearance" as part of the regular performance, playing "Latch-up" and other numbers. This was the last week for C. Cloakey of the Ottawa Regent before proceeding to Los Angeles to take charge of the West Coast expansion department of Universal Pictures Corp.

Several new picture theatres are projected for Winnipeg, Manitoba, but a coming meeting in the Brandon visual Theatre, Portage avenue, which was destroyed by fire last January, is to be rebuilt at a cost of $25,000. According to announced plans, the new house to be on a more modern and more elaborate plan than its predecessor.

H. Gernberg, proprietor of the Palace Theatre, Sclirk avenue, Winnipeg, is securing a site for a second theatre, he has announced, and will erect an attractive neighborhood house at a cost of $30,000.

M. Blaustein has made arrangements for the erection of a picture theatre on Stafford street Fort Rouge, a suburb of Winnipeg, which is to cost $60,000, construction to start near the end of April.

The Model Theatre, Danforth avenue, Toronto, one of the older theatres in the North Eastern section of the Ontario Capital, has been improved by the installation of the lastest type of projection equipment, including two De-Luxe Mirograph projectors and a large Fibre Screen. The De-Luxe machines have glass enclosed mechanism for release clutch, pilot light device adjustable to show themselves and the direct connected motors. The installations were made by H. Coleman of the Coleman Electric Company, Toronto, distributor of the equipment.

F. W. Spencer has secured arrangements for the erection of a handsome picture theatre on Chabot street, St. John, N. B. Mr. Spencer has secured a large site opposite the new "Admiral Beatty" Hotel which is well under construction. The new theatre is to be of large proportions.

Holkinson's Montreal office now has a woman who is taking care of the work of an exchange salesman in good style, Mrs. B. Druker having been appointed salesman out of the branch by Harry E. Feldstein, Montreal manager. Mr. Feldstein declares that Mrs. Druker has been on the market for several years.

A special fashion show was held every evening at the Palace theatre, Danforth Avenue, Toronto, one of the largest theatres of the palaces of the Famous Players Canadian Corporation, during the week of March 10. The feature, as arranged by Manager Charlie Queerue, was unique in that merchants on Danforth Avenue in the vicinity of the theatre co-operated in presenting the latest styles for men, women and children. The show was held under the auspices of the Danforth Business Men's Association of which Manager Queerue is the president.

The Beaches theatre, Queen street East, Toronto, a large neighborhood house of the Ontario Capital operated by Famous Players Canadian Corp., was the scene of a gala occasion when a special reception was extended to the members of the Canadian Olympic Team, who have won the nation's amateur hockey title at Chamorix, France, shortly after their return home. A number of presentations were made and the players were given a wonderful reception.

The Gillas-Strand theatre, formerly the Strand, was re-opened in Winnipeg, Manitoba, by Al. Gillis, formerly with the Famous Players Canadian Corp., with a combination policy of pictures and vaudeville and a price scale up to 40 cents. The re-opening took place on March 10 when Mr. Gillis announced the appointment of Walter Pogge, for many years of the local Pantages theatre, as manager of the Strand. Mr. Gillis also declared that he would secure further theatres in the vicinity of the Strand.

Joe O'Leary, formerly manager of the Imperial theatre, Ottawa, has been placed in charge of outside advertising for Loew's theatre by Manager F. W. Goodale.

Miller Stewart, former manager of the Metropolitan theatre, Winnipeg, Manitoba, has received the offer of manager for a new $250,000 theatre which is being completed at Palo Alto, California. Mr. Stewart has left for California.

Motion Picture News

Kansas City

AFTER completing 20 weeks at the Bijou Theatre, Winnipeg, Manitoba, tenor specialist, John T. Fiddes has gone to New York City to engage in special theatre work. During his engagement at the Bijou, Mr. Fiddes, who is a Scottish-Canadian tenor, made an excellent impression with old-time favorite songs. Mr. Fiddes is well-known in Canadian theatre circles, having been the manager of several Winnipeg theatres as well as that of the System Theatre, Montreal. He was also a film exchange manager for a considerable period in the Canadian West.

John A. Schuberg of Vancouver, B. C., has acquired the Rialto Theatre, Winnipeg, which he will operate in addition to the Victoria Theatre at Winnipeg. Manager Helmer Jernberg of the Province also has charge of the Rialto.

Shirley Mason, who recently signed a new contract with Fox Film Corp. distributed by A. H. Blank. He was enroute to New York.

Les Durdan, a veteran of the film business in the Kansas City territory, who formerly was with Universal and the old World Film Corporation in Kansas City, now a booker at the Vitagraph office in Kansas City.

H. L. Krause, Paramount branch manager at St. Louis, was a visitor in the Kansas City Paramount office last week. If one-half of Mr. Krause's optimism is based on good business, there should be a big one in the Kansas City and St. Louis territories.

Morris Joseph, former branch manager of the Universal office at Kansas City, now is manager of the Pioneer Film Corporation, an independent distributing concern of New Haven, Conn.

H. H. Friend of the home office of Universal was in Kansas City last week, visiting the local exchange and personally meeting former acquaintances.
**Cleveland**

Here we have Morris Kaplan, said to be the youngest exhibitor in Cleveland. Kaplan will cast his first presidential vote next fall. He's manager of the Camera Theatre, Payne Ave. and East 33d St.

Charles Schearer, manager of the Lyric theatre, Mission, did his week's shopping in the Film Exchange Tuesday. John Kessler, manager of the Alhambra theatre, Canton, and Joe Trunk, of the Dome theatre, Youngstown, were in town last week, looking for pictures that will play to capacity houses during Lent.

E. F. Allman, who owns the Pike theatre at Dover, is now also owner of the Webler theatre, also of Dover. This house was formerly owned by George Chrest. Chrest is now devoting his entire time to his other picture house, the Revere.

Jack Kuhn, of Loew's Ohio theatre, is suffering from improvements. Kuhn had a severe attack of grip several weeks ago. He has been improving. Last week he was again confined to his home. Same trouble—more improvements.

Bert Botzum, the big boss of the Orchestra, Kelly Akron, is effectively dodging the March breezes by spending the month in Florida. Botzum will be back when the robins fly north.

Mike Mastandre, who operates the Mayfield theatre, Cleveland, is just recovering from a severe attack of pneumonia. Mastandre was in a hospital for the past two weeks.

"Major" Kelly of the Lincoln theatre, Mission, was in town last week-end. Kelly says he's putting in a new policy at his house after the first of April. He'll add two acts to his regular evening vaudeville program. "Not because business has been on the blink," says Kelly, "but just to offer a little variety. The same policy, how good, becomes monotonous after a time."

The Cleveland exchanges are sponsoring a Film Ball which is scheduled for April 5th at the Winton Hotel. Mark Goldman, manager of the local exchange of Selznick, and Bill O'Neill of the Standard Film Service Company, are in charge of arrangements for the entertainment. Everybody connected with the exchanges as well as exhibitors and friends of the industry, with the price of admission being a couple—is invited. Dancing starts at 9 p.m. Novelty stunts are being planned. But these are being carefully guarded in secrets until the big night arrives.

George W. Erdman has resigned from his connection with the F. B. O. organization. Erdman is not ready to announce his plans as yet.

C. F. Penrod, F. B. O. division manager, paid the Cleveland exchange a visit last week, and reports the spring business all along the way, is very good.

J. S. Jossey of Progress Pictures Company, managed the first day of spring by taking his new Films St. Claire out on the road that leads to Warren.

Charles Feldman is here from New York to take charge of the short subject department in the local Universal exchange.

Al Mendelson, formerly with Universal, and lately in a business of his own not connected with pictures, is back with Universal.

W. E. Wilkinson, from the office of Will Hays, was a guest in the city during the past week. Mr. Wilkinson came to discuss with local exchange managers, a new fire ordnance for buildings which house film exchanges, and conditions under which exchanges may operate with the minimum element of fire hazard.

Ernestine Goldman, secretary to Manager Mark Goldman of Selznick Distributing Corporation, has announced her engagement to Al Bower of this city.

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**Buffalo**

The milk drive for the Near East Relief Fund in Buffalo started this week with the work being handled exclusively by the theatres. The management of nearly every house in the city cooperated. The drive is under the direct supervision of Al. Beckerich, president of the Buffalo Theatre Managers' association. Vincent M. Paul, manager of Shea's Hippodrome, acted as treasurer.

After a month in darkness the Savoy theater, Syracuse, has reopened under the name of "The Empire Theatre's Little Brother." The house has been entirely re-decorated from front to back. It has been finished in a color scheme of blue and gold with special lighting effects. New projection machines have been installed. The seats have been recovered.

City Engineer Ralph B. Smith, of Lockport, N. Y., states upon completion of a tour of inspection of local theatres, accompanied by Anthony W. Horenburger, state inspector, that the Temple and Hi-Art theatres met all requirements of state and local fire and building laws. The Star theatre was found to have only one exit with certain protective requirements in its projection machine booth construction unprovided. Peter Valey, manager, was directed to supply these necessary safeguards at once.

C. G. Kingley, Selznick home office representative, who has been in Buffalo for several weeks, left this week for Cincinnati to remain at the Selznick office there for a month or so. Before leaving Buf falo Mr. Kingsley said that things were in excellent condition at the local exchange and complimented Manager Lester Wolfe on his fine showing.

Elmira newspapers have announced the purchase of the Liberty exchange of Corning. Hugh Bernstein of Elmira, Claude Stewell, manager of the Liberty, admits that Bernstein's interests had long been a part of the picture but that he had not as yet been informed of their decision. The purchase price is stated to be at $100,000.

Miles F. Gibbons, in charge of the short subject department of Pathe, was in town last week end.

Miss Fox, who has been in charge of booking at the Fox exchange, died last week from burns suffered when her clothing caught fire in her home. Pete Callan is now handling the booking. Ira Cohen, special representative, is stopping; at the local Fox exchange. Dickson of the sales staff is now having Easter eggs prepared for purchases to all Western offices. Jim Cardina put on a benefit for the German orphan asylum last Saturday afternoon at his new house, the Paramount. Manager C. C. Young of the Regent theatre, has been instrumental in procuring the services of the Baumer Industrial Film Company in the showing of a film. When the projector is installed, the picture will be shown at the Regent, after which it will remain in the city at the disposal of any civic organization that might care to use it to set forth the advantages of living in Geneva. The picture will arrive in Buffalo the last of April 7 to begin making the film.

In discussing the present which the Film Board of Trade wishes to tender Henry W. Kahn for his excellent work in staging the recent ball, one exchange manager suggested a pair of military hair brushes. Inasmuch as Henry lost his last hair last week, he suggested some other token and a bicycle and knickerbockers were suggested. In case these gifts are made, Sydney Samson, president of the board, has promised to provide a lily for Henry's buttonhole.

Mike Bloom has taken over the George at Oswego, N. Y., and will enlarge the house to 1,000 seats. He will call the house the Rivoli. Mr. Bloom has purchased the entire block of the theatre, Buffalo, from Walter Hayes and associates to install in the newly remodeled house.

Albert Hay Malotte, former Shea Hippodrome organist, who is now presiding at the console of the Wurlitzer in the Lafayette Square theatre, received the most enthusiastic receptions in his career during his opening week at the latter house. He received an ovation at each performance. He is putting on a song novelty at each operetta sitting at a toy organ on the stage as he sings.

Al Beckerich got some fine publicity for the Love State the past week by having the Rainbow orchestra, the headliner of his bill, broadcast a concert from Station WGR, atop the new Horton building. Manager Fred M. Shafter of the Lafayette Square did the same thing with the Kentucky Serenaders last week. Both concerts were wows.

Charles N. Johnston, formerly with the F. B. O. sales staff, is now a member of the Rennow Pictures corporation sales force. Mr. Johnston formerly managed the local Fox exchange and has been with Paramount and other offices.
Dolores Rousse With Mix

Dolores Rousse has been added to the cast of "The Trouble Shooter," the Tom Mix picture now in production at the William Fox West Coast studios. Dolores is assigned the rôle of Chiquita, a Spanish dancer.

Harold Goodwin, juvenile lead in the William Fox special "The Arizona Express," is now working in support of Shirley Mason, in her new picture "The Strange Woman," now being produced at the William Fox West Coast studios.

LouisSherman, former dramatic critic of the New York Globe, has just finished "The Circus Rider," the next starring vehicle for Charlie Lones.

Dan Mason, the veteran motorman of the Toonerville Trolley comedies has an important role in the William Fox special "The Plunderer" which has just been released.

"Pal O'Mine," the newest feature production of the C. B. C. Film Sales Corporation has been completed.

In Fast Company," Richard Tal- madge's third starring vehicle for TruArt, in the series being produced by Carl Washer Production was received at the New York Office of TruArt.

Dess Merideth has practically completed the script of "Judgment," C. Gardner Sullivan's story which is to be Nibo's next production under Metro-Louis B. Mayer auspices.

Married From "Greed"

A romance has budded and blossomed into a flower in Erich von Stroheim's "Greed" cutting room at the Goldwyn Studios. Herbert Van Dyke and Marguerite Faust were married Saturday evening March 15th, after a courtship that has been progressing, since von Stroheim returned from location where he completed his production.

The Industrial Trade Commissioner of the Republic of China which is visiting Los Angeles on its official tour of observation of the United States, were guests of Marshall Nealan at the Goldwyn Studios on one of the "Tess of the D'Urbervilles" sets. It was the first time some of the Oriental commissioners had seen motion pictures in the making.

Little Roger Keene, member of Jack White's Juvenile stock company is a nephew of E. W. Hammons, president of the Educational Film Exchanges, Inc., which distributes the Jack White product. However, Roger went outside his uncle's domain to break into the films, his first part having been in a Fox feature made in New York.

Jean Hersholt now playing in "The Woman on the Jury" has been offered the title role in Ibsen's "Viking" a production to be filmed in Denmark by an organization backed by the Danish government.

Dorothy Mackaill acted as hostess to more than one hundred babies, each of whom was under nine months of age, in her starring role in Frank E. Woods' current production.

Finis Fox is going to inspect the motion picture theatres at Havana, Jamaica, Colon and Panama, when returning to Los Angeles from New York by boat via the Panama Canal.

The first Ruth Roland feature production, "Dollar Down," produced under the direction of Tod Browning, has been completed by the Co-Artists Producers at the F. B. O. studios in Hollywood.

Rose Rises Twenty Feet

A silver rose rose twenty feet high and weighing more than a ton is used as a stage setting in one of the principal scenes of "The White Mother" by Maurice Tourneur is producing the final scenes for "The White Mother." This is his most ambitious film for M. C. Levey in which Barbara La Marz and Conway Tearle are co-featured.

"Son of the Sahara," Edwin Carewe's production which was six months in the making in Algeria and Paris, is fast being cut to its required length for national release on April 20th.

Arrangements are being completed for California's first snow festival and carnival, to be staged at Camp Baldwin in Big Bear Valley.

Anna Q. Nilsson has been selected Queen.

Phil Kroha, business manager of the Richard Walton Tully offices, has left for New York where he will join Tully and remain for six weeks or two months.

They have a mixed jury in the new Jack White comedy featuring Lee Moran and Peg O'Neill, Director Norman Taurog divided equally six men and six women and the story calls for them to reach an agreement.

Hobart Henley to make "Free Love" for Metro

Fred Hribbard is back in Hollywood after a month's vacation in New York. He has already begun work on a Jack White comedy with a cast headed by Louise Fazenda.

McGregor to Paramount

Malcolm McGregor will make his debut in Paramount Pictures when William deVille begins filming "The Inside Story" at the Lasky Studios and will play the leading role opposite Mary McAvoy. The roster of players include Ethel Wales, George Fawcett, Ricardo Cortez, Robert Edeson, Miss Radin, Charles Ogle, Guy Oliver and Mattie Peters.

Cameras have started to grind on the opening scenes of Leatrice Joy's first picture "Roses" which Frank Vinton and Paul Tribe are co-directing. "Roses" was written for the screen by Sam Ragoff and Howard Higeeen from Elizabeth Alex- ander's Saturday Evening Post story of the same name.

Victor Heerman, who directed Thomas Meighan's latest Paramount picture "The Confidence Man," is busy cutting and editing the film at the Famous Players

Willard Louis, who will appear in C.B.C. production "Pal O'Mine."

Moth" which Maurice Tourneur is making at United Studios.

A Woman's Reckoning" story of society life will go into production by Finis Fox on his return to Hollywood from New York. Gloria Grey and Vera Lewis are part of the cast.

Five hundred players clad in every type of masquerade costume from dancing girl attire to grotesque animals were used in the Parisian carnival scenes of Pola Negri's latest picture "Men" which Dimitri Buchowetzki is now producing.

Alfred E. Green, selected by Samuel Goldwyn to play "Potash and Perlmutter" in Hollywood."
CONSTRUCTION & EQUIPMENT DEPARTMENT

'More Prints' Can Make Better Projection

Full Value of Pictures Cannot Be Obtained Under Present Conditions

A GREAT amount of interest has been aroused throughout the industry over the "More Prints" movement. The idea of more prints is excellent. More prints means quicker release to a great number of theatres, it also means better prints. And better prints makes possible the all important "improved projection" which is so direly needed.

But here is where the "wrench in the works" makes its appearance. Good, bad or indifferent prints alone do not and will never make good or bad projection.

If the larger producing companies increase the number of prints distributed on each picture there's going to be an excellent opportunity for real honest to goodness screen presentation in every theatre:

Providing

Every theatre has the facilities and takes the necessary precautions to get good projection.

A Highly Desirable but Improbable Condition

But that word "Providing" represents a highly improbable condition.

If any exhibitor, regardless of where his theatre is located or to what type of patrons he caters, would only reflect a few moments on the way he is cheating himself, the above "provision" would become a fact.

Take any one of a few thousand theatres for example. The Exchange demands a price for a picture, the price usually being as much as the theatre can stand. This particular picture has the necessary potential qualifications to justify its worth.

Now it's up to Mr. Exhibitor to get his money's worth.

What happens! Here's a picture that's good (we'll assume that). The patrons of this theatre, being the average run of people, can't fail to appreciate that this picture is good, has a real appeal and will therefore send them home highly pleased with their evening's entertainment.

Society of Motion Picture Engineers' Convention

The Society of Motion Picture Engineers has selected a most attractive and practical place for their coming spring convention.

This meeting is to be held at the Lake-wood Farm Inn, Roscoe, N. Y., which is located in the Catskill mountains, one hundred and thirty miles from New York City.

The natural beauties of this location along with the unusual entertainment facilities that the Lakewood Farm Inn affords make an appeal to everyone.

The Arrangements Committee are planning to entertain the attending members and guests in an elaborate manner. Special programs for evening events are now well under way. Also, those in attendance will have full use of the golf course, trap shooting, saddle stable, water sports, dancing, bowling and billiards.

The Papers Committee has acquired an excellent list of technical and semi-technical papers. The complete schedule of these papers will be published in these columns in the near future.

The enthusiasm shown by those planning this convention and by the members who have learned of the proposed program gives promise of the most successful meeting that the Society of Motion Picture Engineers has ever enjoyed.

In order to take advantage of the pleasant part of the spring season, the convention takes place May 19, 20, 21 and 22.

Exhibitors Must Get More Money from Good Prints

So there you have it. The big distributing companies are going to invest more money in more prints. The exhibitors are going to get these prints sooner and in better condition. Also the exhibitor is paying for these extra prints. There's no question about it, more prints mean more money—from the exhibitor.

Therefore it's a simple proposition—the exhibitor has only to squeeze more money from his public.

That can be done too. Here are better prints and quicker distribution. Therefore larger attendance for the theatre—

"More Prints," excepting for the quicker distribution, are going to mean nothing at all to the public attending theatres with poor projection and nothing in the exhibitor's pocket. It's up to every theatre manager and owner to get after his projection immediately. Get the full value of a picture over to the public. Present it so they can enjoy it in the greatest degree. Make a picture worth what's paid for it.

Here are the common defects found in projection today.

Insufficiently and unevenly illuminated screen; Jumpy pictures; Flicker (either from the projection machine itself or the light source); Improper screen (the wrong type or badly depreciated.)

Elimination of Projection Defects Would Be Big Boost

If these few defects common to poor projection were all eliminated in this country the motion picture industry would get one of the biggest boosts it ever received.

And when you come to analyze it, the task of perfecting projection isn't such a tremendous job either.

It all lies in realizing the importance of this phase of showmanship. Let every exhibitor take careful stock of the projection in his theatre and take immediate precautions to get a real picture over to his patrons.

The results will be a guaranteed pleasant surprise to thousands of exhibitors.
Crandall's New Tivoli Pays Special Attention to Patron's Comfort

While much has been said of the size, beauty and comfort that will characterize Crandall's New Tivoli theatre at Fourteenth Street and Park Road, N. W., Washington, D. C., little detailed information has been divulged with regard to one of the most important considerations in theatre construction.

It is of vital importance that a playhouse be properly heated in cold weather, adequately ventilated and properly cooled during the heated term. Customarily one combination system is installed which can serve all three purposes after a fashion. Three distinctly separate provisions have been made for the heating, ventilating and cooling of the Tivoli.

In order to insure equitable temperatures in winter, the mushroom system of equal heat distribution has been installed and a tremendous amount of radiation provided for back-stage. The ventilation of the large theatre in Washington will be accomplished by a system of giant fans which, when set to exhaust, will be capable of changing the air in the house in a very short time. These gigantic fans will draw stale air through the roof and through the side walls in three directions. Rather than rely upon this forced ventilation for cooling purposes in hot weather, a system of conduits has been made to honeycomb the house in such manner that washed air of any degree of coolness desired can be driven to all parts of the auditorium, mezzanine, balcony and promenades. This three-fold provision for the comfort of its patrons in all seasons has added much to the final cost of a theatre that will rank with the finest on the continent and take second place to none.

Last week witnessed the completion of the magnificent mural paintings which lend an added touch of novelty and beauty to the entrance lobby on the Park Road side of the Tivoli and the surmounting promenade lounge. These oil paintings will create a sense of admiration in the consciousness of the amiable seeker the moment he enters the door.

Novelty Scenic Studios Add Experts to Staff

The Novelty Scenic studios have enlarged their quarters and made extensive preparations for a great increase in gross business for the coming year. They have appointed an art director of pre-eminent qualifications to take charge of the studio. Their drapery department has been augmented by an expert craftsman who understands draperies, balances and the making of stage curtains in minute detail. Other additions have been made to the various departments. Their new showrooms are equipped with facilities for demonstrating in a practical way, scenery manipulations and stage lighting.

Building Code of Harrisburg May Be Changed

An important provision relating to motion picture machines in buildings other than theatres is contained in the new building code for the city of Harrisburg, Pa., which has passed first reading in City Council and is practically certain to be finally approved. The code has been prepared after exhaustive study and is intended thoroughly to modernize the building regulations of the city.

The section relating to motion picture machines says: "No motion picture machine shall be installed, maintained or operated in any building that does not abut directly upon a street or in connection with any exhibition room contained in a building occupied as a hotel, apartment house, lodging house, factory or workshop, except where the exhibition room and machine are separated by unpierced fireproof walls and floors.

Counsel said this rule will compel the use of fireproof booths when motion pictures are exhibited in churches, hotels, dance halls and so forth.

Numerous advisors have urged upon City Council a provision of the code which would not permit having dance halls or assembly halls above the second floor of any building. This provision would have closed up several of the largest dance halls in the city, but Council decided to reject the suggestion and adhere to the recommendation made by the code expert.

A. Swazey Receives 1924 John Fritz Medal

The John Fritz medal for 1924 has been awarded to Ambrose Swazey, engineer and manufacturer, of Cleveland, Ohio, for the building of great telescopes, the founding of the Engineering Foundation and the invention and manufacture of fine machine tools, precision instruments and military and naval range finders.

Mr. Swazey has to his credit the establishment of the Engineering Foundation in America as the joint research instrument of the four great national societies of civil, mining and metallurgical, mechanical and electrical engineers. He is a past president and honorary member of the American Society of Mechanical Engineers and an honorary member of the American Society of Civil Engineers.
Will 'More Prints'
Mean anything to you?

WILL 'more prints' really mean anything to your theatre? They won't if yours is one of a great many.

Good prints or bad prints look alike when presented with poor projection.

To take full advantage of the more and better prints to be placed at your disposal, there is only one thing to do, install Incandescent Lamp Projection.

Then you get this:

More attractive pictures for your audience.

Saving of twenty-five to fifty per cent. on projection costs.

Better working conditions for the projectionists.

You, as the exhibitor, pay for prints good, bad, or indifferent, and it's up to you to get your money's worth out of them.

Incandescent Lamp Projection will do just that.

Specify Edison MAZDA Motion Picture Lamps and G.E. Apparatus to insure the best results.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT
How The U. S. Navy Handles And Uses Motion Pictures

In the old days in the navy when, as the saying goes, we had wooden ships and iron men, about all the jackie could look forward to in the line of pleasure aboard ship was a card game or "aeyducey" (backgammon) and an occasional "smoker," boxing bouts, or maybe a boat race. This was about all the entertainment the old time sailor had and, strange enough, he was quite content.

But in this day and time it is all quite different. It is for any reason, our modern man-o'-warman doesn't get his nightly "movie," then something must be radically wrong with the ship, the navy and the whole world.

So in order to keep the enlisted personnel of the service contented and happy, there is maintained at the Brooklyn Navy Yard a film library, exchange and instruction school to adequately supply with film all ships and shore stations throughout the world wherever the navy or marine corps are serving.

It is of this exchange and instruction school that this article is intended.

The U. S. Navy Motion Picture Exchange is under the direction of the B. room of Navigation, Navy Department, Washington, D. C. It is under the direct charge of Lieut. W. R. Ryan (S. C.) U. S. N., a capable and efficient officer who supervises the activities of the exchange and instruction school and the film service throughout the naval service.

The exchange procures from time to time from the various producing and film distributing organizations the best of their releases. The subjects selected are leased for a period of three years, at the end of which time all prints are returned to the concerns from whom procured. In order to insure the producers that the films will not get into wrong hands, the contracts entered into between the Navy Department and the producers and distributors, provide that the film subjects supplied to the navy will be exhibited only on board naval vessels or within the confines of a naval station, and that there will be no civilians in the audience. (This, of course, is not intended to exclude casual guests.)

In order to protect both the producers and the navy, a record of the film, its location and where exhibited is at all times kept. This is accomplished by having each ship or station report the receipt and transfer of all motion picture programs.

The film library consists of about 2300 programs, averaging 3 reels per program and consists of practically every subject that is advertised for exhibition throughout the United States, and includes some foreign subjects. This, without a doubt, makes this exchange the largest in the world. To insure the life of the film, there is also maintained at the exchange a Macklin renovating machine. All film received is first put through this process before it is placed in circulation.

In order to give the best possible film service to the fleets and stations, a sub-exchange is located in twelve different parts of the world where film may be exchanged and repaired. The instruction school is also located at the main exchange. It is there that the men who operate the machines are given the best instruction possible, considering the length of time allotted to them.

The course of instruction consists of a period of eight weeks of intensive training, divided mainly into two parts—practical and technical—and takes up the most important subjects in connection with motion picture projection such as electricity, optics, repair, care and handling of film; care, operation, assembly and disassembly of the various types of machines.

The school itself is probably the best equipped school of its type in the country, consisting of three Simplex machines and extra mechanism for disassembly and three Powers 6-A and 6-B, one Graphoscope and several portable (suitcase type) projectors; switch panels, wiring diagrams and other accessories used in connection with instruction.

The students for this school are selected from those best qualified in educational and mechanical ability, and after completion of the course of instruction, they are sent to the various shore stations and ships as required. Since the government uses Simplex and Powers projectors almost exclusively, practically all of the instruction, especially the practical part, is in connection with these two types of machines with the result that at the end of eight weeks, the students are fairly capable of handling a show with either type of machine.

The course of instruction is in charge of Chief Electrician-Mate A. Middleton, U. S. N., who has been in the naval service fourteen years of which a great deal of this time has been spent in motion picture projection and electricity.

Connecticut

New Haven — Arch. Joseph Dellarlve, 341 State St., has plans for a one story, 105 x 65, brick, steel and concrete theatre to be built on Grand Ave. & Franklin St., by James De Lucia, 153 Franklin St., cost $75,000. Gen. Contr. let to Sullivan Constr. Co., 179 Church St.
The New Barton Twin Console Double Organ

A Musical Sensation!

A Box Office sensation, too! This is a new way of featuring music that has tremendous audience pulling power. This new Barton Two Console Double Orchestral Organ has gained instant favor. The theater shown above is only one of many we are similarly equipping.

This new Barton can be played by two players simultaneously, or by one player from either console. Each console is mounted on the new Barton Pitless Console Lift that raises it five feet to the audience's amazement and lowers it below the sight lines of first row of seats quickly and easily.

Remember that Barton Orchestral Organ has the richest tonal quality and is the most flexible, reliable and practical theater music equipment ever built. Now that this innovation is provided, this organ is more profitable than ever for any theater to own.

Will you be the first in your city to exploit the New Barton Two Console Double Organ? There is money in it. Write or wire for particulars.

IT'S A Barton ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
313-316 MALLERS BLDG. CHICAGO, ILL.
Hollywood Laboratory Corporation Purchased by Thomas H. Ince.

The Hollywood Laboratory Corporation with its entire equipment has been purchased by Thomas H. Ince and will be reassembled and operated in conjunction with the big laboratory on the Ince lot in Culver City, according to announcement made yesterday by H. D. Lyman, builder of the Hollywood Laboratory.

The Hollywood Laboratory was completed one year ago, its assembly including the most modern machinery and paraphernalia used in motion picture making.

The amalgamation of the two laboratory units gives to the Ince plant probably one of the most complete motion picture manufacturing laboratories. It is understood the deal, including reorganization of the Ince laboratory, involves approximately a quarter of a million dollars.

The Hollywood Laboratory was assembled and operated on a commercial basis to serve all producers of pictures in Southern California. Its holdings, it is claimed, included valuable patents.

During the one year of its operation, the Hollywood Laboratory has made titles for many of the outstanding independent productions.

One of the most important features of the Ince Culver City plant has been the printing laboratories which the veteran producer developed until they were known as one of the most complete laboratory units.

Commenting yesterday on the question as to whether other producers will still have the use of the photographic title processes for their feature productions, Ince said:

"Other producers are not to be excluded from the use of the remarkable and artistic titles and title backgrounds that have attracted universal attention during the last year as a result of my purchase of the Hollywood Laboratory Corporation."

One of the feature units of equipment in the Hollywood Laboratory was the patented title printer. This machinery in itself costing, it is claimed, a little more than $50,000, was specially constructed in Waltham, Mass., and installed in Hollywood one year ago. It is reported the only machinery of its kind and includes several printing patents and equipment for the use of secret processes in the making of transparency titles and art backgrounds.

Twin Pipe Wurlitzer Proves Big Card at Chicago

The large Wurlitzer twin pipe organ recently installed in the Balaban & Katz Roosevelt Theatre, according to the management, which has made a close check of appraisal, letters, and other straws that indicate the public pulse, has proved to be tremendously popular.

The Chicago theatre commenced the installation of another console and additional resources for its already mammoth pipe organ, over a year ago. It required all that time for the artisans to complete the job, but the results achieved have proved more than satisfactory.

Jesse Crawford, famous solo organist, plays the first console, and his wife, who was formerly organist at the Balaban & Katz "Roosevelt theatre," plays the second console, with him, supplying the color-melody to her husband's dramatic tunes.

While the double console arrangement does not double the volume and power of the organ, it increases it materially because it gives the players considerable more "fingers and hands." The second console proved to be a far sensation for growers, and though its cost was small compared with the cost of the original organ, Balaban & Katz believe they have captured a novelty in worth-while music that will prove to be of valuable institutional importance.


Plans and specifications for the Strand theatre, to be erected at 42-46 North George street, are being completed by the architect, E. C. Horn and Son, New York. Tenants of the properties which must be razed in order to make room for the proposed improvements have received proper notices to quit the several buildings.

The new theatre will have a seating capacity of 1,350. The theatre proper will be of one story construction, and will be reached from an entrance on George street, where Daniels store now stands, through a lobby a depth of eighty feet, and having a width of thirty feet. Another story will be built over the lobby and here the general office of the Appell interests will be located.

While the theatre proper is to be of only one story construction, Mr. Appell stated last night that it will be built with such reinforcements that at any time a balcony can be added. Brick, concrete and steel will be used in building the structure. The walls, floor of brick, the floor of concrete and the roof will be composed of steel. The interior of the theatre and the lobby will be artistically decorated. It will be one of the most attractive theatres in the state of Pennsylvania when completed. The dimensions of the auditorium will be 165 feet by 110 feet. The front of the building on North George street will be built of terra cotta.
Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

EASTMAN
POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification—“Eastman” and “Kodak”—in black letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Optical Properties Conca\v{s}e Spherical Mirror

Lesson II — Part V

The concave spherical mirror, as its name implies, is a section of a sphere having its inner (concave) surface polished to form the reflecting surface. Being of spherical form it naturally has a center of curvature and a focus located on the axis of the mirror midway between it and the center of curvature.

Like all mirrored reflectors each point on its surface reflects light in strict accordance with the Law of Regular Reflection. Due to the absence, however, the reflection of light from its surface gives it distinctive properties.

Quite recently this type of mirror was applied to the projection of motion pictures by means of certain makes of so-called "reflecting arcs." The parabolic mirror also is used for the same purpose and the results already secured with this form of equipment gives indication of its being more or less extensively used. The general design of the reflecting arc and its optical alignment will be discussed in detail later on. The action of the mirror, which takes the place of the condenser, in the case of the commonly used vertical arc, will now be described and will constitute a preliminary description of machine.

Concave Mirror

Like in the case of the convex mirror there are two principal groups of light rays by means of which it is possible to analyze the action of the concave mirror. These are:

1. All light rays traveling toward the mirror in a direction parallel to the axis will, after reflection pass thru the focal point of the mirror.
2. All light rays traveling toward the mirror in such a direction as to pass thru the center of curvature, will, after reflection, be reversed in direction and travel back over the same path.

The action of these two laws are illustrated in Fig. 17 where LPK represents a concave mirror having its center of curvature, C, and focal point, F, on the axis, CP. If a ray of light, OP traveling parallel to the axis, CP, strikes the mirror, it will be reflected in such a direction as to pass thru the focus, F.

On the other hand, a ray of light, CM, approaching the mirror from such a direction as to make it pass thru the center of curvature, C, will, after reflection, turn around and journey back over the same path. The diameter of the mirror, by the way, is represented by distance D, and should not be confused with the diameter of the circle from which the mirror is struck, equal to 2R.

The Caustic Curve

The statement just made that all rays of light parallel to the axis will be reflected back so as to pass thru the focus, is true only within certain limits. Thus in cases where diameter of the mirror is large, or where the section of sphere utilized forms a large part of the whole sphere the outside rays of those striking the edge of the mirror will be reflected in such a manner as to cross the axis between the focal point and the mirror. This action is quite similar to "spherical aberration in an uncorrected lens," and indeed, the means for correcting it is the same in each case. That is, an aspheric or parabolic form of curve is used in both cases.

The action of the mirror in causing these unequal reflections is shown in Fig. 18. It will be noted that the mirror, LK, is quite deep; that is, it forms a large percentage of the total sphere. Now the outside rays of light, which strike the edge of the mirror, will obviously not pass thru the focus, after reflection since, by the Law of Regular Reflection, the angle of reflection is equal to the angle of incidence. This would bring the reflected ray quite away from the focus. The distance, FE, between the true focus, F, and the point where the reflected ray crosses the axis, is a measure of the amount of error in the mirror and it is desirable ordinarily, to keep this error as small as possible.

It can easily be seen from Fig. 18, that the closer they will come to passing thru the true focal point. In other words, the rays nearest the axis suffer the least aberration and hence have the smallest error.

Now all of the parallel rays, after reflection, will form a curve extending from the edge of the mirror to the focus F. This curve is shown by the dotted line in Fig. 18 and is called the caustic or parallel ray, the cusp, or point of the curve, will be at the focal point.

Light Projection

Concave mirrors can be used either as projectors or as image-forming devices. When used as projectors, or searchlights, they are subject to the 'spherical aberration' just described. In the strict sense of the word, the concave mirror is essentially an image-forming device and it is only when the light source is placed at the focal point that an approximate parallel beam of light is obtained.

Where spherical mirrors are used as searchlights the diameter, D, of the mirror (Fig. 19) is made small compared with the radius, R. In this manner only those rays having small reflection errors are used and the resultant beam is more nearly parallel and hence better meets the requirements of a searchlight. Generally speaking, the diameter of the mirror should be smaller than the focal length.

Hence, we have considered only a point source of light which is non-existent. The use of large sources such as arcs and incandescent lamps complicates the matter considerably.

Mangin Mirror

Metallic concave mirrors, when accurately made, have only the inherent error of spherical aberration before described. When made of glass, however, having a silver backing for

(Continued on page 1574)
IT'S not hard to turn casual theater-goers into regular attendants—by giving your pictures that touch of clearness and superiority secured through use of the

BAUSCH & LOMB
Cinephor Projection System—
Cinephor Projection Lens
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There's nothing like the Typhoon Cooling System to keep your house filled to capacity the whole summer through—

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Typhoon Fan Company
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Philadelphia New Orleans
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Projection

(Continued from page 1572)
the reflecting surface another error creeps in due to the unequal refraction of the incident and reflected rays as shown in Fig. 20-A.
Since such unequal retractions cause distortion of the beam, and such errors must be taken to correct it. This is done by making the two sides of the glass of different curvature. This is called the Mangin Mirror after its inventor.

In the case of the glass spherical mirror shown in Fig. 20-A, R1 and R2 are the radii of curvature of two surfaces of the glass form and both are equal. The two centers of curvature are separated a distance, t, equal to the thickness of the glass and the focal point F is half the distance C M.

In the case of the Mangin Mirror, Fig. 20-B, there are two different radii of curvature, R1 and R2. The radius of the inner concave surface, R1, is smaller than that of the outer, convex surface, R2, which is silvered. Hence the center of the mirror is then while the edges get thicker and thicker as the diameter of the mirror is increased. It is the thickness of the edges which really limits this form of mirror to small diameters since in large mirrors the edges are so thick as to make the mirror costly and awkward.
The focal point of such a mirror is half way between C, and M or half the outside radius of curvature (commonly called O, R, C). The path of a light ray coming from the focal point of each lens is shown in Fig. 20.

The principle of correcting refractive errors by giving the two curved surfaces different radii has recently been extended to the parabolic and elliptic forms of mirrors wherein it was only applied to the spherical form. No commercial application of the former type has as yet been made.

Recommendation on Screen for Particular Theatre

For some strange reason, we are receiving a large number of requests for screen recommendations. Unfortunately, a number of these requests cannot be taken care of because no information concerning the theatre is contained in the letter. For instance, "I am a small exhibitor in Bird-in-Hand, Pa. and need a new screen. What kind shall I get?" Frankly, we don't know.

Occasionally, however, we get a letter like the following from E. J. Street, Best Theatre, Lakeville, Conn.: "I want to buy a new screen and would like your advice as to the best for my requirements. The throw is 67 feet, picture about 12 feet 6 inches by 9 feet 4 inches; distance from screen to front row of seats, 16 feet; distance from screen to last row of seats 83 feet; width of hall, 22 feet; height of ball 15 feet. I use an alternating current are at about 35 amperes. At present have a home-made screen coated with Maresco. Thanking you for your kindness, I am—E. J. STUART."

It is a pleasure to receive a letter as concise and informative as that. Since all the theatre is about four times as long as it is wide and practically all of the seats lie within an angle of 30 degrees from a perpendicular made with screen the obvious thing to use is a highly reflecting type of screen.

Furthermore, such a type is favored because there is no balcony and the projection room, presumably, is practically on the perpendicular center line of screen. For this reason, the screen brightness over the entire seating area should not vary greatly.

Any high grade reflecting type of screen is recommended. A few of the most common makes being: Minusca cine; Gardiner gold flake; superlite.

INDIANA

Hammond — Levine & Rupert, 822 W. 70th St., Chicago, drawing plans for a theatre, dance hall, stores, shops and department building, $15,000, on Homann St. for the S. J. Gregory Theatrical Co., 576 Homan Ave, Engineer, Samuel Klein, 232 E. Erie St., Chicago.

KANSAS

Topeka — Owner, G. Godfrey Moore, pres., Natl Reserve Life Ins. Co., 801 Kansas Ave., will build 3 storey and base, brick, steel concrete and terra cotta theatre building costing $200,000, on East 10th St., Topeka. Architect not yet selected.

KENTUCKY

Louisville — Joseph & Joseph, Francis Bldg., taking bids on 6 story and base, 70 x 150, brick theatre and apt. building to be built on 6th & Walnut St. by the Mammoth Realty Co., W. H. Wright, pres., 608 Walnut St. Theatre to cost $250,000, stone trim, and fireproof construction.

Economical and Efficient Equipment for Theatre

COOLING and VENTILATING

James M. Seymour

Lawrence St. Newark, N. J. Est. 1886

Read Special Features in this Department

TICKETS

Of all kinds

WELDON, WILLIAMS & LICK

PORT SMITH, ARK.
## 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 September

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Note: Lengths are approximate and may vary slightly depending on the specific release version.
### Motion Picture News

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<tr>
<td>Foul's Highway</td>
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<tr>
<td>Galloping Ace, The</td>
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<tr>
<td>Galloping Caddie</td>
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#### APRIL

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<tr>
<td>Arch, The</td>
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<td>Mar. 29</td>
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<tr>
<td>Boyd &amp; the Condemned</td>
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<td>10 reels</td>
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<td>Cattleman</td>
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#### MAY

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<tr>
<td>The Man From Arizona</td>
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<td>Universal</td>
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<tr>
<td>The Man From Arizona</td>
<td>Special Cast</td>
<td>Universal</td>
<td>10 reels</td>
<td>May 3</td>
</tr>
<tr>
<td>Three Days To Live</td>
<td>Special Cast</td>
<td>Universal</td>
<td>10 reels</td>
<td>May 3</td>
</tr>
<tr>
<td>Three Days To Live</td>
<td>Special Cast</td>
<td>Universal</td>
<td>10 reels</td>
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<tr>
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#### JUNE

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<tr>
<td>The Man in the Dark</td>
<td>Special Cast</td>
<td>Universal</td>
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<tr>
<td>The Man in the Dark</td>
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<tr>
<td>The Man in the Dark</td>
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<td>Universal</td>
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#### JULY

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<tr>
<td>The Man in the Dark</td>
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<td>Universal</td>
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<tr>
<td>The Man in the Dark</td>
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<td>10 reels</td>
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<tr>
<td>The Man in the Dark</td>
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<td>Universal</td>
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### Comedy Releases

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<tr>
<td>About Face</td>
<td>Special Cast</td>
<td>Universal</td>
<td>2 reels</td>
<td>Feb. 9</td>
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<tr>
<td>About Face</td>
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<td>Universal</td>
<td>2 reels</td>
<td>Feb. 9</td>
</tr>
<tr>
<td>About Face</td>
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<td>About Face</td>
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</tr>
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<td>About Face</td>
<td>Special Cast</td>
<td>Universal</td>
<td>2 reels</td>
<td>Feb. 9</td>
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</tbody>
</table>

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Note: The table provides a summary of the information from the document, listing the features and their corresponding stars, directors, and distributors as mentioned in the original text.
Studio and Player Brevities (Continued)

(Rosso of Bar Twenty," Universal-
two-reel Western, directed by Ernst
Laemmle, is nearing completion.
William Duncan, director and star
of "The Free Trader," Universal
featureplay, will remain with his
company for three weeks more in
Montana, where snow scenes
are being filmed.
Filming of "The Throwback" Universal
production of Carl Laemmle's prize
contest story, will be finished this
week.
Reginald Denny, Universal star,
will appear in "The Husbands of
Edith," latest novel by George Barr
McCutcheon. Denny's next picture
will be "The Missouri."

Stars "Enemy Sex"
Production work has started on
"The Enemy Sex," James Cruze's
latest screen play adapted by Wal-
ter Woods and Harvey Thew from
a novel by Owen Johnson. Betty
Crampton is featuring in this Para-
mount picture with Percy Mar-
mont, Kathryn Williams, Huntly
Gordon and De Witt Jennings in the
other principal roles. Scene by
scene, directed by Herbert
Rooney, was completed.

"Craft Has Recovered"
William H. Craft, director of
Universal's "Dance," has been
rehabilitated and will complete the
scree

Three stories have been
 tentatively selected by Paramount
 and are now under consideration as
 possible starring vehicles for William
 Farnum, the latest addition to
 the ranks of Paramount stars. From
 this trio of screen plays will be
 selected the story which Wallace
 Worsley will direct and which will
 mark Mr. Farnum's return to the
 screen after an absence of a year.

Three photographs by
Meighan are scheduled for the
screen. "The Confidence Man"
at the Long Island studio of Famous
Players.

Feature Star
Treasure Chest J. B. Warner
Tree in the Garden Special Cast
Treason, The Special Cast
Trumpled Rose Special Cast
Trouble Shooter, The Tom Mix
Twenty Dulsas a Week George Arliss
Unprotected Woman, The R. Dix B. Daniels
Versus the Law Special Cast
Virtuous Laws Special Cast
Voyons
Wanderer of the Waste
land
Wandering Husbands Kirkwood-Lee
Wanted by the Law J. B. Warner
Warrens of Virginia
Way of All Flesh Special Cast
Way of a Man Special Cast
Weavers, The

Distributed by
Sunset Prod.
Goldwyn-Cosme
Prefered Piet.
Paramount
Fox
Selznick
Universal

Length Reviewed
9 reels Dec. 1

**Features**

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<tr>
<th>Feature</th>
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<tbody>
<tr>
<td>Week End Husbands</td>
<td>A. Roben-M. Love</td>
<td>Special Cast</td>
<td>Dec. 1</td>
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<tr>
<td>Welcome Stranger</td>
<td>J. B. Warner</td>
<td>Special Cast</td>
<td>Dec. 1</td>
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<tr>
<td>Westbound</td>
<td>Dorothy Mackail</td>
<td>Special Cast</td>
<td>Dec. 1</td>
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<tr>
<td>What Shall I Do</td>
<td>Dwight Frye</td>
<td>Special Cast</td>
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<tr>
<td>Where Johnny Comes</td>
<td>Special Cast</td>
<td>Dec. 1</td>
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<tr>
<td>Marching Home</td>
<td>Special Cast</td>
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<td>When a Woman Reaches Forty</td>
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<td>Whipping Boss, The</td>
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<td>Wildcat, The...</td>
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<td>The Wise Home</td>
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<td>Women Between Friends, A.</td>
<td>Special Cast</td>
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<td>Worldly Goods</td>
<td>Leatrice Joy</td>
<td>Special Cast</td>
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<td>Write Your Own Ticket</td>
<td>Thora Meighan</td>
<td>Special Cast</td>
<td>Dec. 1</td>
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<tr>
<td>Young Life or Love</td>
<td>Reginald Denny</td>
<td>Special Cast</td>
<td>Dec. 1</td>
</tr>
</tbody>
</table>
Announces New Selling Plan
Highest Quality Theatre Music

NEW “FEATURE MUSIC” SELLING PLAN! When "the world's largest music house" makes an announcement of this kind, it surely merits your careful investigation. Never before in the history of the Motion Picture industry has such an offer been made to the exhibitor. Here at last is a real opportunity to secure the best in theatre music without the usual strain on your pocket-book. Ask yourself the following questions —

**FIRST** — "I buy the best of pictures for my patrons, why don't they go over on a bigger scale?"

**SECOND** — "How much am I losing because my music is not right? What is the real value of good music from the box office standpoint?"

**THIRD** — "How can I improve my music, to put it on the highest plane and increase the patronage of my house, possibly by 100 per cent?"

**FOURTH** — "Would the house of ‘WURLITZER’ finance a deal for me so that I can have the Theatre Organ that I need and so make my investment a real asset?"

After asking yourself the above questions, fill in, clip and mail the coupon. The sooner you do, that much sooner will you be reaping the rich rewards of better music after you learn how easy it is to acquire it. There is Wurlitzer Music for every style and size of theatre, and Wurlitzer prices and terms are within the reach of every Exhibitor.

Learn about this new selling plan — and mail the coupon TODAY!

The RUDOLPH WURLITZER Co.
Stores in All Principal Cities
Executive Offices
CINCINNATI
121 East Fourth Street

Famous American Theatres Now Using Wurlitzer Music
1,000,000 CHICAGO THEATRE
Rialto Theatre
New York
New Granada Theatres
San Francisco
Illinois Theatre
St. Louis
Lafayette Theatre
Buffalo
Tivoli Theatre
Chicago
Sneak’s Hippodrome
Toronto
Capitol Theatre
Cincinnati
Civic Auditorium
Dixon
McVicker’s Theatre
Chicago
Hundreds of Others

Clip and Mail This Coupon Today!
doffed his cap and straightened up and got Tarel's fist in his own instead of on his jaw—for it proved to be Pat O'Malley waiting for his director and cameraman to make a scene for "The Throwback," the Universal picture in which he is being starred.

Buster Keaton, for years associated with Zeen Edwards in the production of hobo comedies for Universal City, has a new working partner, Edwards having gone to another studio. Roach's new partner is Harold Austin.

Jack Daugherty and Eileen Sedgwick, co-starred in "The Fighting Ranger," Universal chapter play, are at Warner Hot Springs, on the edge of the Death Valley Desert, at work under direction of Jay Marchant. Sixty persons are included in the company.

"Wine," William McHarg's satire on society and bold expose of bootlegging, will be produced by Universal.

"Mitzi" in Work.

Filming of "Mitzi" latest starring vehicle for Mary Philbin, has begun in Universal City, under the direction of Irving Cummings. The production will be made on an elaborate scale.

Billy Sullivan, directed by Edward Laxman in Universal's production of the racing stories, has completed "Shooting Star," fourth of the series.

"Butterfly," starring Laura La Plante under direction of Clarence L. Brown; "The Missourian," starring Reginald Denny under the direction of Frank Urson, are among the activities at the Lasky studio. They will direct Beatrix Ina Joa who will have the principal featured role in "Robes" of Elizabeth Alexander, adapted for the screen by Sada Cowan and Howard Higgins. Frank Urson, recently returned as Mr. DeMille's assistant. The William deMille unit is completing the present scenes for the filming of "The Inside Story," an original mystery comedy by Clara Beranger. May McAvoy will play the leading feminine role. Ethel Wales is also a member of the cast.

With Agnes Ayres as featured player, work began on the Joseph Henabery production, "The Guilty One," adapted by Anthony Colledge, from the stage drama by Michael Morton and Peter Traill. Edward Burns plays the masculine lead opposite Miss Ayres and the cast includes Crawford Kent, Clarence Burton, Cyril King, Stanley Taylor and Dorothy Walker.

George Melford is completing his preparatory work on "Tiger Love." Antonio Moreno and Estelle Taylor will be co-featured in this adaptation of a popular Spanish opera.

"Triumph" is now in the cutting room. This is Cecil B. DeMille's first Paramount picture since "The Ten Commandments."

Three stories have been tentatively selected by Paramount and are now under consideration as possible starring vehicles for William Farnum, the latest addition to the ranks of Paramount stars. From this trio of screen plays will be selected the story which Wallace Worsley will direct and which will mark Mr. Farnum's return to the screen after an absence of a year.

Thomas Meighan has completed "The Confidence Man" at the Long Island studio of Famous Players.

* * *

**Studio and Player Brevities (Continued)**

...
Announces

New

Selling Plan

Highest Quality

Theatre Music

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Buffalo TIVOLI THEATRE
Chicago SHEVAH HIPPODRONE
Toronto CAPITOL THEATRE
Cincinnati EUCLID AUDITORIUM
Dover McVICKER'S THEATRE
Chicago Hundreds of Others

Clip and Mail This Coupon
Today!
DOUGLAS FAIRBANKS

in

"THE THIEF OF BAGDAD"

By Elton Thomas
Directed by Raoul Walsh
Photography by Arthur Edeson
Scenario Editor—Lotta Woods
Art Director—William Cameron Menzies
Technical Director—Robert Fairbanks

Supporting cast includes
Julanne Johnston—Anna May Wong
Snitz Edwards—Charles Belcher
Brandon Hurst—So Jin

A United Artists Release

All negative developing, "dailies" and
Art prints of this stupendous screen
subject done by Rothacker-Aller Labor
atories in Hollywood.
Alma Rubens
Conrad Nagel
Wyndham Standing

A Distinctive Picture
Distributed by
Goldwyn:Cosmopolitan

THE
Rejected
WOMAN

Entered as second-class matter January 11, 1914, at the Post Office at Albany, New York, under the Act of March 3, 1879
Published Weekly—$3.00 a year

Albany — Los Angeles — New York — Chicago

PRICE, 20 CENTS
The Exchange Manager Knows!

Do You Care
How a Print Wears?

The One Plant Equipped
to Retain 100% of
the Film's Vitality and Life
is:

The Standard Way
in Hollywood

Standard Film Laboratories
John M. Nickolaus  S.M. Tompkins
Seward and Romaine Streets
Holly 4366
Hollywood, California
Another Meighan Clean-up!

MEIGHAN means money. You know that. Four years a star, and never a picture that didn't clean up big! No living male star can boast of a record like that.

Now comes Thomas Meighan in "The Confidence Man". Presenting the Good Luck Star as a polished crook who goes straight, the kind of role the fans love him best in.

From the serial by L. Y. Erskine and Robert H. Davis now running in Argosy-All Story and soon a novel. Adapted by Paul Sloane, author of "Over the Hill". Directed by Victor Heerman. Titles by George Ade. Virginia Valli and a great supporting cast.

You'll want this show for your house!
Breaking Point for Records!

A BIG mystery melodrama written by the most successful writer of mystery stories in the world — Mary Roberts Rinehart, author of "The Bat" and others. All-star cast. Elaborate box-office production by the director of "Shadows of Paris" and "The Spanish Dancer." Adapted by Edfrid Bingham and Julie Herne. It's the stuff that gets the money, boys!

Produced by

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

Three-column Press Sheet Ad. Mats and Electros at Paramount Exchanges.
Only in Century Comedies can you get PAL

The CENTURY WONDER DOG

HERE he is—with a Wow! Wow! and a Woof! PAL THE DOG!
The idol of thousands. As near human as a wonder dog can be, as much dog as he ought to be, he is sure to delight your audiences. Pal is now making box office pals for exhibitors by the thousand in these releases:

"CHECKING OUT"
"THAT ORIENTAL GAME"
"YOU'RE NEXT"
"THAT RICH PUP"
"SOME TAIL"
"DELIVERING THE GOODS"

Universal’s Great Spring Drive is on!

Be sure to get your Universal Weekly dated April 12th for the big money-making announcement—See your Universal Exchange for the big surprise offer.

CENTURY

ONE A WEEK COMEDIES CONSISTENTLY GOOD
Universal is first again!

As usual, Universal comes through with a corking series of two-reel features that are as different and unusual as they are thrilling and entertaining.
CARL LAEMMLE presents

STEPPERS

featuring

Billy Sullivan

Popular Star of "The Leather Pushers" as
"THE INFORMATION KID"

Supported by SHANNON DAY, DUKE R. LEE, CAESARE GRAVINA, JAMES T. QUINN and others

Directed by EDWARD LAEMMLE

From the world famous Red Book Magazine Racing Stories by

GERALD BEAUMONT

JEWEL SERIES
You ought to—and
ASK THE MAN

THE HUNCHBACK

"HUNCHBACK" HAS PLAYED to capacity audiences every performance. Increased price seems to add prestige to house. Production wonderful. Congratulations!"

Tivoli Theatre,
Beaumont, Texas.

"HUNCHBACK" OPENED today to capacity business. House packed and lined up half block on last show. Highest admission ever charged. Business wonderful!"

Rialto Theatre,
Abrams and Weiner,
Houston, Texas.

"A COMPLETE SELL-OUT AT each performance. You have both a wonderful production and the greatest box-office attraction of all time."

Strand Theatre,
Sol Brill,
Far Rockaway, N. Y.

"HUNCHBACK" HAS BROKEN all house records established at Oliver Theatre, South Bend, for the past fifteen years. Interested in second run."

Oliver Theatre,
J. Henry Handlesman, Jr.
South Bend, Ind.

"ALL RECORDS FOR ANY picture that has ever played Syracuse either at a legitimate theatre at $2.00 top, or a picture theatre, have been broken with 'The Hunchback.' We are holding picture over next week!"

Syracuse Strand Theatre Co., Inc.,
Walter Hayes, Pres.
Syracuse, N. Y.

"NOW PLAYING SIXTH week doing exceptional business. Thousands who have seen it unanimously in their opinion of 'Hunchback' as a great picture wonderfully produced. Appeals to all classes."

West Coast Theatres, Inc.,
Harry C. Arthur, General Mgr.,
Los Angeles Calif.

"HAVE BEEN IN THEATRICAL business in Dallas for fifteen years and never before have there been such crowds. 'Hunchback' is talk of Dallas. Necessary to have eight policemen to handle crowd."

Strand Theatre,
Peter Wilson,
Sacramento, Calif.

"IT TOOK SAN BERNARDINO like Grant took Richmond. All audience records surpassed. 'Hunchback' is sure-fire winner. We turned them away."

Capitol Theatre,
R. J. Stinnet, Pres. & Gen. Mgr.,
Dallas, Tex.

A UNIVERSAL PRODUCTION --- Presented

"HUNCHBACK" IS A POWERFUL picture. Lon Chaney's characterization of Quasimodo is marvelous. The picture made a tremendous hit at advanced prices. Business increased with every showing."

Strand Theatre,
Donald Knapp,
San Bernardino, Calif.

In New York City alone, 25 prints of this stupendous production are being used simultaneously this week!
we want you to
WHO PLAYED IT!

"HUNCHBACK" OPENED here today and smashed record of house by over five hundred dollars. Capacity business and hold out crowds all evening. Most successful opening in history!"

"THE HUNCHBACK" PLAYED to the greatest number of admissions ever played in Anaconda. Box office receipts were the largest ever taken in on a picture in Anaconda. The greatest picture that ever played the city."
Margaret Theatre, D. S. Scott, Prop., Anaconda, Mont.

"OUR PATRONS CLAIMED 'Hunchback' will ever live in motion picture history as one of greatest spectacles ever screened."

"CONSIDER THIS PRODUCTION the last word in screen achievement. Opened Brandeis Theatre to biggest Sunday business in history of the theatre."
Brandeis Theatre, C. Sutphen, Mgr., Omaha, Neb.

"CONSIDER IT THE BEST thing you have done in pictures. Satisfactory not only to patrons but likewise to management by box office returns."
Community Playhouse, H. L. Hedger, Mgr. Dir., Meriden, Conn.


"PACKED HOUSE NIGHT and day. Receipts exceeded those of any since we opened the Rialto. Everybody well pleased."

"HUNCHBACK" OPENED here to tremendous crowd at advanced prices. It's a great picture and a great business getter. Have heard nothing but enthusiastic comments. Give us more like this one."
Broadway Theatre, V. H. Waldron, West Haverstraw, N. Y.

"The film is the finest that has ever been made. We shall appreciate it very much if you can arrange an early return date."
Charleston Theatre, W. F. Clarke, Charleston, S. C.

By the way, don’t miss "The Universal Weekly" dated April 12th, for UNIVERSAL'S GREAT SPRING DRIVE IS ON! You’ll thank us!

By CARL LAEMMLE
Cut your

THREE WEEKS
Elinor Glyn
Imperial Romance

ENEMIES OF WOMEN
Blasco Bello's
A Cosmopolitan Production

Wild Oranges
A King Vidor
production

The Rejected Woman
A Distinctive
Picture

Nellie
The Beautiful
Cloak Model
A Distinctive
Picture

Second Youth
A Distinctive
Picture

Rex Beach's
Recoil

Rupert Hughes
TRUE AS STEEL

Everybody's talking about it!
Rupert Hughes
production
RENO

You'll be thrilled!

The Rendezvous
Marshall Neilan's
Great Love Story

"The Great White Way"
Goldwyn presents
Victor Seastrom's
production of
NAME THE MAN!
drawn from
Sir Hall Caine

Rex Beach's
The Spoilers

-the epic of lawless Alaska
Help yourself! We can only tell you what exhibitors are telling us every day about these high-class attractions listed here. They take the cake. They satisfy. They are business builders because they have great stories, great stars, great production. Help yourself. You'll come back for more after one helping. Take your slice of the profits now.
Cosmopolitan's Surprise Picture ~

What the Experts Said—

Don Allen in N. Y. Eve. World: "Makes the recent Dempsey - Firpo match look like a chess match in slow motion."


Stephen Rathburn in N. Y. Eve. Sun: "Brought roars of laughter from the audience."

What the Experts Said—

F. M. Hall in N. Y. Times: "Will have difficulty in keeping the crowds away from the box-office."

Andrew Freeman in Eve. Mail: "At last there is something new on the screen."

Martin B. Dickstein in Bklyn. Eagle: "Should do more for little Old New York than the climate has ever done for Los Angeles."

Adapted by Luther Reed from the Story by H.C. Witwer
Money Not Only Talks—It Shouts

for those live wire exhibitors who are showing "The Great White Way." From coast to coast they are reaping a golden harvest. AND NO WONDER!


Such world famous writers and cartoonists as Brisbane, De Beck, McManus, Hirshfield, McCay, "Bugs" Baer, Runyon and Irvin Cobb appear for the first time on the screen in "The Great White Way." Tie up to your local papers which run one or more of these features.

There are other celebrated figures in the film, including Tex Rickard, Florenz Ziegfeld, Jr., Joseph Urban, H. C. Witwer, Ned Wayburn and Earle Sande. Everybody will want to see them, too.

No one ever dreamed of such a cast!

Arthur Brisbane
Damon Runyon
"Bugs" Baer
T. Roy Barnes
Harry Watson
George McManus
Winsor McCay
Earle Sande
Johnny Gallagher
Dore Davidson
Irvin S. Cobb
Anita Stewart
Billy De Beck
J. W. McGurk
Pete Hartley
John Hennessey
Stanley Forde
Hal Forde
H. C. Witwer
Nell Brinkley
Harry Hirshfield
Oscar Shaw
Tom Lewis
Olin Howland
Florenz Ziegfeld, Jr.
Joseph Urban
Ned Wayburn
Fay King
Hal Coffman
Tammany Young
"Kid" Broad
Joe Humphreys

and the entire "Zeigfeld Follies" chorus

White Way

Directed by E. Mason Hopper ~ Settings by Joseph Urban ~
"The KINGDOM WITHIN"

A Victor Schertzinger Production
featuring
ERNST TORRENCE, RUSSELL SIMPSON,
PAULINE STARKE, GASTON GLASS

"Type of picture that is not readily

"A powerful drama of life in the
timberlands." — Harrison
Reports.

Exhibitors say: "Powerful
story, exceptional cast."

"BULLDOG DRUMMOND"

with
EVELYN GREELEY and CARLYLE
BLACKWELL

Here is a rip snorting, thrilling melodrama that
packs an intense moment in every foot.

Played Wm. Fox Circuit for 75 days.

The newspapers said: "Bulldog Drummond"
will moisten palms, dry mouths and will warm
your soul. Phew! The events throughout
never slow down.

PRESENTED BY
PRODUCERS
SECURITY Corp.

TRIED AND PROVED
4 MONEY-GETTERS

BOOK
THEM
NOW

"The MARK OF THE BEAST"

Presented by
THOMAS DIXON
author of "BIRTH OF A NATION"

An All Star Cast

Screen Opinions says: "One of the
most remarkable screen productions that
has been made," and gives it a rating of
CLASS A-a 100% — Only 10 pictures
out of 665 have received this rating.

"DOLLAR DEVILS"

A Victor Schertzinger Production
with a wonderful cast, including
CULLEN LANDIS, EVA NOVAK, JOSEPH
DOWLING

A delightful picture showing what an oil boom
did to a small town.

Exhibitors say: "You can cash in on this
one." "A picture that will please them all."
"Play it."

Distributed by HODKINSON Season 1924-1925 Thirty First-Run Pictures
Three convincing reasons why "GRIT" is a first run picture

GLENN HUNTER, STAR OF "MERLON OF THE MOVIES"
F. SCOTT FITZGERALD, AUTHOR OF "THE BEAUTIFUL AND DAMNED"
CLARA BOW, A SENSATIONAL SUCCESS IN "BLACK OXEN"

Some First Run Theatres That Have Played or Booked This Unusual Feature:

CHICAGO, ILL., Alcazar Theatre—Played to tremendous business first week. Held over for second week.
KANSAS CITY, MO.............. 12 St. Theatre
DES MOINES, IOWA............ Palace Theatre
NEW ORLEANS, LA............. Tudor Theatre
INDIANAPOLIS, IND........... Palace Theatre
LOUISVILLE, KY.............. National Theatre
CINCINNATI, OHIO............ Palace Theatre
DAYTON, OHIO................. Keith's Theatre
DETROIT, MICH............... Family Theatre
LONG BEACH, CALIF.......... Mission Theatre
SAN FRANCISCO, CALIF....... Hippodrome
ST. LOUIS, MO.............. King's Theatre
ST. PAUL, MINN............... Palace-Orpheum
SYRACUSE, N. Y............. Rivoli Theatre
WASHINGTON, D. C........... Crandall's Criterion
SANDUSKY, OHIO............. Schade Theatre
MISSOULA, MONT............. Rialto Theatre
NEW YORK, N. Y............. Loew's Burnside
WENATCHEE, WASH........... Rialto Theatre
DANBURY, CONN.............. Empress Theatre

SOUTHERN ENTERPRISES THEATRE CIRCUIT

"By far the best vehicle for Glenn Hunter that has been released."
Moving Picture World

"Highly dramatic story of gripping interest."
Exhibitor's Trade Review

The Film Guild presents
Glenn Hunter in "GRIT"

with
Clara Bow, Dore Davidson and Osgood Perkins

Story by F. Scott Fitzgerald.
Directed by Frank Tuttle.
Adapted by Ashmore Creelman.
Photographed and Supervised by Fred Waller, Jr.

Distributed by
HODKINSON
Season 1924-1925 Thirty First-Run Pictures
The most widely booked feature in first run theatres in the history of independent distribution

What The Critics Say

"Excellent crook tale which holds interest."
— Exhibitors Herald

"It has all the earmarks that go to make up a box-office hit. It abounds in excitement, humor and heart interest."
— Exhibitors Trade Review

"Acting by Kirkwood is competent and convincing."
— M. P. News

"Exciting melodrama which should be a good box-office attraction."
— M. P. World

"From the word go, there's something doing every minute and not just the hackneyed action presented in a new way that goes to make up the vast majority of pictures, but something rather out of the ordinary."
— Weekly Film Review

"Undoubtedly the right attraction for many exhibitors."
— Film Daily

"There is no doubt about the popularity of the combination, Kirkwood and Lee."
— Morning Telegraph

"An excellent crook drama, held together by a fine cast."
— N. Y. Telegram and Evening Mail

"— the production is really well done."
— New York Times

"— it must be said that this picture is one of the few entertaining stories screened in the last six months."
— Morning World

"LOVE'S WHIRLPOOL"

with

James Kirkwood, Lila Lee

and Madge Bellamy

Presented by
REGAL PICTURES, INC.
Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures
HERE are all the elements of a sensational box-office success—a great star—a great author—a great story—a great director—and a great cast, including Holmes, Herbert, Flora LaBreton, Hedda Hopper, Alan Simpson, Ralph Bunker.

Distributed by HODKINSON
Season 1924-1925—Thirty First-Run Pictures
YOUR PATRONS WILL GO WILD OVER
Fred Thomson
AND HIS WONDERFUL HORSE
SILVER KING

With one mighty flash across the moving picture sky, FRED THOMSON has jumped into popular favor unlike any western star that ever appeared in pictures. Hardly released, his first picture, "THE MASK OF LOPEZ," has won him thousands of exhibitor friends and millions of movie fans.

Thomson's marvelous horse SILVER KING is already as well loved as the famous police dog that has been appearing in pictures in recent months. This rare combination of world's greatest athlete and stunt man with his remarkable horse, means capacity business for theatres with every Thomson picture.

His present release "NORTH OF NEVADA" following the 1st picture "THE MASK OF LOPEZ" is a corker for action. Read what exhibitors already are saying of Thomson and his horse. And what we have in store for you in the coming pictures will make you tickled to death that you grabbed these new westerns.

Presented by MONOGRAM Pictures, Andrew J. Callaghan, Pres.—they are Harry J. Brown productions, directed by Albert Rogell. Watch for the COMING pictures. See the advertising material we're putting behind this star and series. Sign for the entire series of 6 now. Don't delay. You'll compliment yourself on your sagacity, later.

FILM BOOKING OFFICES
723 Seventh Ave., New York, N.Y.
Exchanges Everywhere

Let Your Exhibitor
Friends' Expression Be
Your Guide

READ THESE

"Grab these before your opposition house gets them."—Chas. E. Barber, Tilden, Ill.

"Here is a star that's a comer—you won't make a mistake buying this new series."—Mrs. Frank Paul, Carlinville, Ill.

"Good entertainment, very satisfactory."—D. E. Fitton, Lyric Theatre, Harrison, Ark.

"This is my first with this new star and I'll say it's a good one. If all are like this we'll be more than satisfied."—Wm. Tracher, Salina, Kansas.

And the Series Has Just Started
Play the Winning Card of the Season!

"I'm not so wise as those lawyer guys, but strictly between us two"

The Shooting of Dan McGrew

will do more than a press agent could say it will -

and that's saying a mouthful! But look at the cast - look at the title! and you won't look twice before playing this card

Metro Picture
"Then his lips went into a kind of grin, and he spoke, and his voice was calm. And 'Boys', says he, 'you don't know me, and none of you care a damn."

Jim finishes title very deliberately, and rises.

MED. CLOSE SHOT McGREW AND LOU.
Lou stares out at Jim, rigid with terror - and McGrew sits equally rigid - as if a ghost had arisen from the past.

MED. CLOSEUP JIM
He has made a deliberate pause - and now looking toward McGrew, says:

"But I want to state, and my words are straight.
And I'll bet my poke they're true,
That one of you is a hound of hell...
...and that one is Dan McGrew."

FULL SHOT MALAMUTE SALOON
Jim and Lou and McGrew in full shot - Jim finishes title - the lights going out - two guns blazing in the dark--

The Shooting of Dan McGrew

Metro Picture

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir William Jury Managing Dir....
"... a woman screamed, and the lights went up, and two men lay stiff and stark."

SCENE 361

FULL SHOT MALAMUTE SALOON
Lights on - confusion - bewilderment - terror - Jim and McGrew stretched on floor - Lou dropping to her knees beside Jim, catching him to her breast --

SUBTITLE:

"Pitched on his head, and pumped full of lead was dangerous Dan McGrew, while the man from the creeks lay clutched to the breast of the Lady that's known as Lou."

SCENE 362

MED. CLOSEUP LOU AND JIM
Lou kneeling at Jim's side, has caught him to her breast - smoothing back his hair - his name. Slowly now, he opens his eyes - at her with a wealth of adoration - draw their lips meet.
"DAN McGREW" Will Shoot Silver Into Your Box Office

A money picture if there ever was one!

Because "THE SHOOTING OF DAN McGREW" are the four most famous words in the English language. They put Alaska on the map!

And the cast. Wow!

It's the story of a man who was crooked as lightning, but straight as an arrow with a gun; of his light-o'-love, the Lady that's known as Lou; and of her husband, a musician who played Dan McGrew's "swan song" with a six-shooter!

Variety. Gives 'em everything. Great South Sea atmosphere in the first part—then fast Broadway night life, and a peach of a cabaret fire, before the action shoots from the gold diggers under the White Lights to the gold diggers under the Arctic Lights.

You'll line 'em up with the big gun of the season!
A Treat of the Season
"'The Hill Billy' is one of the treats of the season. Real drama. Packed with thrills, comedy and romance. Human touches are so abundant they tread on each other." — M. P. News.

Full of Heart Interest
"A box-office attraction of unusual merit, and it is prolific in heart interest." — Exhibitors' Herald.

"Class" In Every Sense
"'Classy' in every sense of the word. A drawing card for every theatre, large or small. A whole lot of genuine human interest is packed into this picture, as well as suspense, melodrama and timely comedy relief." — Trade Review.

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange
audience tested
Victor Hugo Halperin's
When a Girl Loves

Shown 15 times in 15 different theatres
Every type of patron
All classes of towns and houses
From Los Angeles all the way to New York

The result:
Seventy Minutes of Entrancing Entertainment

This chart shows exactly how
the fifteen audiences reacted to the
eight most important series
of this big production

Cast immediately
arouses audience's
interest.

PHYSICAL DISTRIBUTORS
PATTER EXCHANGE, INC

ASSOCIATED
ARTHUR S. KANE
The rivals in love slowly began marking off twenty paces. There was a deafening report. Luke, his revolver smoking at his side, saw his wife clutch at her breast and sink to the floor at Michael's feet.

"Michael cannot live through the operation," said the Surgeon. "I can save him with my radio vibrations," shouted Grishka. A tremulous wait... The light in the tube flickered... and died. Then... once again it flooded the room and... "Sasha!" called the patient.

"Helen, how could you?" Michael slowly, unsteadily, entered the room, to confront his wife with his friend— the two who had betrayed his love, his ideals, his faith.

High in the gallery of the New York theatre sat the lonely Russian girl. The voice of the singer thrilled her. "Michael!" she shrieked into the silence of the crowded hall. It was her long-lost sweetheart whom she had believed dead.

Any Wonder?

A Cast That Knocks 'Em Cold!
Agnes Ayres
Percy Marmont
Robert McKim
Mary Alden
George Siegmann
Kathlyn Williams
John George
H.C. Pennell

EXHIBITORS
PRESIDENT

FOREIGN REPRESENTATIVE
SIDDNEY GARRETT
You Know
Geo. M. Cohan
is
A Million Dollar
Box-Office Bet!

After seeing “The Yankee Consul”
James Quirk says:
(In April Photoplay)

“Douglas MacLean is beginning to be, to the screen, what Geo. M. Cohan is to the stage—He might be called an all American Comedian”

Kenneth Taylor says:
(In Los Angeles Times)

“Douglas MacLean is now rated as one of the sure-fire hits of the screen”

NOW BOOKING
“Going Up” and “The Yankee Consul”
In preparation—“Never Say Die”

Sidney Garrett
Foreign Representative

Released by Associated Exhibitors
Arthur S. Kane, President

Pathe
Physical Distributors
Are you wondering why we persist in using an unusual title like chechahco?

Couldn't we have found something simpler?

Certainly we could. We might have named the picture "The Gold Rush" or "The Birth of Alaska," or what-not, but these would have classified it as an ordinary movie. And that's just what this picture isn't.

chechahcos
(pronounced chee-chaw-koe)

is as different in quality and appeal as its intriguing title is different from ordinary titles.

Associated Exhibitors
ARTHUR S. KANE, President
PATHE, Physical Distributor
"Time may eventually wipe out the memory of John Barrymore as the young Captain George Brummel, but we intend to have an awfully good time thinking about it before that happens. It doesn't seem fair to the other young fellows on the screen like Rudolph Valentino, Ramon Novarro and Dick Barthes. The best they can and trying to go along, that John Barrymore should be allowed to compete. Peter Ibbetson is the only other love story we know which is so beautiful, and we enjoyed Beau Brummel much more. It is beautifully produced and is played by a cast that is perfect. Long live Warner Brothers!"

—Harriette Underhill, N. Y. Herald.

"I want to commend Warner Brothers for the worthy ambition that induced them to bring a fine play like 'Beau Brummel' to the screen. That they have given their best to the making of this classic there can be no doubt and that John Barrymore is an inspired choice, no one will dispute. 'Beau Brummel' is a credit to the house of Warner."

—Louella O. Parsons, N. Y. American.

"Barrymore has given to the screen a picture worthy to stand at the side of the classic Richard Mansfield gave to the stage. He has made a picture which must survive as one of the splendid achievements of silent drama. An unusually large audience came but the first presentation at 12:35. By 2 o'clock there was not a seat left."


"One of those artistic celluloid efforts that come along none too frequently. John Barrymore delivers a performance that is a delight to the eye. A stirring picture, not merely for the 'upper ten,' but also for O. Henry's four million and several other millions."

—F. H. M. Hall, N. Y. Times.

"Devastating is the proper word for Mr. Barrymore's Beau Brummel. Think of a polished and flawless performance. You'll be quite right to put your money on 'Beau Brummel.'"


"A large audience attended the first showing of 'Beau Brummel' at the Strand yesterday and found that it was one of the most enjoyable pictures of the season. It also found that John Barrymore had by his wholly delightful performance as the famous Beau become the screen's most capable actor. Don't miss 'Beau Brummel' if you want to keep up with the best in movies."

—N. Y. Evening Sun.

"The most fascinating motion picture play of the year, a veritable screen comedy of manners, and of morals, too. Mr. Barrymore wins new laurels as the audacious Beau Brummel."

—held over for a second week at NEW YORK'S MARK STRAND THEATRE

Where Capacity Audiences Jammed the Theatre at Every Performance

WARNER BROS. present

JOHN BARRYMORE

"Beau Brummel"

by Arrangement with Mrs. Richard Mansfield
From the play by CLYDE FITCH
Directed by HARRY BEAUMONT

WITH
Mary Astor, Carmel Myers, Irene Rich,
Alec Francis, Willard Louis,
Richard Tucker, Andre De Beranger
WILDERNESS TALES
By Robert C. Bruce
"A Credit to the Picture Industry"

"Absolutely new"—"extraordinary"—"convincing"—
"different"—"masterpieces"—only a few of the compli-
mentary terms that have been used by unbiased critics
of the trade and general press to describe these forceful
one-reel Outdoor Dramas. The Exhibitors Trade
Review says of them:

"Each of them stands out as an etching
of distinction and character. The very
simplicity of these pictures makes for
power. They convince!

"The 'Wilderness Tales' are a credit to
the picture industry."

OUTDOOR DRAMAS
Stories of real life. Gripping. Full of suspense. And with
backgrounds of scenic beauty such as the name Bruce
has always stood for. What an asset to balance the pro-
gram with a comedy or a comedy-drama as the feature!
When you want a one-reel comedy that is full of fast action, laughs and thrills

BOOK

CameO
CLEAN CUT COMEDIES

Exhibitors everywhere who really BUILD PROGRAMS instead of just running pictures have found these comedies the ideal rough-and-tumble subjects to balance a long dramatic feature.

“BARGAIN DAY”  
A new kind of bargain rush that is a scream.

“CAVE INN”  
High-speed love as it was in the days of the dinosaur.

“OH CAPTAIN”  
A ship-load of fun on the briny deep.

“HERE AND THERE”  
An uproarious evening in a rented dress suit.

“OH GIRLS”  
A whole boarding school full of them.

“PARIS LIGHTS”  
The funny side of Gay Paree.

For foreign rights address Far East Film Corporation, 729 Seventh Avenue, New York City

EDUCATIONAL FILM EXCHANGES, Inc.
Independent Section

Spring Edition

will be found in next week's issue.

Many editorial and advertising features are being planned for this semi-annual number.

The News is Filed Throughout the Field
~with all the glories of the real Sahara as its background~

Edwin Carewe presents

"A SON OF THE SAHARA"

From the novel by LOUISE GERARD
with
BERT LYTELL, CLAIRE WINDSOR,
WALTER MCGRAIL, ROSEMARY THEBY,
MONTAGUE LOVE, PAUL PANZER
Directed by ~ ~ ~EDWIN CAREWE

A FIRST NATIONAL PICTURE
It's a clear

MARK STRAND

"LILIES OF THE FIELD"
WITH CORINNE GRIFFITH

Corinne Griffith Productions Inc.
present

"LILIES OF THE FIELD"
from the great stage success by
WILLIAM HÜRLBERT
featuring
Corinne Griffith
and Conway Tearle
Directed by
John Francis Dillon

At the Strand, New York,
where it played for
two big weeks

One of the
First National
20
February to June
1924

A First National Picture
A great artist and a great picture are making new box office history for the best theatres in the country~

When you can show that you have booked "Lilies of the Field" for your city, you can pat yourself on the back, you are a keen showman.
Just a Bowl of Goldfish!

What a part it had played in her life.

It had been the means of her gaining wealth and social position. Through it had come everything she wanted except happiness.

Would it bring her that?

A wonderful story for Constance Talmadge. A wonderful "Connie" for the fans.

This is the great stage success in which MARJORIE RAMBEAU created such a sensation.

JOSEPH M. SCHENCK presents

CONSTANCE TALMADGE
in
"The GOLDFISH"

Adapted from the stage play
"The GOLDFISH"

Directed by JEROME STORM

A First National Attraction
Motion Picture News

Offers

One Thousand Dollars

For

A New Distribution Plan

An Announcement by

William A. Johnston

See Next Page
It has been generally agreed for some years that distribution is uneconomic, and that both producers and exhibitors are made to suffer, often heavily, for its faults. Each pays for its excessive cost. Each suffers from its inadequate operation. All in all the industry itself lacks the stability it should have because its huge wholesaling operation is admittedly not built upon sound and sensible business principles.

We want better pictures and we want pictures to earn more money. The present policy of distribution generally fails in some degree or other to function properly to either end.

* * *

It is evident at last that changes will come about. They must come. Whether they will result in emergency measures or whether there will be a brand new basic plan that will end perforce in a general adoption remains to be seen. But there will be a reordering.

To every independent producer today, from the greatest to the lowliest, and including those with ample financial resources, plans, experience, publicity, power, distribution is a dilemma. Some are dubious as to which way to turn or whether to continue at all. Even producers running their own distribution machinery are hard put to meet its expense and exactions. On the other hand, several thousand exhibitors, comprising the solid backbone of the theatre branch, demand, if they are to continue in business, a safer, saner plan of buying pictures.

It is not wise to lay all the industry’s ills to distribution; just the same, distribution is the big central power of this business and it is the job of distribution to keep open the flow of production resources and on the other hand to merchandise pictures nearer, much nearer to their full earning capacity.

We have all done a lot of talking. And there is a good deal of meat in the many suggestions that have been made. But what we want today is not talk, not theories. We want a practical, complete, workable plan, a working plan, a plan if possible so sound that men of resources and responsibility will say: “Yes, I’ll distribute that way.” And to which exhibitors will say: “That’s the way I want to book pictures.”

We believe that such a plan will be forthcoming if attention upon this great and imminent problem is centered. And to this end we propose an award of $1,000 for the best plan submitted. The contest is opened here with, subject to the following regulations:

Rules for Motion Picture News Distribution Plan Competition

1. The competition is open to everybody except officers and employees of MOTION PICTURE NEWS.

2. The competition is open at once and will close on Monday, June 2nd, at six o’clock P. M. All competing plans must be in the NEWS office by that date. Proof of sending will not be considered proof of receipt.

3. The award of $1,000 will be made by a Committee of Judges to be selected by twenty-five exhibitors. The names of the exhibitors who will make the selection of the judges will be printed in an early issue. They will then vote for five judges who will make the award. The names of the judges will be published as soon as they are chosen.

4. The winning plan will be selected strictly on the merits of the suggestions offered. In case there are two or more plans which, in the opinion of the judges, are of equal merit and therefore are tied, the full amount of the award will be paid to each contestant so tied.
For A Distribution Plan

5. It is not necessary to be a subscriber to MOTION PICTURE NEWS to enter the competition.

6. The plans should be typewritten, if possible, one side of the sheet only being used. Plans written in longhand, however, will receive equal consideration.

7. Within a reasonable time after the close of the competition, the award will be made and the name of the winner published in MOTION PICTURE NEWS. The check will be forwarded to the winner as soon as the judges have reached their decision.

8. Honorable mention will be given to plans which the judges consider meritorious, but which are not deemed sufficiently good to deserve the award.

9. The winning plan will be published in full. Other meritorious plans will be published, in whole or in part, but no publication will be given any plan until all have been submitted to the judges and the award made.

10. Manuscripts intended for this competition should be addressed to "The Distribution Plan Competition," MOTION PICTURE NEWS, 729 7th Ave., New York City, and bear the name and address of the author on the first page of the manuscript.

11. As rapidly as manuscripts are received, they will be copied, numbered and sent to the judges. Each plan will bear a number, the name of the author being removed from the copy sent to the judges. In this way, the judges will make their decision solely on the merits of the plan submitted. This is done for the sake of absolute impartiality. The originals of all the plans will be filed in the NEWS office, and will be numbered to correspond with the copies sent to the judges.

12. Authors should retain copies of their plans. Manuscripts will not be returned unless specific request is made therefore, and stamped self-addressed envelope is enclosed.

Suggestions

By a distribution plan, we mean a plan covering the complete business operation between the producer and the exhibitor. Physical distribution is, of course, but one factor in such a plan. A complete plan should begin with the contract between the producer and distributor and end with the booking contract or "played and paid" settlement between distributor and exhibitor. It will of course involve selling effort, facilities and policy, advertising, and physical handling, contracts and terms. It will aim at efficiency and economy; it will indicate how the motion picture trade dollar is to be divided between producer and distributor and exhibitor.

These, however, are suggestions merely. And in addition we ask that the expositions of the plan be made as brief as possible, that argumentative writing be avoided and the plans confined as closely as possible to their exact outline and specifications.

Those competing are urged to send their contributions as rapidly as possible, in order to facilitate the handling of the material and the forwarding of the copies of the plans to the judges.

Get busy now—and let us have your constructive plan for curing the uneconomic, wasteful distribution ills of the motion picture industry.
IT is evident that pictures are forthcoming, the advertising of which, to the trade and to the public, will carry off a great number of new and prominent successes in which very heavy sums of money have been risked in production and showing. It is a regrettable thing, particularly regrettable to a trade paper, which aims to be fair to its exhibitors, and to individual pictures, to see that it does not attempt openly and intentionally to palm itself off to the exhibitor as a substitute for some very prominent releases. And in this connection our sympathy is altogether with the maker of a picture in which a vast sum of money has been hazarded—to the hopeful winning of the maker, of course, but also to the elevation and everlasting good of this business and all in it.

We doubt very much if any exhibitor at all will be deluded by this sort of advertising. He knows well enough that the big pictures with recent premieres in New York are not going to be released to picture theatres on the Pacific Coast and vice versa. If we seek one of these masquerading pictures he does so on its real merit and with his open eyes. It may have merit. If he then, however, in his own advertising, attempts to delude the trade, or in attempting the picture off as another, he hurts the motion picture, his own house, and perhaps himself, in a battle with the advertising clubs of the world and their active campaign against fraudulent advertising.

WILLIAM A. JOHNSTON's editorial, "The Church and the Picture," which appeared in the March 15th issue of the NEWS, has inspired an appreciation from Carl Laemmle. The president of Universal is deeply concerned over the widening gap between the church and the picture producers.

"There is," writes Mr. Laemmle from Universal City, "the church been one of the great molders of not only the people, but the public opinion. While today the hold of the church not be quite so all-consuming as it was hundred to two hundred years ago, its influence is still one of the great ruling forces in public thought.

The president of Universal states that the grievances brought forward by the church against certain types of pictures could readily be adjusted. In his contact with the clergy he finds that the churches are ready to endorse any picture that is truly worth-while, that is, clean, wholesome, and one that tells a story that means something.

Mr. Laemmle, with modest appreciation for his picture, "The Hunchback of Notre Dame," writes that dignitaries of every rank have endorsed it—and backs up his claim with the names of a large group of dignitaries.

"Such endorsement speaks volumes for the picture—and Mr. Laemmle cites a Sunday in Chicago as proof of it—when the members of four hundred churches were addressed from the pulpit on the merits of the production.

By mentioning his own picture, Mr. Laemmle uses it as an illustration to drive home the point—that it is not necessary, as has been the case in the past few years, for the church to attack publicly the picture industry or for the producers to become involved in lobbying and other such matters in order to counteract the antagonism of the church.

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of the church are on one side of the fence and the leaders in the motion picture are on the other side. I contend that is a very dangerous and perilous state of affairs.

Mr. Walsh, of course, is not the only exhibitor who is in opposition to the teachings and beliefs of any church. The motion picture is a world-wide form of entertainment and education and is not the sponsor nor the preacher of any particular religion or belief. The motion picture industry should always be non-partisan, non-sectarian and 100% independent.

Mr. Walsh is 100% correct and the industry at large, we believe, and certainly this editorial office stands back of this statement to a man. We do disagree, however, with another paragraph in Mr. Walsh's letter, namely: "You assume the attitude that the leaders more compromise and fewer decisions; and there is an outstanding and crying need of an understanding, and, we venture to say, a sympathy, between the picture and the church.

DAVID HORSLEY, one of the pioneer producers, has taken his lecture platform. He will tell the world about Hollywood this coming season. Since he actually controls the studio that it is certain that he will be accepted by the public as an authority on the subject of Hollywood and its people. Mr. Horsley will use slides and motion picture—the slides presenting Hollywood "as and as is," its finest buildings, most beautiful churches, the Bow and the Pilgrimage play. The motion picture will be short scenes from the earliest and most recent productions; screen personalities in private life and many of the famous authors, artists, etc., who live in and call Hollywood their home.

It seems to us that Mr. Horsley is performing a real service in removing from the minds of the public any prejudice against Hollywood, based upon misinformation gathered from sensational newspapers and magazines.

His itinerary will take in practically all the large cities of the United States and may later extend to foreign shores. Showing Hollywood with pictures and slides will be a fitting homestretch in the real-life contest to this much-maligned community. Such graphic evidence will do more to mold public opinion in favor of the studio city than all the written testimony of its champions. We wish Mr. Horsley all kinds of success in his noble mission.

O R D E R S for scripts have come in so fast for Edward J. Montague, scenarist, that he has been compelled to open new and larger offices in the Lexicon Building, Hollywood. This busy scenario writer has produced a complete flow of "copies" of more than a few of his stories the carbon of which have been filed away include "Painted People," "Rupert of Hentza," "The Storm Daughter," "The Common Law," "One Week of Love," and "The Last of the Dances.

J. D. WILLIAMS has come out strongly against the faulty and cumbersome distribution system. It is his opinion that producers are at present making fewer suitable subjects for metropolitan first-run theatres that will be necessary for the coming season—and he blames iniquitous distribution costs for the shortage of high grade subjects.

Condensing a few of his verbal bombshells we quote J. D. as follows: "If the average exhibitor does not get enough worth-while pictures to assure good average business, he cannot pay for and sustain himself upon the occasional big picture when it comes along. "Distribution is the greatest problem we have to contend with today." An accurate observation, J. D.

"The average distributor will tell you that pictures cost 30% to distribute, yet I know from personal experience that some subjects cost 15 and some 90% between studio and theatre. "Distributors today are averse to handling a production which has cost over $500,000 if they estimate it will not gross over $700,000. At the same time they welcome negatives costing $150,000 which will gross $300,000.

Mr. Williams reminds us of the time when all pictures sold for 10c. per foot. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present 30% rut.

He concludes his statement by declaring that "until distributors can make money by selling a $60,000 picture for $50,000, we will not get enough big pictures. Prominent stars, well known books and plays, lower the distributor's advertising costs, reduce sales resistance and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements."
THE invitations are out for the inaugural performance of Crandall's million dollar Tivoli Theatre, Fourteenth Street and Park Road, Northwest, Washington, D. C.—which will occur Saturday evening the fifth of April. The theatre will be operated by Crandall's Tivoli Theatre Company—of which Harry M. Crandall is president. Mr. Crandall is a live showman—and he has placed screen entertainment on a high plane in the Capital of these United States. His showman-ship and arrangements have been made in the ceremonies which will attend the opening of this community theatre. There will be a special musical and a colorful parade Friday evening in celebration of the event. Owners of several hundred delivery wagons, auto trucks, floats and pleasure cars have requested places in line—and all vehicles must be decorated, or they will be ruled out of the procession.

The Crandall organization has tied up with the merchants to keep their stores illuminated and decorated inside and out, particularly on the last few evenings of the week and arrangements have been made with them for extensive advertisements, showing the activities of the Columbia Heights neighborhood in which the Tivoli is located. Saturday evening—the official opening of the theatre will be given over to a community carnival, with fire-works, street concerts, street dancing and general merrymaking. * * *

NEW YORK'S film colony—Hollywoodians in our midst—who now comprise Edwin Carewe, Finis Fox, Wallace Berry, Gloria Swanson, Bill Daniels, Helene Chadwick, Lotta Woody, Bert Lytlle, Alec Terry, Edward Dillon, Dagmar Godowsky, Richard Dix, Douglas Fairbanks, Rex Ingram, Mary Pickford, Ernest Torrence, Raoul Walsh and Allan Dwan have been augmented by the arrival of Anna Q. Nilsson, Clarence Badger, Mary Astor, Elmer Harris and Bill Hart. Barbara La Marr and Galdys Walton will join the group the early part of April. * * *

AFTER a good deal has been published and a lot said—altogether too much, as usual, the owners of United Artists hold their annual meeting and with cheery words all around renew and extend contracts. Contracts for the product of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith for a period of three years. So that's settled. We compliment the press representative for the terseness of the item issued. His statement of little more than a hundred words printed out in the usual style and without any swell words of self-glorification, an apt illustration of the difference between news and bunk.

The long and short of it is simply this: The United Artists people look out of the field for better distribution to the public, and after considering for some time the various pros and cons of the situation returned to their distributing machine as the most satisfactory.

All of which is a good deal of a compliment to Hiram Abrams. That is certain. It is something of an effort to run a distributing organization on a handful of pictures a year. People say, in fact, that it can't be done, but it is done. And, apparently, it is done more satisfactorily to the producers involved than if many pictures were handled. One answer, probably, is good pictures and concentration on each set that the picture lives long and works to its utmost at the same time. There's considerable in that. * * *

“GIRL SHY”—Harold Lloyd's newest comedy—earned its ovation which was accorded it during the trade showing last Friday at Loew's New York Roof. This comedian, carrying a staff that is ever at work connecting new inventions and ingenunities, has produced a picture, which for sheer thrill and excitement surpasses the memorable “Safety Last!”—which is exceptionally rich in spontaneous humor—which represents keen satire and clean fun at an unusual and surprising development. There is a succession of high speed thrills and comedy gags in the latter reels which dwarf anything heretofore accomplished along this line. It presents action plus.

The remarkable production of Lloyd's pictures is his ability to maintain such a fast pace. No matter how high one regards a previous effort—which may represent the last word in comedy achievement—he always has something in reserve to offer for its successor. He doesn't think. He knows, and his success lies in his application to the two prime requisites of high class comedy—Invention and Spontaneity. S. O. S. signs will be useful here—those not having them should place orders for them—NOW.

THERE was early talk of the S. S. Rainbows and the S. S. Paris which fitted anchor Wednesday out bound for Europe, were marked by exceedingly heavy traffic. Among the travelers on the Cruise boat were George H. Smith and Miss Anne M. Smith of Pictorial, while the French boat carried J. Gordon Edward.

DOUGLAS FAIRBANKS appeared in the role of magazine writer at a luncheon tendered him last week at the Alpine Club, New York, by "Boys' Life," the magazine published by The Boy Scouts of America. Doug, as a contributing editor, was introduced by toastmaster Daniel Carter Beard as "that interesting philosopher" and made a rattling good speech in which he said "he was a little the worse for mention in life as well as in pictures. Prominent editors present were: Robert Bridge, Fran Crane, Merle Crowell, John H. Finley, Charles Dana Gibson, Norman havgood, Melville E. Stone, Arthur T. Vance and others. * * *

W. C. FIELD has a gay line in the musical comedy, "Fornit," of which he is the comedian, playing the part of an old-time medicine faker. He says: "It's the old army game." So he has inversed into pictures to play a soldier of Washington's army in "Jennie Meredith." * * *

VICTOR SCHERTINGER started something when he dropped the megaphone to dash off melodies. Writing songs is becoming contagious among the coast film folks. Here is Lew Cody who recently had "Clarence, "Lady of the Orchard," and "I'll Wait for Mr. & Marshall Neilson has taken time off to write "Don't Forget," which is to be introduced to vaudeville by Nora Bayes. * * *

THAT the public, which sways the exhibitor, does not approve of the so-called "suggestive" pictures is evident by the opinion gathered by J. S. Woody, general manager of Associated Exhibitors, who has returned compiled from a questionnaire issued previously to starring production on Murry W. Garson's "Plaster Saints," since renamed "The Splittor." "Don't overdo the bedroom scenes in pictures; the public doesn't want much," declares C. C. Klutts of the Glades Theatre at Moore, Florida.

Exhibitor H. Hare of The Russell Theatre, Dayton says: "The better element of our patrons is tiring of suggestive titles and pictures. If the producers and exhibitors don't clean house soon we will go the way of the corner saloon."

From the Dixie Theatre, Bastroop, Tex., comes the suggestion: "Cut out the sex filth in pictures or producers will learn something like the saloons did when the people took things into their own hands."* * *

N. C. Rice of the Opera House, Algona, Ia., urges: "Confine your efforts in pictures to clean, constructive material; it wins." And Harry Muller, of the Crystal Theatre, Champaign, Ill., gave it as his opinion that "the suggestive type of picture is not the one for the family audience, composed in the main of working people, whose patronage keeps up nearly all picture houses."

R. R. Quinlin of the Ideal Theatre, Chatauaug, N. Y., finds popular interest is waning in the picturization of situations "where human nature is given too severe a test."* * *

Eller Metzger of the Strand Theatre, Creston, Ia., says: "Church stuff presents a delicate situation if the director loses sight of the psychology of the masses."

A. R. Scott, of the Strand Theatre, Sedalia, Mo., also warns against "the mush of the pillar of the church robbing the poor." And E. E. Gailey of the Crystal Theatre, Wayne, Neb., suggests that it pays to "be careful how the church is treated in pictures."

The Anderson Amusement Company, Grand Theatre, Delli Rapids, S. D., says: "No picture whose title contains the word 'Saints' or refers to the Deity draws."
**Film Laboratories Are Consolidated**

**Consolidated Film Industries, Inc., Takes Over Business of Four Concerns**

The consolidation of Consolidated Film Laboratories of the East is now accomplished fact. Announcement has been made of the formation of Consolidated Film Industries, Inc., with a capitalization of $6,000,000. Consolidated Film Industries, Inc., has taken over all the assets and the business of Consolidated Film Laboratories, Erbograph Company, Republic Laboratories and Commercial Traders Cinema Corporation.

L. James San will head the new organization as President and General Manager. Mr. San will immediately take up the task of coordinating the work of the various companies.

Herbert J. Yates, Vice President, will take charge of sales and advertising. Associated with him as special representatives will be Benjamin Goetz and Leonard Abrahams, Vice President will have charge of the management of all the plants taken over, and associated with them will be the complete technical staffs formerly with the various companies.

Benjamin Goetz has been elected Treasurer, and Hubert E. Winner Secretary. Ludwig G. B. Erb, Morris San, Edmund C. Dearstine, Joseph San will take the officers named in the foregoing make up the Board of Directors. The general offices of the Consolidated will be established at the earliest possible date at 729 Seventh Avenue, New York City.

The Title Department for all plants will be in the new building.

Arrangements are already under way for the establishment of a large laboratory in Los Angeles, for the purpose of first-hand cooperation with Coast producers and distributors. It is also planned to establish a large laboratory in England.

**Jannings Signs to Appear in Series of Ufa Films**

Emil Jannings, internationally famous through his screen portrayals in German productions, has announced his intention to remain in Germany, and despite flattering proposals said to have been made for his services by Continental and American producers, has signed a new contract with the Ufa-Decca concern in Berlin. Under the terms of the new contract Jannings is to appear in a series of productions, the first of which will be directed by Ludwig Murnau.

The Ufa organization now has in production at the Tempelhof studios in Berlin a picture titled "The Comedy of Hearts." The male lead is being played by Nigel Barrie, who has played in numerous American films. In the supporting cast are Lil Dagover, Colette Brettell and Lydia Potechina.

**Pettijohn, Connolly Guests at N. O. Luncheon**

C. C. Pettijohn and Jack Connolly, of the Hays organization, were guests at a luncheon given by the New Orleans Film Board of Trade recently. Jannine Bryant acted as toastmaster.

In addition to the honor guests Mack Sparks, Dallas branch manager of Southern States; W. E. Callaway, district manager of Associated First National, and Ned E. Depinet, district manager of Universal, were guests of the Board.

**M. P. P. D. A. Extends Contract With Hays for Three Years—Until March, 1928**

ANNOUNCEMENT was made on March 31 that Will H. Hays had signed a new contract with the Motion Picture Producers and Distributors of America, Inc. At the conclusion of the annual meeting of the organization, held that day, the Board of Directors authorized the following statement:

"The three-year contract entered into with Mr. Will H. Hays on March 3, 1928, and which still has a year to run, has today been renewed and extended for a further period of three years or until March, 1928."

The Association, which originally consisted of nine of the large producing and distributing companies now has a membership of twenty-one. The W. W. Hodkinson Corporation was elected to membership at the meeting on March 31.

The membership of the M. P. P. D. A. is now as follows: Associated First National Pictures, Inc.; Bray Productions, Inc.; Christie Film Company; Distinctive Pictures Corporation; Eastern Kodak Company Education Film Exchange, Inc.; Erbograph Company; Fox Film Corporation; Golden West Pictures Corporation; D. W. Griffith, Inc.; W. W. Hodkinson Corporation; Buer Keaton Productions, Inc.; Kanma Corporation; Metro Pictures Corporation; Principal Pictures Corporation; Hal E. Roach, Inc.; Monogram Productions Corporation; Talmadge Producing Corporation; Joseph M. Schenck Productions, Inc.; Universal Pictures Corporation; Vitagraph, Inc.; Warner Brothers.

Protection of the interests of American producers abroad was one of the important topics discussed at the annual meeting. Plans were taken up looking to the extension of the activity of the Hays organization into any country where the interests of its members need looking after. These would include keeping watch on censorship and other regulations.

**Screen Advertisers Will Elect in Detroit**

The Screen Advertisers Association, which is the motion picture department of the Associated Advertising Clubs of the World, will hold its election of officers at Hotel Statler in Detroit, April 10th and 11th. This election is usually held at the Associated Clubs annual convention, but since the big convention will be held in England this year and many screen members may not be able to attend, the election is being held in this country where all may have a vote.

Douglas D. Rothacker, president of the Screen Advertisers Association, invites all interested in the screen medium to attend the meeting, and though they are not Association members. "Since the annual convention at Atlantic City last spring membership in the Screen Advertisers Association has increased fifty per-cent—and we are still working," said Mr. Rothacker. "At the Detroit meeting will be presented plans for our Association's participation in the big convention in England. It is our ambition to do some things overseas that will cause the Britishes to remember the motion picture department of the Associated Clubs."

**Municipal Admission Tax Menace in Canada**

Prime Albert, Sask., has passed the municipal admission tax on theatre tickets which is an assessment on theatre patrons in addition to the Provincial taxation on theatre tickets coming into effect on April 1. The by-law is similar to the municipal act which has been adopted in Victoria, Winnipeg, Moose Jaw and Battleford, the schedule being as follows: There is no tax on tickets up to 10c; one cent tax on 10 to 19c; two cents on 20 to 29c; three cents on 30 to 39c; five cents on 40 to 99c; 10 cents on $1 to $1.50; 15 cents up to $2, and 10 per cent over that amount.

**Loew Profits Show Increase Over 1922-1923 Period**

A statement recently issued and covering the period from September 1, 1923 to March 9, 1924, on Loew Inc., and subsidiary companies shows an increase of $4,326 over the corresponding period of last year. The total profit shown for the period is $1,598,880.35.

The income from theatres and rentals showed by the statement totals $10,326,064, with the cost of the operation of the Metro distributing organization showing at $1,870,684.

**Film Exports Reported for January**

Department of Commerce officials report that the January imports to England from the United States 2,453,200 feet of raw stock film valued at $57,912 and 297,364 feet of negative with a $17,455 valuation while Canada imported from here 1,647,425 feet of positive film valued at $102,136 and Australia received from America 1,977,226 feet with $78,484 value.

January's grand total film exports from the United States totalled $83,847.
Repeal Battle To Occur Next Week

Davison Bill To Be Amended

Exhibitor Restrained From Censoring Picture

It was generally conceded that the Davison bill is far too drastic, or as Mr. O'Reilly put it, "a Volstead Act" in the motion picture industry. The Hackenburg bill, Democratic repeal measure, introduced in the Assembly, will not be reported out of Rules Committee.

The proposed amendments to the Davison bill, which, it appears, may be made, include changes in Sections 1795 and 1795-b of the measure. The word "knowingly" would be inserted in the first and the amended section would then read as follows: "No person shall produce or make or knowingly exhibit or offer, sell, lease or rent to another for exhibition any motion picture film or poster, banner or other similar advertising matter in connection therewith, which is obscene, indecent, immoral, inhuman, sacrilegious, or of such character that its exhibition would tend to corrupt morals or to incite to crime."

Davison Bill Too Drastic

In Section 1795-b the provision for revocation of theatre license would be eliminated, and a change made in the provisions of the bill under which the offending theatre could be declared a common nuisance and closed up.

Before a theatre could be declared a common nuisance, three separate court actions, involving trial by jury, would be necessary. The bill, as it now stands, would use the injunction as the means for closing up the theatre.

Davison States Position

Assemblyman Davison, in an interview with representatives of "Motion Picture News" at the Capitol on Thursday afternoon, made clear his position on the whole censorship matter.

He pointed out that the principle of legalized censorship was repugnant to him, but that he was unwilling to repeal statutory censorship unless teeth were put in the penal law.

He indicated that he had drafted his bill with this attitude in mind, and that he was not unwilling to modify its drastic provisions, if the general purpose of the bill were left intact.

"Under no circumstances, however," he commented, "will I vote for the repeal of censorship unless safeguards are provided in the penal code."

The New York State Senate, Democratic in its majority, will probably pass the Walker repealer within the next few days. In the ordinary course of events it would then come to the Assembly for a vote.

If those seeking to repeal censorship can muster the necessary votes in the Assembly, then censorship will be a thing of the past in New York State on and after July 1. It is a foregone conclusion that Governor Smith will sign the repeal bill if it ever reaches him.

The sole fly in the ointment, however, is whether or not the Assembly will break away from party lines and vote in favor of the repeal. It is a well-known fact that there is more than one Republican who is in favor of repealing the obnoxious law as it now stands. Speaker De Witt has let it be known that he will not exercise the party whip when it comes to vote on censorship repeal.

The action to be taken in the Senate, however, may be conditioned on the disposition made of the Davison bill in its amended form, in the Assembly, so far as the time element is concerned. In other words, the Senate action may come first, or it may not.

The best information is that the Senate will pass the Walker repealer, in any case.

Despite rumors to the contrary, it now seems certain that the Legislature will adjourn on April 10. Majority Leader James J. Walker was ill on Monday and Tuesday of this week, but was able to take charge of things in his old-time manner by Wednesday. Every effort is being bent towards bringing an adjournment during the coming week. This means that the censorship fight will be staged in the Assembly next week.

Other Bills Still in Committee

The other motion picture bills are still in committee, or making little or no progress. These bills, however, are but little importance as compared to the censorship measures.

It is evident that the fate of censorship repeal will be decided in the final hours of session. But little time remains for putting an amended bill through the legislative machinery necessary to get it on the floor for a vote. Of course, there is always a crush of bills at the end of the session, but reports around the Capitol were to the effect that the subject of censorship repeal might be brought to the attention of the Legislature again through an emergency message from the Governor.

The full disposition of the censorship situation seems to rest pretty largely, with the action to be taken by the Republican conference next Tuesday.

Universal Signs Dempsey for Ten Pictures

CARL LAMEMELE definitely signed Jack Dempsey, world's heavyweight champion boxer, to star in ten feature pictures to be written by Gerald Beaumont, the well-known sports writer, and directed by Jesse Robbins.

Beaumont was the author of the "Information Kid" stories which ran in the Red Book, and which Universal is now making as a picture entitled "Fast Steppers," with Billy Sullivan in the featured role.

Jesse Robbins recently made "The Law Forbids" a Universal Jewel in which Baby Peggy had a strong part.

The Dempsey pictures are also expected to be well seasoned with comedy, and Universal predicts that the Dempsey pictures, far from relying upon Jack's popularity alone, will be produced with maximum care in preparation and in direction.

Jersey Nominates Woodhull for Nat'l President

At regular meeting of the Motion Picture Theatre Owners of New Jersey, held on March 28, resolutions were adopted urging R. F. Woodhull, of Dover, N. J., head of the state organization, for the National Presidency of the Motion Picture Theatre Owners of America.

Mr. Woodhull has been president of the Jersey organization for three years, and is prominent in the councils of the national organization, of which he is a director. He was mentioned prominently for the national presidency at the Chicago convention last August.

Mr. Woodhull is the first candidate who has been put forward by definite action of a state organization since Sydney S. Cohen announced he would not be a candidate for re-election at the Boston convention in May.
Says Big Films Are Handicapped

Blaming Distribution Evils for Condition, J. D. Williams Predicts Shortage of High Grade Features

Declaring that the prevailing "uneconomic" system of distribution will bring about an acute shortage of high feature productions this coming fall, with consequent harm to the business conditions affecting producers, distributors and exhibitors, J. D. Williams, President of Ritz-Carlton Pictures, Inc., and recognized in the industry as an authority on picture distribution, reiterated a warning he sounded a short time ago that the method of selling pictures must be improved to avoid the serious economic situation which now threatens.

Since his retirement as general manager of Associated First National Pictures, Inc., of which he was the organizer and active head until a little more than a year ago, Mr. Williams has continued his studies of the distribution problem; its immediate effects upon picture production and exhibition and the trend of affairs under the selling system which is now in effect. Recently he returned to New York west coast and the view he expressed at that time that the lack of incentive for producers to continue in making big pictures was directly traceable to "inequalities" of distribution, has not been changed by new conditions he found existing in New York or developing since.

"The greatest problem we have to cope with today is distribution," Mr. Williams contends. And he continues: "To realize that distribution has always been a vexing problem, not only recall the time when all pictures sold for 10 cents per foot. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present rut.

"Right now we should be producing more $400,000 or $500,000 pictures, but experienced independent producers are disenchanted to do so because of the fear that they will not earn sufficient to cover distribution costs, provided the gross fails to approximate a million. "It is uneconomic that 4,000 contracts on one picture grossing $300,000 should not entail approximately the same distribution costs as 4,000 contracts on another grossing $800,000. The only difference is the interest on the money involved during the time it is invested. The percentage of selling cost on the $800,000 should be less if there is a difference in rate at all. Yet distributors today are averse to handling a production which has cost $500,000 if they estimate it will not gross over $700,000.

"Until distributors can make money by selling a $400,000 picture for $500,000, we will not get enough big pictures. It is my contention that there should be more money in properly made pictures of the first class than those of a lesser standard, because both will play approximately the same number of theatres, both require the same number of calls by salesmen with consequent equality in selling costs. The physical distribution cost of six to eight reels of film is the same whether they earn the larger or smaller gross. This comparison applies, of course, to production which have been made without waste by competent producers.

"The claim of the average distributor is that pictures cost 30 percent to distribute, yet I know from personal experience that some subjects cost 15 and some 90 percent. Between studios and theatre. The gulf between what we know as 'independent' producers will continue to widen until the distributor can, with fairness, correctly assess the varying costs on his own production.

"Prominent stars, well known books and plays lower the distribution advertising costs, reduce sales resistance, and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements.

"In expressing my conviction that next October there would be a shortage of big features suitable for metropolitan first-run theatres to a certain star he replied that a shortage would make a more profitable market for his pictures. This view of the situation is entirely erroneous, because if the average exhibitor does not get enough worth while pictures to assure good average business, he cannot pay for and sustain himself upon: the occasional big picture when it does come along."

Senate Finance Committee

O. K.'s 50c Tax Repeal

The Senate Finance Committee has reported favorably the administrative features of the Tax Reduction Revenue Measure. The seating tax repeal was agreed to along with the repeal on admission under fifty cents. The ten per cent remains on all admissions above the half dollar mark. To charge fifty-five cents instead of 30c, the exhibitor would have to pay four cents on a fifty one cent admission, and might be compelled to make his established price plus tax. Apparently it is not.

It is not generally known that Augustus Thomas when here several weeks ago, the House Senate Committees reduce all theatre admission taxes to a flat rate of 6 per cent, without any repeal. The battle comes on the bill in the Senate chamber, then goes to conference.

Iowa Theatre Owners to Convene April 15

J. Collins of Parry, Iowa and E. P. Smith, temporary officers of Iowa Theatre Owners Association announce that their organization already has a good membership with several hundred dollars in the treasury and that the semi-annual meeting taking place Tuesday, April 15th at the Chamber of Commerce Library, Hotel Savery, in Des Moines.

The session will be a hearing on legislation which draws to a close in a week, no mention was made of film censorship or of theatre tax. In the general session a year ago Governor Kendall recommended a seat tax but it did not come up in this session.

The Iowa Theatre Owners Association kept close watch on all legislation introduced in order to be on hand to look after the interests of Iowa exhibitors.

W. E. Wilkinson Assistant to C. C. Pettijohn

After serving as secretary to the Detroit Film Board of Trade for two years, W. E. Wilkinson has been succeeded by David Palffreyman and Mr. Wilkinson becomes the assistant to Charles C. Pettijohn, General Counsel of the Film Board of Trades with headquarters in New York City.

Mr. Pettijohn's letter of notification to the various affiliated Film Boards throughout the country reads: "Mr. Wilkinson, in addition to being a very efficient Film Board of Trade secretary, has the qualifications of being a splendid young lawyer, a graduate of the University of Alabama, a academic and law departments, and was very strongly recommended by both the Detroit Film Board of Trade and the organized Motion Picture Theatre Owners of Michigan."

Fire Following Explosion Brings Small Award

A jury in the federal court at Kansas City Tuesday returned a verdict for $309.33 in favor of the Overland Amusement Company for damages done by fire following an explosion at the Pitman theatre, Kansas City, December 7, 1922.

The Amusement company had sued the Connecticut Fire Insurance Company of Hartford, Conn., and the Insurance Society of Canton, Ohio, for $13,463.65. The decision was based on evidence established that most of the damage was caused by the explosion, against which the theatre was not insured. A leak in a gas main is believed to have caused the explosion.

Maryland House Tables Bill for Sunday Opening

Sunday pictures are still under the ban in Baltimore as the result of the tabling of a bill introduced by delegate Anthony Rimarce, which would have legalized Baltimore pictures after 2 P. M. on Sundays.

The House of Delegates Committee on Judiciary called the bill and within sixty seconds it was moved and carried that it be laid on the table. Petitions pro and con regarding the bill contained numbers of thousands of signers and a hot newspaper fight was waged on the measure.

Musicians' Strike Quickly Settled

Musicians in many of the Toronto theatres staged a walkout on March 24 but were back in the pictures within 48 hours. The musicians, who work at 20 local houses, the majority of which were operated by the Famous Players Canadian Corp. The Toronto Musicians Protective Association look action, it will be recalled, is not uncommon in the signing of contracts by the managers.

The strike was settled within a few hours when a conference was held between N. L. Nathanson, managing director of Famous Players theatres, and a committee of the musicians accompanied by Joseph Weatherbourne.

Motion Picture News
Analysis of "Prints" Questionnaire

Interesting Facts are Disclosed

LIST the questionnaires which
MOTION PICTURE
Views mailed a selected
list of small town exhibitors relative to the
question of pictures and which has been
given a partial survey in a recent issue are
now in completed form.
A total of 90 exhibitors responded, answering
a majority of the questions asked. This
number is considerably more than was ex-
pected in view of the fact that the question-
aire requested information that might be
considered of private nature and demonstrates
considerably how vital the matter of good
prints is with even the exhibitors in the
smallest towns.
The questions asked do not for the most
part permit of a compilation of a table but
however, present an opportunity to give a
definite analysis.
This is best accomplished by considering the
questions individually.

Question No. 1:—Would you be willing to
pay more for your pictures if you could get
better prints?

Replies:—24 Yes
60 No
2 Did not answer
4 Indefinite

The fact that this question did not receive
a majority of affirmative replies occasions no
surprise. Fully fifty per cent. of the exhib-
itors answering "no" to this question ex-
plained that they were paying all that they
could afford for pictures at present and that
as much as they would like better prints they
would be financially unable to obtain them
at advanced prices.

Majority for New Prints

Another group emphatically stated that
they were entitled to pictures in good condi-
tion at the price they were paying at present.

Others explained that they were insisting
on productions from two to three months
after release date and that the service they
received was in the main satisfactory.

Question No. 2:—Suppose you were offered
two grades of prints, one new and the other
commercial, the former, say at $5.00 more than
the latter, which would you select?

Replies:—48 New
34 Old
2 Didn't answer
6 Indefinite

It might naturally be supposed that the
replies to this question would be about the
same as to question No. 1. That this is not a
fact is explained, so far as a compilation of
the questionnaires is concerned, because a
considerable number of exhibitors directly
contradicted themselves, by saying they would
not pay more for prints no matter whether
new or old, and then in the second question,
saying that they would.

Whether or not the question was misinter-
preted we cannot say. At any rate, question
No. 2 has a substantial majority for new
prints.

Question No. 3:—Has the condition of
prints on an average improved within the
last year or two?

Washington Exchange Men
Hear T. N. T. Radio

SPEAKING to the representative
of the Washington film ex-
hibitor-exchange committee, assembled to hear
the radio from Hotel Astor direct to
Harvey's, Washington, Saturday, T-N-T
Night, March 29th, John J. Payette, as-
sistant general manager of Randell
Theatres, stressed the new spirit of ex-
hibitor-exchange cooperation. The old
army game of buck passing, trivial com-
plaints, poor prints, mediocre film stories,
and the other pet peeves of the industry
were included in his address.

For three years Leading exhibitors received about
9 o'clock. Walter Price, Goldwyn mana-
ger and chairman of the P-I-L-M board of
Washington T-N-T night committee,
acted as Toastmaster.

Walter Pacey of Pacey's Garden, was present as representative of Baltimore
and Maryland exhibitors, and spoke of the necessity for fellowship between the
Washington exchanges.

Replies:—64 Yes
24 No
2 Indefinite

This question contains information of
questioned value to all branches of the in-
dustry. It indicates among other things that
a condition of ten per cent. tendency toward improve-
ment in the service being rendered the small
towns and probably also can be construed to
mean that the tendency to issue a greater
number of prints, which has been a fact in the past
year or so, is making a material dif-
ference with even the smallest houses. It
might also argue that the condition of small
town machines is improving, that exchange
inspection is better, or that small town
operators are learning more of their trade.

Question No. 4:—Do you find the condition
of prints on good pictures amount to be worse
than on a poor picture?

Replies:—60 Yes
20 No
4 Indefinite

Prints and Age of Releases

The conclusions to be drawn from the re-
plies on this question are perhaps obvious,
and it is only by careful inspection of
the individual questionnaires that anything of
value, not known before the result of the
questionnaire, was published is to be deducted.

Such an inspection discloses the fact that in
almost every case where the question was
answered "no," the exhibitor making the re-
port was using Release prints not more than 60
days old. This was known by inspecting a
list of ten features given as a supplementary
item of information.

With the exhibitors of this last mentioned
class eliminated, an almost clear vote is found
for the "yes" column. This condition is penalizing the good
picture and minimizing its chances of getting
over 100 per cent. in the small houses is
apparent. It brings new proof that the better
productions should have a greater number of
prints. Further evi-
dence in this conne-
tion will be found in
the analysis of the re-
plies to question number 7.

Question No. 5.—(A) Does any particular
distributing company excel in the matter of
good prints? (B) Does any particular fail
in this connection?

Replies:—72 Stated preference
10 professed having no prefer-
ence
2 Were indefinite
2 Didn't answer

The answers to this question will be sepa-
rated into releasing companies, and the facts
laid before the proper officials with the idea
that those who are reported to be furnishing
pictures on which the prints are in bad shape,
will necessarily improve their serv-
ices. An analysis of the replies for this article
is impracticable. No national distributing
corporation escaped censure, however.

Question No. 6:—How long after release
date do you think a print on a popular picture
remains in good condition?

Replies:—2 One month
10 Two months
8 Three months
6 Four months
2 Five months
12 Six months
8 One year
26 Didn't answer
10 Indefinite

Comment on the replies to this question
seems unnecessary except that the most opti-
mistic report was one year, and to call atten-
tion to the fact that many pictures are being
booked two and three years old.

Question No. 7:—Do you sometimes pass
up purchasing a production because you fear
that you will not be able to secure a print in
good enough condition to put on a satisfactory
show?

Replies:—62 Yes
18 No
8 Didn't answer
2 Indefinite

This is one of the most important questions
of the ten, especially to the producers of good
pictures, since it may be implied that if any
exhibitor wants to buy an old release it is be-
because the production is more than ordinary
in quality.

Obviously poor prints, or old prints, which
is the same thing, are keeping the good pro-
ductions out of circulation and getting the
mediocre pictures bookings. As was inti-
mated in the comment on question No. 4, it
stresses the advisability of giving the popular
productions more prints than an ordinary
picture.

Question No. 8:—Do you find your ex-
changes holding back play dates for some un-
explained reason, and do you think it is be-
cause they do not have prints enough to serve
all their customers at the time each theatre
would like to play the picture?

Replies:—58 Yes
24 No
8 Didn't answer

(Continued on page 1630)
**F. P. L. Presents Defense Testimony**

**Hearings on Federal Trade Commission Charges Are Continued in Atlanta**

DEFENSE testimony by Famous-Players-Lasky was continued in Atlanta this week at the hearings on the Federal Trade Commission charges against the corporation and others.

W. T. Murray, who said he was general manager of the Exhibitors Theatre Corp., testified that he had been employed by Arthur Lucas and Charles Kessence to form a bidding combine for the purpose of fighting Southern Enterprises. The plan, he went on, involved booking Paramount Pictures one hundred per cent, for the theatres in the combine. If Paramount refused to sell a picture to any member of the combination, the whole combine planned to boycott F. P. L., he explained.

John Crovo, manager of the Lyric, Atlanta, and former manager of the Rialto, Greenville, S. C., testified that in 1929, when he was manager of the house in Greenville, the State Theatre was burned. He denied that when the Garing, operated by Martin May and Joel, burned he went to Oscar Hodges, owner of the property, and bid against Joel and May for the lease. This procedure has been laid to Crovo in previous testimony.

W. R. Lynch, brother of S. A. Lynch, who proceeded Crovo on the stand, denied that while engaged by Southern Enterprises in Dallas he had used unethical methods in acquiring additional theatres.

He said that he never went to a town to look at a theatre unless someone in the town had requested him to do so.

Mrs. W. M. Kimbrough, an exhibitor at Greensboro, Ga., who operates the Greenfield, testified that Famous Players exchange never tells a picture to buy any pictures she does not desire. George R. Allison, Southern manager for Fox, testified that exhibitors who patronize his exchange desire to buy films in blocks. He stated he sells pictures in blocks and finds no difficulty in disposing of them.

When cross-examined by Chief Counsel Fuller for the Government he said he didn't remember admitting to a government investigator in 1920 that the acquisition of theatres by Southern Enterprises had substantially reduced his film earnings. On redirect examination, he denied having made such an admission.

Further testimony, designed to show that the Atlanta market was free and open, was introduced. R. A. Davis, manager of the exchange handling Preferred pictures, and J. J. Barker, Jr., of Metro, testified they sold pictures under a block booking system similar to that used by Famous Players.

R. B. Wilbanks, booker for the Atlanta Paramount exchange, took the stand to contradict testimony given last Summer by E. F. Boyd, an exhibitor of Joel, Georgia, who claimed that F. P. L. attempted to force him to use Paramount pictures.

**Decision of Arbitrator Favors Paramount**

When the Joint Arbitration Board of the F. I. L. M. Club and Theatre Owners' Chamber of Commerce of New York City east a tie vote and created a deadlock in attempting to settle a case brought by Famous Players-Lasky Corporation against Small, Strassberg Circuits, Inc., Chief Justice Schmuck of the New York City Court was selected as final arbitrator.

The Judge has just decided in favor of Paramount, and Famous Players-Lasky Corporation will recover four thousand, three hundred and eighty-five dollars ($4,385) for breach of contract by Small, Strassberg Circuit, Inc., which operates the Kismet, Sumner and Rialto picture houses.

It is said that the decision is of great importance in that it decides that the provision in the Standard Uniform Contract which provides that an application for contract is automatically revoked if not approved by distributor within seven days after it is signed by the exhibitor, may be extended by exhibitor orally or by conduct showing that he intends that his application shall be kept alive beyond this seven day period.

Mary Pickford Wants to Develop Screen Talent

DEVELOPING talent for the screen is the work to which Mary Pickford will devote herself after she finishes her work as an actress, the star told her hearers at a dinner tendered "Mary and Doug" by the Society of Arts and Sciences at the Biltmore, New York, last Sunday night.

In telling her fellow diners about her ambition Mary said that she looked forward to the work as an opportunity for her to do her "greatest work." She earnestly hopes the ambition may be realized even if it has to be accomplished under pressure by the Government, with the understanding that the screen players are really "ambassadors" through the world-wide circulation of motion pictures.

Douglas Fairbanks also made an address and among the other speakers were Rupert Hughes, Arnold Daly, Sophie Irene Loeb, Beatrice Fairfax, Wilton Lackaye, and Saul Rogers.

**Quad City Exhibitors Not to Join M. P. T. O. A.**

MOTION picture theatre owners of Davenport, Rock Island, Moline, and East Moline, members of the Quad City Exhibitors Association, an organization not affiliated with any other association of theatre owners, have decided not to affiliate with the M. P. T. O. A. of whose annual convention is scheduled to be held at Boston, Massachusetts, on May 27th to 29th. Twenty-five of the twenty-seven theatres in the four cities mentioned, are members of the Quad City Association.

**Analysis of Questionnaires**

(Continued from page 1629)

Comment on this question needs to begin with the information that the questionnaires went out to towns of under 5,000 inhabitants and also that analysis of the replies disclosed the fact that those who said "no" were the exhibitors who are playing most of their pictures a month or two after release date.

It seems apparent from the interest shown in the explanation and the explanatory notes appended in many cases, that small town exhibitors do have trouble getting playing dates before the picture becomes old, both as to time after release and in point of condition.

It was from this class of exhibitors that most of the affirmative replies on question No. 2 were received. A deduction therefore may be made that more prints would permit of a greater turnover and a quicker turnover for the distributor and also would please the customer to a greater extent.

**Question No. 9:** (A) Do you think that poor prints are detrimental to the attendance at your theatre? (B) Do your patrons complain about "rain," unsatisfactory projection and pull-aparts?

Replies — 84 Yes

2 No

1 Didn't answer

2 Indefinite

This question was undoubtedly unnecessary since it is recognized as the greatest drawback to small town exhibition and the source of much of the dissatisfaction from patrons everywhere. That the replies were almost unanimous does, however, prove that the exhibitors are alive to the fact and anxious to improve matters.

**Question No. 10:** Do you try to improve the condition of the film before running it by careful inspection?

Replies — 62 Yes

16 No

2 Didn't Answer

10 Indefinite

This question will be of interest to distributors, especially since it may be used, by the aid of the law of averages, to estimate the percentage of small town exhibitors who try not only to treat the pictures they run as they should be treated, but also endeavor to improve the condition of the film.

It may be added that of those who reported that they did inspect film, most of them explained that they were running only "good stuff" and that they had found it unnecessary.

The ten exhibitors who were marked "Indefinite" were largely some who qualified by saying that they did make inspections whenever they ran a picture that was several months old or which from its appearance at the beginning of the reel, looked as if it was not in first class shape.
A.M.P.A. Dinner-Dance Big Success

Industry Attends in Force

Exhibitors File Briefs in K.C. Music Tax Case

The second case in the Kansas City music-tax investigation involving six exhibitors and four music companies, was taken Monday when Samuel A. Handy, attorney for the exhibitors, filled his brief in the Federal court with Judge Arba S. VanValkenburgh. In accordance with instructions of the court, attorneys for the plaintiffs will have ten days, or until March 26, in which to file an answer. The matter then will rest with Judge VanValkenburgh for final decision which, it is expected, will not be long delayed.

Following the opening hearing on the case and the filing of the brief by Mr. Handy, the case was set for trial April 4, but this was not brought against the exhibitors by the real parties at interest, in that the interest of the individual music companies have been assigned to the Society of Authors, Publishers and Composers of America, thereby constituting a conflict with federal statute. Interest has been widespread in Missouri and Kansas.

Notable Speakers

A tribute was paid to the stability of the industry by Dr. A. H. Giannini, prominent banker. He had been dealing with it for fifteen years. He declared, in all that time he had lost not so much as "a five cent piece" in his transactions with the motion picture business. The Doctor had no use for the "excess bonus system," and condemned them in unsparing terms.

Miss Murray, as the representative of the screen artists, made a charming little speech, whose theme was "If we do not please, we are not honest," and then Mr. Griffith was introduced.

In an eloquent talk, he described the "motion picture as the hope of the world." It alone spoke the universal language, he went on, and while radio was a great, a mysterious invention, Mr. Griffith called for something no one had yet invented, "something that would bring rest and peace to the human heart."

"Why don't they invent that?" he asked. The motion picture, he declared, could do away with the greatest of all absurdities—War.

Rupert Hughes fully sustained his reputation for incisive, humorous speeches. One of the points he registered was the press agents' handling of reviews of his pictures, wherein fragments of sentences were put together in such fashion as to make a picture a world-beater when the review had said just the opposite. It was all in the spirit of fun.

Mr. Hays made a speech that brought great applause. He reaffirmed the industry's sincerity, full acceptance of its responsibility to the public, and steadfast purpose.

When he brought out the fact that the night of the dinner marked the tenth anniversary of the premiere of "The Birth of a Nation," there was a demonstration, and Mr. Griffith smiled his acknowledgements to the speaker and the crowd.

Many Celebrities There

Just before these "Bedtime Stories" began, Jerome Batty climbed to the topmost balcony, and with the word, "spotlight and megaphone, picked out the celebrities among the diners. They included Gloria Swanson, Miriam Cooper, Raoul Walsh, Mabel and Hugo Ballin, Dagmar Godowsky, Edwin Carewe, Senator James J. Walker, Houdini, William A. Brady, Allan Dwan, the past presidents of the A. M. P. A., and others.

Besides the features already mentioned, there was a "crowning" in the approved Sen-nett fashion, of the King and the Queen of the Movies. These turned out to be a couple of members of the A. M. P. A., suitably disguised.

The dancing began, after the other ceremonies were over. It lasted until dawn.

A special Naked Truth edition of the Dissociated Trade Press, composed of Morrow Picture News, Exhibitors Trade Review, Moving Picture World, Film Daily, Exhibitors Herald, and The Morning Telegraph was issued. This was described as the "Extraordinary Editorial Excursion of Expert Expressions Emanating Entirely from the Six Wise Men of the East"; Tom Hanley, Martin J. Quigley, Robert E. Welsh, George Blaisdell, William A. Johnston, and Danny.

The reception committee was made up of the past presidents of the A. M. P. A., and others:

Arthur James, Paul Guleik, P. A. Parsons, Paul Lazarus, C. L. Yearsley and John C. Flinn.

The Naked Truth Committee, which deserves the lion's share of the credit, was:

Advertising Pictures in Small Towns

Editor's Note: The author of this article, John W. Greener, is exploitation man for the Strand Theatre, Chillicothe, Mo. He writes from first-hand knowledge of how to advertise pictures in the small town.

It is my sincere belief that high-class heralds, judiciously used and carefully distributed cannot help but be a money maker for the small town showman.

Take another look at these words underlined, for upon them, judging from my own varied experiences, are based the making or breaking of heralds as they apply to the small town.

With the same outlay of money, you can reach more people, by the use of heralds, create a better impression upon these people, and sell more tickets to these people than you can by any other means of advertising.

Say for example, that heralds cost $1.50 per 1,000, and you will find 1,000 plenty for small towns up to 3,000 in population. Say printing costs $2.00 total cost $8.50. This sum of money will buy 43 one sheets. Now just where is the small town showman going to post or hang 43 one’s in positions that are considered A1? And if they are posted how many people in a town of 3,000 are going to see them? Figuring roughly, not over 1,000 persons, if that many.

Of course, this sum of money can be divided into buying 3 sheets and maybe a 24, but the general result will be the same, unless your stands are extraordinarily good.

Heralds vs. Newspaper Ads.

As most small towns only have a weekly newspaper the showman rarely puts in an ad costing $6.50, and if he does, can the average small town advertiser afford an ad, or construct one that will compare favorably with the high class heralds put out by the leading producers? And will his ad carry as good illustrations, will it have as good a layout, or contain as much information?

Suppose Mr. Exhibitor does gamble $6.50 in the newspaper in the town of 3,000 people. What circulation has the paper? From 800 to 1,000, and we will allow an average of two readers to a paper—a total of 2,000. But how many persons read Mr. Exhibitor’s ad? Not over 750, probably less, and his ad may appear a week ahead of the playing date with the result that by the time the picture arrives, many have forgotten all about it.

So there you have the weekly newspaper angle.

Now we will consider exploitation. Good exploitation will sell tickets and I know, because I am having an exploitation in a town of 7,000. And in small towns one can pull a number of stunt and build good lobby or window displays for $6.50. And some of the best stunt I have pulled (from the box office standpoint) cost practically nothing. But in only a few small towns do you find the exhibitor using exploitation to any marked degree. Why? Because he either cannot do it or has no one in his employ who understands it. So in this connection exhibitor write an ad, or construct one that will compare favorably with the high class heralds as they apply to it.

Next under the heading of miscellaneous advertising, let’s place production slides, specially prepared slides, throwaways, window cards, etc. These we find have a selling value, but reach only a small number of people. In this group slides are the best medium, for you are going directly to people interested in pictures, else they would not be in your theatre.

Now let us consider heralds. By judicious use I mean this: do not use heralds on every attraction that you play and do not use heralds more than twice a week, no matter how many days you are open. “Familiarity breeds contempt” you know. And another thing: if the heralds on a certain attraction do not look good to you, or if you think they will not appeal to your town’s people, do not use them at all.

By careful distributing I mean just what I say. After buying heralds the average small town showman takes very little pains in placing these heralds where they will do the most good.

Right Way to Distribute Them

The best place to put heralds is in the homes, either by mailing them or by house to house distribution. As I said before, 1,000 heralds are plenty for a town of 3,000 people, because in that size town there are not over 1,000 homes and places of business. Putting a number of heralds in a business house is all right. For house to house work you can use neatly dressed boys, maybe your ushers, and do not use the dirty ragsman from the streets, for he will probably “ditch” most of your heralds, besides creating a poor impression.

Have your distributors knock at each door and hand the people a neatly folded herald and say something along this line: “Good morning—here’s an ad all about the big picture that opens here tomorrow.” And right here is where Mr. Exhibitor should be on the job, for by this personal contact can be created a far better selling method. Have on hand a number of Manila envelopes. In the upper left hand corner have “A message of joy for you” and across the bottom “Just called to see you—but you were out. Meet me at the Gem.” Carry a pocketful of these each containing a herald. If no one comes to answer your knock, slip one of these envelopes under the door.

Another week have the leading merchants put your heralds in all the packages they wrap up. Giving them your service or passes for their trouble. Another week have a herald inserted in each copy of the weekly newspaper. (That is if it is issued close to the date your attraction plays.)

When you get heralds for production that was made from a good selling novel, go to Mr. Bookseller and give him the largest part of the imprint space, and he will no doubt pay for all the printing, and distribute some in addition.

Here are a few don’t’s:

Don’t rubberstamp your heralds. It looks messy.

Don’t put your heralds out more than two days in advance, because if you do, by the time your attraction comes, it will be forgotten.

Don’t throw your heralds in farmers’ or anybody else’s cars. Nothing is cheaper or more disliked by the autoist.

So summing up, heralds carefully used and distributed are superior to all other forms of advertising for the small town.

S. E. Managers in Carolina Hold Conference

Montgomery Hill, Carolina supervisor for Southern Enterprises theatres, has concluded a conference with all managers of houses in his territory, at the Charlotte Hotel, Charlotte, N. C.

At this conference Mr. Hill transmitted to the individual managers much of the result of the recent conference of Division managers held in New York several weeks ago.

Those attending the conference were as follows: George Brown, Imperial, Charlotte; C. H. Amos, Albemarle, Charlotte; E. D. Turner, Imperial, Asheville; J. C. Duncan, Strand, Asheville; J. H. Stelling, Rex and Strand, Spartanburg; H. B. Clarke, Garing and Casino, Greenville; Harry Hardy, Liberty, Greenwood; C. W. Irwin, Imperial, Columbia; Oscar White, Rex, Sumter; W. A. Byers, Imperial, Anderson; A. H. Frazer, district booker; M. J. Mullin, purchasing agent of Southern Enterprises.

New Companies Chartered in N. Y. State

The following is a list of the companies incorporated for the purpose of engaging in the motion picture business in New York state, during the past week: Pre-Eminent Pictures Corporation, capitalization not stated, with William G. Lovatt, Sylvia Schwartzman, William S. Walters, New York City, Capital $5,000; Marcus Carpenito, Capital $1,000, Name Thomas Matcha, Long Branch, N. J.; Max Wigder- son, Esther Wigderson, Ozone Park, L. I.; Prism Screen Corporation, capitalization not stated, O. V. Mahan, T. H. Forrestum, J. F. Cleaveland, New York City.
The Re-Election of Mr. Hays

The outstanding news this week is the re-election of Will H. Hays for a period of three years, as head of the Producers and Distributors Association. This action is taken one year in advance of the termination of Mr. Hays' first contract. When this association of the leading firms in the industry was formed two years ago, one leader stated to the writer with much conviction: "The important thing is that we are of a mind to get together and agree to be led."

And now this same association of competing firms has decided to continue to travel along the same common road — upward, in behalf of themselves and of their industry, and under the same leader, in whom each and every member has profound confidence. All of which is still more, — "an important thing." It is a vast accomplishment.

It is of the foremost importance to this industry that it have an association of strength and a unification of ideals. Without this possession it cannot advance. Much has been done under Mr. Hays' leadership; much remains to be done. The way has been far from easy. Because of its youth the industry has been at odds within itself: worse still, because of much unwise the industry has been at odds with the public and its institutions. In narrowing these breaches, in promoting understanding and sympathy, much has been done by Mr. Hays that is apparent to any observer: but much more has been done — and we say this with certainty, than meets the eye and ear. The proof of this will be had, we willingly prophesy, within the next three years.

We are mighty glad that Will Hays is sticking to his difficult post; and we might remark that he deserves from everyone within the industry the same sympathy and understanding that the industry needs without, in the public mind.

W. A. J.

Enthusiasm Marks Kansas Meeting

Over One Hundred Exhibitors Attend
Sixth Semi-Annual Session at Emporia

MORE than one hundred exhibitors answered present when the two-day semi-annual convention of the M. P. T. O., Kansas was assembled at the Broadview Hotel, Emporia, Tuesday. Much enthusiasm marked the opening of ceremonies and this was maintained throughout the sessions.

The opening day was devoted largely to the reports of the various committees, while Wednesday was given over to the election of officers and the discussion of new business.

Walter Gunsolly, president of the Emporia chamber of commerce delivered an address of welcome to the visiting delegates Tuesday morning, in which he commended them for their efforts toward the betterment of pictures and for the capable manner in which their picture houses were being conducted.

The banquet Wednesday evening was a big feature of the convention, with Richard J. Hopkins, Justice of the Supreme Court, and Roland Boynton, County Attorney, as the principal speakers. A six-piece band from the Strand Theatre provided the music while the dinner was in progress. The Ogle Club of the Emporia State Normal School rendered a number of selections.

A midnight frolic Wednesday with a splendid program of entertainment tested the auditorium to its capacity and brought the occasion to a happy conclusion.

A report of the year's activities of the association submitted by C. E. Cook showed dues received from eighty-five members of the organization in the amount of $4,363.34 and amounts donated totaling $435.

Amounts received on advertising were $1,291.57 and miscellaneous receipts, $212.15, making a grand total of receipts amounting to $6,022.94. In addition, exhibitors contributed $1,221.56 to a fund toward protection from adverse legislation.

The report also showed that 62 exhibitors were exhibiting association advertising and 85 exhibitors showing film from which revenue is received by the organization.

"Covered Wagon" Premiere Held in Havana

"The Covered Wagon" had its Latin-American premiere at the Fausto Theatre in Havana, Cuba, March 27th and was as enthusiastically received as elsewhere, according to E. E. Sinauer, director of the foreign department of Famous-Lasky Corporation. Critics praised it as the greatest production ever presented in Cuba.

The picture is scheduled to open an indefinite run at the Capitol Theatre in Buenos Aires early in May.

New Producing Company for Hileah, Florida

Dr. Miller Reese Hutchinson and A. E. McManus of New York have started a new picture producing company to operate at Hileah, Florida. Plans have been completed for the production of a series of six pictures.
United Artists Contracts Renewed

Hiram Abrams Re-elected President and Three Year Agreement Signed at Annual Meeting

The "Big Four" have renewed their contracts in United States Corporation for a period of three years: Hiram Abrams has been re-elected President of the corporation, and unanimous satisfaction is expressed by the owners and stockholders of the company with the management and personnel of the concern.

This action was taken at the annual meeting held Friday, March 28, at which were present Mary Pickford, Charles Chaplin, Douglas Fairbanks, and D. W. Griffith, the owners and their representatives.

The re-election of Mr. Abrams was a foregone conclusion in the minds of everybody closely acquainted with the situation, in spite of the fact that several trade publications have carried within the past month numerous "smoke" stories predicting the resignation of Mr. Abrams and the reorganization or dissociation of United Artists.

During the several weeks just past in which Fairbanks, Miss Pickford and Griffith were reported as entering negotiations with other distributors, according to the rumor factories, it is evident now that there was no foundation at any time for the stories that were floating about. The status of United Artists remains just as it was.

Following is the official signed statement issued this week:

"The annual meeting of the stockholders and owners of United Artists Corporation was held at the offices of United Artists Corporation, No. 729 Seventh avenue, New York city, on Friday, March 28. There were present Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, the owners and their representatives, and it was unanimously decided not only to carry out their existing contracts, but to renew and extend their contracts for a period of three years, except Charles Chaplin who has eight pictures still to deliver to the Corporation.

"It was the unanimous sentiment expressed by the stockholders of United Artists Corporation that they were perfectly satisfied with the executive and personnel of their organization, which resulted in the re-election of all the officers of the corporation."

(Signed) "Mary Pickford
"Douglas Fairbanks
"D. W. Griffith
"Charles Chaplin
"United Artists Corporation,

President."

Baltic Picture Conditions Show Improvement

Emil Kokich, secretary to the U. S. Trade Commissioner at Riga, reporting on the film markets in the new Baltic states, says in his letter of January 10: "The market for foreign-produced motion pictures in the new Baltic Republics of Latvia, Estonia and Lithuania, having a combined population of over 5,000,000 inhabitants, has steadily improved since 1922, when a total of only 50 motion picture theatres were registered for the three countries."

His reports show now that there are 85 such film theatres in operation of which number Estonia and Latvia, each have about 30, and Lithuania, 25. The total seating available is about 10,000 persons daily. Performances in these theatres are still confined chiefly to the evenings, program changes being but once a week.

Stanley Company's Tenth Anniversary April 28

The annual entertainment at Eagleville Sanitarium is generally held on the anniversary of the birthday of the late Stanley V. Malmuth, but this year it will be made a part of the gala anniversary week.

A Memorial Committee composed of Lawrence D. Beggs, chairman; Al Boyd, John J. McQuirk, Abe Sablosky, Lew Sablosky, Frank Rubler, Morris Boney, Charles Segal and Abe L. Einstein, secretary is already at work preparing a delightful program for the entertainment which will be held in the afternoon of Sunday, April 27th.

Physical Distribution Basis of Metro-Goldwyn Negotiations, Says Loew

Further confirmation of reports printed in last week's issue of Motion Picture News relative to a contemplated amalgamation of Goldwyn with Metro was received this week in a statement issued by Marcus Loew, President of Metro. It follows:

"Metro and Goldwyn are discussing the possibility of combining the physical distribution of films. The respective sales organizations are to be kept intact but very material economies are to be effected by the elimination of duplicate exchanges."

No definite date for the change has been set. The general understanding is that details of the deal are now being worked out by the lawyers. The attitude of William Randolph Hearst, who owns the Cosmopolitan, remains a mystery. Mr. Hearst's contract with Goldwyn expires April 15. It is known that he has an option to buy the remaining fifty per cent interest. This option also expires April 15.

Whether the Hearst forces will be aligned with Metro, on a physical distribution plan or some other plan, remains to be seen.

In inside circles it is stated that some thing definite may be expected as soon as Mr. Hearst returns from Florida where he has been spending some time at a popular winter resort.

Peerless Booking Corp. Is Commended

A RESOLUTION adopted by the F. I. L. M. Club of New York City commends the Peerless Booking Corporation, the picture booking agency of the Keith, Moss and Proctor circuit of theatres, for assuming the contractual obligations of the Capitol and Twin States Theatres in Union Hill, New Jersey, of which Peerless has recently acquired control.

There is a growing practice on the part of theatre owners to abandon contracts with the established booking agencies and a failure on the part of the new operators to assume the old picture contracts, thus disrupting booking schedules.

A committee of three was appointed by the F. I. L. M. Club to extend the thanks and appreciation of the club to the Peerless organization for their cooperation.

Delaware Charters Many New Corporations

Recent charters granted at Dover, Delaware, include the one granted "Romance Pictures, Incorporated," of Wilmington, Del., capital named $250,000.

The Atlas Film Producing Company, Inc., was chartered to make and produce and make retakes of motion pictures, on a capital of $50,000. Incorporators are given as Joseph Bentwegio, Angelo Moutara, Pietro Santaro, all of New York city, through the Delaware Registration Trust Company of Wilmington and Dover.

Louis B. Mayer Pictures, Inc., was chartered "for stage, screen and produce motion pictures," with a capital of $500,000.

Penett, Bennett or Pennant Film Productions, Inc., were granted a $100,000 capital permit to produce motion pictures.

The Strand (Strand theatre, Wilmington) Corporation was chartered to deal in real estate, pertaining to the theatre on a $100,000 capitalization.

A capital increase from $10,000 was granted the National (theatrical properties) Property Association, Inc., of New York city, through the Corporation Service Company.

Sunday Opening Renewed at Chevy Chase

Just when the Maryland Legislative Assembly had killed the Sunday movie bill, and the plans for a drive to kill the Sunday theatre in Washington, were under way and then became quiescent, comes the new Sunday war in Chevy Chase.

Manager Emanuel J. Stutz recently announced that effective Sunday March 30, he would open his doors at 2:30 on Sunday afternoons and commence his bill at 3 o'clock, with a continuous program till 11. Promptly wire people current at the mass meetings in the churches of the neighborhoods to force him to adhere to the alleged "Gentlemen's Agreement," to refrain from Sunday shows.

Stutz declares that he made no agreement except to say that the theatre would operate on Sundays if sufficient support were given, and would give no such showings if the majority were against it.
Universal Signs Hoxie for Five Years

AFTER completing the Universal feature, "Ridgeway of Montana," Jack Hoxie was contracted by Universal for a period of five years. Clifford Smith, former director of Western, will direct, and Isadore Bernstein will be supervising editor of the Hoxie scripts. A number of new stories, by standard magazine authors, are in immediate view for the star, including "The Triple Cross for Danger," "Claim Number One," and others.

He has just finished camera work on "The Back Trail," a story of the Sierras.

Snyder Completes Service With Rockettss

Silas E. Snyder, who has been serving as publicity director for the Rockett Lincoln Film Company has completed his service with that organization and will return to Hollywood immediately after Easter.

Mr. Snyder has been with the Rockett concern since its organization. He was responsible for much of the research work for "The Dramatic Life of Abraham Lincoln." He was also co-author with Lawrence Hill of "Can Anything Good Come Out of Hollywood?"

Richard Talmadge Films to Be Made East

Abraham Carlos, president of Carlos Productions, will produce four more Richard Talmadge pictures in the east, probably in a New Jersey studio, the first of the second series to be "Stepping Lively."

In addition to this it is possible that Carlos Productions will put into work another unit to make pictures of the type of "The Unknown Purple."

Wear Resigns Charleston Rialto Management

Marvin M. Wear, one of the organizers and first resident manager of the Rialto theatre at Charleston, West Virginia, has resigned his position, effective yesterday.

Mr. Wear's moving picture relations in Charleston date back to 1906 and since then he has been actively engaged in the industry as exhibitor. His resignation as manager of the Rialto comes as a surprise.

He has not divulged his future plans.

Sawyer-Lubin Forces Will Make Two in East

THE next two pictures of Sawyer-Lubin and Associated Picture Company will be made simultaneously in the east, according to word from the coast. The production staff leaves Hollywood April 6th. The pictures, supervised by Arthur H. Sawyer will be starring vehicles for Barbara La Marr and will be released by First National.

The reason advanced for the shift to New York is in connection with several special locations. The organization plans to return to the coast in September or October.

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Paramount’s Paris Agent Visits New York

Due for a conference with E. E. Shauer, director of the Foreign department for Famous Players-Lasky, Adolphe Osso, managing director of the Paramount distributing system in France, arrived in New York City last week.

He stated that perhaps the most encouraging feature in the French film industry today is the increased interest being shown by the more progressive exhibitors in exploitation and that quite a few of their best known exhibitors have taken up picture exploitation with a considerable degree of success, and their success is encouraging others to plan greater activity in this respect.

"Wandering Husbands" Has Three Audience Tests

Audiences in Los Angeles and Santa Monica saw "Wandering Husbands" three times with the producers noting the reaction and afterwards cutting and editing the production before shipping it east.

The idea was to secure a pre-release audience test for the production that Lila Lee and James Kirkwood made for Hodkinson.

Neilan Casts Dowling as Priest in "Tess"

When Goldwyn-Cosmopolitan's "Tess of the D'Urbervilles" is finished by Marshall Neilan it will show Joseph J. Dowling in the role of the priest.

Bill Would Ban Carrying Inflammable Film

REPRESENTATIVE Sanders of Indiana has introduced a bill into the House that would prohibit the importation and the mailing, shipment, sending in the mails of transportation of inflammable films in interstate commerce. It provides a fine of not more than $1,000 or imprisonment for one year or both. The bill was introduced in United States mails or with any express company or other common carrier or carrying from one state to another any inflammable films.

The bill has been referred to the Committee on Interstate and Foreign Commerce. If passed, as considered it would become effective January 1925.
E. T. Peter Offers Print Solution

Would Have State Exhibitor Organizations Employ Traveling Projection Experts

E. T. PETER, nationally known in exhibitor organization circles and now treasurer and general manager of Unity Pictures, Inc., sent a communication to Motion Picture News this week in which he urged that state exhibitor associations employ traveling projection experts as a solution to the problem of bad prints.

Mr. Peter's suggestions follow:

"Quite a few articles have appeared in the trade papers recently regarding the responsibility for bad films and almost invariably the blame has been placed upon the small operators."

"During my ten years' experience as a distributor, I had my troubles with films being returned to me in bad condition and at times completely worthless and as a small exhibitor for six years the greatest annoyance that I had was receiving bad prints from the exchanges. So you see, it all depends upon which party you belong to, as to whom you think should be elected."

"In all the articles I have seen so far, the blame has either been laid on poor stock or negligence in projecting or faulty projectors but no one has offered to suggest a practical remedy."

"In 1915, I organized the distributors in Dallas and one of the suggestions I made to the organization was that we employ an expert projectionist and have him visit the small exhibitors, inspect the machines and repair them free of charge to the exhibitor except for the cost of new parts, and also instruct the local operator as to the vital necessity of keeping his machines in good repair and to see that at all times they were properly adjusted. This in my opinion is the crux of the situation."

"The average small town exhibitor knows nothing about projection himself and in many cases employs to operate his machine, a boy or young man who works in the drug store, grocery store or who drives the express wagon in the daytime. I have known cases where this operator was paid $1.00 a night for this work, for as the gross receipts of the theatre would average twelve or fifteen dollars a night, the theatre owner could not afford to pay more. This operator had probably never had anyone to instruct him, and my thought is that the expert projectionist would be successful in making good operators out of these boys nine times out of ten, and thus more than earn his salary and expenses. The exchange managers would not agree to my proposition."

"One reason for their refusal was that they were afraid lest the projectionist might boost some one machine or some one's picture. Another reason was that they had no authority from the home office to lay out a small amount to cover this expense, and most of them did not have the courage to take it up with the home office."

"In 1915, when I was elected president of the M. P. T. O. of Texas I advocated this same plan but proposed that the state organization defray the expenses of the expert projectionist. But while the board of directors thought that the plan was feasible and would be beneficial, our finances would not permit us to put it into effect."

"I understand that the Texas organization is now arranging to put this same plan into operation. It would be a good thing if every theatre owner's state organization would try this plan."

"I see that P. A. Powers thinks the answer is the improvement of raw stock and E. V. Richards advocates more prints and I agree with both of them. As the cost of raw stock has now been reduced considerably, the producers should furnish the distributors with more prints."

"But the real solution is an educational campaign suggested in the foregoing lines, and the theatre owners state organizations should be the ones to get behind it."

New Portland Manager in F. B. O. Exchange

Milton Hossfeldt, for eighteen months a salesman in the Los Angeles exchange of Film Booking Offices, has been promoted to be manager of the F. B. O. exchange at Portland, Ore., by H. M. Berman, general sales manager.

Many Special Art Sets at F. B. O. Studios

THREE big stages and the administration buildings are all going at the F. B. O. studios on the West Coast and under the supervision of General Manager B. P. Fineman and Art Director Fred Ormston five special sets described as lavish are prepared for the "Fools in the Dark" production of Al Santelli.

In addition to two F. B. O. units there are six other companies now producing in the studios. The new Telephone Girl series for a company busy at all times and sometime others under way or in preparation are the Emory Johnson production tentatively titled "Swords and Plowshares," starring Mary Carr and Johnnie Walker; "Never Say Die," the new Doug MacLean production; "Dollar Down," the Co-Artists Production starring Rutland and directed by Tod Browning and Harry Carey in "Black Mask," the second Hunt Stromberg Production.

The Ralph Lewis Production organization will soon begin "The Country Doctor."
"Gulliver's Travels" to Be Universal Film

DEAN SWIFT'S familiar story, "Gulliver's Travels" will be filmed by Universal with a company of tiny actresses and actors and a giant or two.

Preliminary conferences were held during the week between William Koenig, general production manager, and James O'Neill, who visited Universal City with his entire troupe of Lilliputians—known in vaudeville as "Irving's Midgets."

There are twenty-five little men and women in the company, none over a yard tall, and ranging in age from sixteen to forty. They are now on a vaudeville circuit, but plan during the summer, if the plan now under discussion is carried out, to return to Universal City for several weeks to film the allegory.

Madame de Bodamere Has Role in "Tess"

Marshall Neilan has engaged Madame de Bodamere, personal attendant to Mary Pickford for many years, for a role in "Tess of the D'Urbervilles," which he is making for Goldwyn-Cosmopolitan.

This is said to be the first time that the Madame has appeared in a picture other than those starring Miss Pickford.

James R. Grainger Coming From Los Angeles

With several stops scheduled in some of the Goldwyn-Cosmopolitan southern exchanges, General Manager J. R. Grainger left the Goldwyn West Coast Studios for New York City last week.

Meeting to Discuss Program Policies

Congress of First National Executives, Exhibitors Set for New Orleans

MOTION picture history will be made in the South when a congress of leading film exhibitors, distributing and producing executives gather in New Orleans on April 16 to adopt new policies and plans governing the program of cinema entertainments.

The congress, which will be in session in New Orleans for about a week, will be in connection with the annual meeting of the executives and exhibitor members of Associated First National Pictures, Inc. The delegates will be guests of E. V. Richards, Jr., and the Sanger Amusement Company.

Selection of stories for the screen, action on reports submitted in a nation-wide check-up of the public taste and the formulation of plans in an attempt to so operate that the production, distribution and exhibition of motion pictures shall be placed on a higher plane, are among the chief objects of the meeting, according to Robert Lieber, president of First National.

Approximately 100 exhibitors from the principal cities of the United States and Canada will attend along with the New York home office officials of First National. A number of important sub-franchise holders and branch office managers from the North as well as South will also be in attendance.

These exhibitors represent not only themselves but also some 5,000 smaller theater owners in whose houses in America and Canada First National pictures are shown.

Those who attend the First National meeting in New Orleans are going to exchange opinions on the feelings of audiences with a view to guiding them in the selection of proper stories for production.

Among the original 26 founders of First National who will have an important say in these matters are the following well-known Southerners: E. V. Richards, Jr., New Orleans; Spyrous P. Skouras, St. Louis; Colonel Fred Levy, Louisville, Ky.; Frank Ferrandini, Richmond, Va.; R. D. Craver, Charlotte, Nc. C.; Tom Boyand, Oklahoma City, Okla.; and Harry Crandall, Washington, D. C.

"North of Alaska" Title of Sanford Release

Frank M. Sanford, president of Sanford Productions, will release the Matty Mattson production made in the high Sierras in California, under the title of "North of Alaska." The cast includes Jack Richard-son, Gene Crosby, Lorraine Kason, Billy Franey, Lafayette McKee, Marcelle Daley and Lew Meehan.

Effie Shannon in Cast of "Mountebank"

Effie Shannon, Lawrence O'Horsey and Arthur Cozine are the latest additions to the cast of Herbert Brenon's production for Paramount, "The Mountebank," which features Ernest Torrence and Anna Q. Nilsson.

"Double Dealing" Starts on West Coast

William Fox West Coast Studios announces that production has started on Charles Jones' program picture, "Double Dealing," with George Beranger directing the Robert Lee story.

Pat Hardigan, Tom Lingham, J. Farrell Macdonald and Edith Kemick support Mr. Jones and Beatrice Burnham has the leading feminine role.

Scenes from "King of Wild Horses" A Pathe release featuring a beautiful black stallion.

First of the Series of Jack White Comedies for Educational features Lige Conley and is entitled "Midnight Blues."
Lasky Appoints Four New Directors
Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle Win Advancement

Four new directors have been elevated from the ranks of Famous Players-Lasky employees, according to announcement by Jesse L. Lasky. This is in line with the announced policy of the organization that it intended to inject new blood and new ideas into picture production.

The four men who win promotion to directorship are Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle.

Mr. Lasky had the following to say regarding the new directors:

"Paul Bern, who recently became associated with our organization and wrote the scenario for the next Pola Negri picture, 'Men,' has had a wealth of experience in his chosen field. Three years of intensive study of film cutting, titling and scenario construction followed a brief experience as an actor on the legitimate stage. Then he became assistant to Hugo Ballin, and later editor-in-chief for Goldwyn, during which period he wrote the scenario for 'The Christian.' More recent productions of his pen are 'Name the Man' and 'The Marriage Circle.'"

"Paul Sloane is possessed of equally valuable experience. He it was who wrote the unforgettable 'Over the Hill' and the perfect adaptation of 'If Winter Comes,' and more recently wrote the scenario of 'Big Brother' and the latest Thomas Meighan picture, 'The Confidence Man.'"

"Our opportunity of availing ourselves of the talent of Mr. Burnside is particularly gratifying. Known far and wide for his wonderful spectacular presentations at the New York Hippodrome and as stage director for Charles Dillingham, he knows the mechanics of lighting and scenic effects as few men do. For the past two months he has been at our Long Island studio learning the technique of screen production."

"Frank Tuttle, one of the organizers of the Film Guild and a keen student of the drama as well as the photoplay, has been associated with us for some time at the Long Island studio, his first work for us being the adaptation of 'The Conquest of Canaan.' He recently wrote the adaptation of 'Manhandled' for Gloria Swanson."

Fox Changes Title on John Gilbert Feature

"The Lone Chance" is the permanent title selected for John Gilbert's latest starring vehicle for Fox Film Corporation. It was made under the working title of "The Mark of Cain."

Howard Mitchell directed. The story is by Fred Jackson and the scenario by Charley Kenyon. Evelyn Brent has the leading feminine role.

Warner's Arrive in East for Conference

Harry M. and Albert Warner are in New York from Hollywood for a series of conferences on distribution policies of Warner Brothers and to supervise the premiere of "Beau Brummel" in New York. They will also arrange the road shows for the John Barrymore feature.

A number of important announcements are promised from the Warner organization upon the completion of the conferences.

"Anna Christie" Concludes Run in London

A month's run of "Anna Christie," Thomas H. Ince's First National production, has just been completed at the Palace Theatre, London, where it is said to have duplicated its American successes.

Metro Offers Three for Month of April

With Rex Ingram's "The Arab" as a possible release late in April there are three more productions actually scheduled by Metro for April release.

"A Boy of Flanders" is the title of the Jackie Cooper offering from Louis de La Rame's romance, "A Dog of Flanders." In Jackie's cast are Josef Swickard, Nigel de Brulier, Lionel Belmore and Neil Craig.

"Mademoiselle Midnight" is Mae Murray's contribution with Monte Blue, Robert McKim, Robert Edeson, Nick de Ruoz, Nigel de Brulier, Johnny Arthur and Otis Harlan.

"Sherlock Jr." is Buster Keaton's third full length comedy and was written by Jean Havez, Joe Mitchell and Clyde Bruckman. Kathryn McGuire, Ward Crane, Joseph Keaton, Jane Connelly, Erwin Connelly, Ford West, George Davis, John Patrick, Ruth Rolley and Horace Morgan appear in the comedian's support.

Schmidt Enthusiastic Over Western Conditions

Art Schmidt, West Coast supervisor for F. B. O., returned to Hollywood last week from his second swing around the Western circuit. He expressed enthusiasm over conditions in the territory.

"Many new showmen will be developed by the motion picture industry during the coming year," said Mr. Schmidt. "Showmanship of the keenest nature will be the outstanding accomplishment of many exhibitors. Competition is keener than ever and the public is discriminating in its selection of entertainment.

"It is obvious, therefore, that showmanship will win for exhibitors who know how to exploit their attractions."

Harold Lloyd Starts New Comedy for Pathé

With Harold Lloyd's "Girl Shy" due for release Easter Sunday, the comedian has started work after an eight weeks' layoff, on his second independent production for Pathé. For the next month the star will be busy with exterior work under the direction of Fred Newmeyer and Sam Taylor.

Sam Taylor, Thomas J. Gray and Tim Whelan are responsible for the new story as yet untitled, but which had to do with the troubles of a young married couple.

Warner's Make Additions to "Babitt" Cast

Several additions have been made to the cast for Warner Brothers' "Babitt," in which Willard Louis has the leading role. Mary Alden will be seen as Mrs. Babitt, Carmen Myers as Tanis Jocque and Raymond McKee as Theodore Roosevelt Babitt.

Harry Beaumont who directed "Beau Brummel" is also directing "Babitt." He is assisted by James Flood.
**Ralph Lewis Unit Starts First for F. B. O.**

RALPH LEWIS was due to start work this week on the first of four productions to be made by his own starring unit for F. B. O. release. The veteran character actor will first be seen in “The Country Doctor,” an original story by Albert Kenyon, brother of Charles Kenyon, noted playwright. Albert Kenyon will co-direct this first Lewis production with Henry McCarty. John Mack will serve as production manager.

**Paramount Pictures Win Brazil Contest**

The popularity of Paramount pictures in Brazil is attested as the result of a contest held there to determine the most popular trade mark in pictures, according to the foreign department of Famous Players-Lasky Corporation.

The contest, conducted by Paratatodos, a motion picture publication in Brazil, showed a total of 392 votes for the Paramount trade mark, as against 92 for the runner-up.

**London Run Arranged for Marion Davies Picture**

Cosmopolitan has completed arrangements for the London premiere of “Yolanda” at the Oxford theater, April 15, and the presentation will include a special musical program and other features.

It is announced that notables of public life in England have already prepared to be present at the opening performance of the Marion Davies picture.

**Four Universal Features for April**

Popular Stars in Productions Included in Release Schedule This Month

ONE Jewel and three feature productions with Baby Peggy, Hoot Gibson, Laura La Plante and Herbert Rawlinson in the star roles are on the release schedule of Universal for the month of April.

The Jewel release is “The Law Forbids,” with Baby Peggy in the featured role. Jesse Robbins directed the picture from a story by Bernard McConville. The script was dramatized by Lois Zellner and Ford L. Beebe. In the cast are Robert Ellis, Elinor Faire, Winifred Bryson, Hayden Stevenson, Joseph Dowling, William Welsh, William E. Lawrence, Robert Bolder and Neil Sparks. The picture is set for release April 7th.

Herbert Rawlinson’s feature, “The Dancing Cheat,” will be released the same day. Alice Lake plays opposite Rawlinson. This was adapted by Calvin Johnson from the Saturday Evening Post story, “Clay of Callina.” The adaptation was by Raymond L. Schrock and L. C. Rigby. In the cast are Robert Walker, Jim Blackwell, Edwin Brady and Harmon MacGregor.

The release for April 14th is “Excitement,” Laura La Plante’s first individual starring vehicle. It was directed by Robert F. Hill. The adaptation was from a story by Crosby George. In the cast are Edward Hearn, William Welsh, Frances Raymond, Albert Hart, Bert Roach, Fay Turner, Rolfe Sedan, Margaret Cullington, Fred de Silva, Lon Poff, George Fisher and Stanley Blystone.

Hoot Gibson’s comedy western, “Forty Horse Hawkins,” will be released April 21st. The story was written by Edward Sedgwick and Raymond L. Schrock. Sedgwick directed. Anne Cornwall plays opposite Gibson. Others in the cast are Helen Holmes, Richard Tucker, Jack Gordon, Ed Burns, John Judd, George Connors, Edward Sedgwick, Carl Mofring and Grace Marvin.

**“King of Wild Horses” to Have N. Y. Premiere**

Pathé’s “The King of Wild Horses” will have its Broadway premiere in the nature of a pre-release presentation at the Rialto theater, New York, April 6. It will be available generally a week later.

The featured player is a registered Morgan stallion which is said to have been bought by Hal Roach and trained specially for this role.

**Vitagraph Starts Shooting “The Range Boss”**

David Smith has started shooting “The Range Boss” for Vitagraph. This is a story of ranch life from the novel by Charles Alden Seltzer. John Bowers and Alice Caulhoun have the leading roles. Others prominently cast are Alva Hase, Catherine Charlotte Merriam, Otis Harlan, Kitty Bradbury, Joseph Rickson and Cliff Davidson.
Ralph Ince Chosen To Direct Ray
Brother of Producer to Make Star’s First Under His Renewed Affiliation

The first Charles Ray picture under the arrangement by which he returns to the Thomas H. Ince banner will be directed by Ralph Ince from a C. Gardner Sullivan story, it is announced this week.

In connection with this, Thomas H. Ince issued a statement in which he expressed gratification over the fact that he had been able to induce his brother, Ralph Ince, to direct in California, adding that “under his direction I am definitely certain that the success of Charles Ray’s return to my organization, and to the type of picture which first gained prominence for him, will be made under the best auspices.”

The Charles Ray studios in Los Angeles have been permanently closed, so far as Ray is concerned, and the star will transfer his activities at once to the Ince plant at Culver City, where he will once more work under the guidance of the producer who discovered him and developed him as an outstanding star.

Details as to the new Charles Ray features have not been definitely shaped up, but both Ray and his producer agree in declaring that they will be made along the line demanded by the public, with Ray as the happy, wholesome American youth which created his popularity.

Eleven years ago Charles Ray entered pictures as one of a mob at Inceville in Santa Monica Canyon, while still attending Los Angeles high school. He continued under the Ince banner uninterruptedly for eight years.

The picture which brought him prominence practically overnight was “The Coward,” an early Ince-Triangle picture in which he appeared with Frank Keenan, and one which is still remembered as an outstanding picture of that day. Ray was then given an opportunity to create other characters of a similar sort, and his pictures came to stand for a definite type of human, homely entertainment, featuring the bashful, awkward American youth. Among the pictures made in association with Ince were “The Cid Hopper,” “The Pinch Hitter,” “His Own Home Town,” “The Hired Man,” “Alarm Clock Andy,” “String Beans,” and others.

Ray then went on his own as an independent producer, and released through First National a number of pictures, including “Gas, Oil and Water,” “Smudge,” and others. He then changed to a more elaborate type of production, bringing out “The Girl I Loved,” “A Tailor Made Man,” and “The Courtship of Miles Standish.”

Parisian Danseuse For Valentine Picture
Paramount’s production of Booth Tarkington’s story, “Monsieur Beaumarchais,” starring Rudolph Valentino, will witness the debut of Paulette Duval, Parisian danseuse, in pictures.

“La Belle Duval” came to America five months ago and danced with Ziegfeld’s Folies for three months.

Distinctive Cameraman Gets Ship Arrival
Chartering a tug and meeting the incoming steamer “Paris,” members of the producing staff of Distinctive Pictures managed to secure several scenes for the forthcoming photoplay, “The Rejected Woman,” starring Alma Reubens and Conrad Nagel.

“Girl Shy” Premiere Set for N. Y. Strand
HAROLD LLOYD’S “Girl Shy” will have its Broadway premiere at the Strand Theatre Easter Sunday, April 20th. Simultaneously premiers will be held at the Fenway in Boston, the State and Blackstone Theatres in Pittsburgh and the Strand in Dayton, Ohio.

An elaborate program is being arranged by Joseph Plunkett, managing director of the New York Strand for the opening here. Many first run bookings provide for the presentation of the picture in the near future.

The Hattons Wrote New Tom Mix Feature
Tom Mix will appear in what is termed a new type of romantic screen story written by Frederic and Fanny Hatton, and a new comer to the Fox lot, Jack Conway, will direct, “The Trouble Shooter.”

Kathleen Kay, Earle Fox, Frank Currier, Mike Donlin, Howard Truesdale and J. Cunis Davis, support the star.

Mix appears as the lookout man for a big power plant whose job is to see that the wires and cables are kept in perfect condition. The romance enters when the hero rescues a girl about to be crushed by an avalanche on the mountainside.

Biblical Photoplay Given Boston Premiere
Wise Brothers “After Six Days,” the Biblical photoplay spectacle had its New England première at the Tremont Temple in Boston March 10th and was warmly received by both press and public. The Governor of Massachusetts and his staff, and Mayor Curley of Boston and his staff were in the capacity audience, which also included churchmen of all creeds.

Because of the enthusiasm displayed over the picture the Boston run will be continued indefinitely.

M. J. Mintz To Establish European Office
A testimonial dinner is being arranged in honor of M. J. Mintz before he sails for Europe to establish branch offices of his “Thematic Music Cue” sheet business in London, Paris and Berlin.

Roamax Starts Production For Lee-Bradford
Production has been started by the Roamax Film Corporation on the third of a series of pictures starring Dorothy Chappell. The entire series will be released on the state right market by the Lee-Bradford Corporation.

William Fairbanks Joins Waldorf Productions
Waldorf Productions of Los Angeles has signed William Fairbanks for a proposed series of twelve melodramas.
Atlas Educational Now Making Features

The Atlas Educational Film Company, Oak Park, Illinois, has entered the field of feature picture production. For ten years Atlas has been actively engaged in making commercial motion pictures and it is the belief of officials of this company that features can be produced in Chicago.

"Blind Virtue," a five reel feature will be the first theatrical picture to be made by Atlas. It is already in production with a cast which includes several well known players, among them being Mahlon Hamilton, Gladys Leslie, Bill McIntosh, Charles Delaney, Jane Jennings and Jack Drumier. Arthur Berthelet is handling the megaphone.

The exteriors are being shot in Oak Park, Chicago, Forest Park, Pullman, Roseland, Glen Ellyn and other nearby points, while the interiors are being filmed in the well equipped Atlas studios.

Warners Acquire Rights to Two Popular Novels

Warner Brothers acquired rights to two popular novels during the week. They are Edna Ferber's "So Big" and Conning's "Vanishing Point." These will be added to the 1924-25 production schedule which already numbers twenty.

"So Big" is one of the late novels that has sprung into recent popularity. A popular priced edition of the "Vanishing Point" is to be placed on the market in May by Grossett and Dunlap.

Universal Changes Title on Cummings Picture

Irvino Cummings directed and completed "When Johnny Comes Marching Home" at Universal City and the title has been changed for release to "Riders Up." Creighton Hale and Ethel Shannon head the large cast and the story is by Gerald Beaumont from a group of short stories dealing with the race track adventures of "The Information Kid."

No Contract With Lloyd Emphatically Stated

J. D. WILLIAMS, President of Ritz-Carlton Pictures, again takes the opportunity of emphatically denying the rumor that recently bobbed up again in Los Angeles anent Mr. Williams having Harold Lloyd under contract as soon as Mr. Lloyd completes his existing contract with Pathé.

At a luncheon given last week at the Ritz to the trade paper representatives, Mr. Williams stated most vigorously, in answer to a direct question, that he positively had no contract with Harold Lloyd. In order that this persistent rumor may be throttled Mr. Williams concludes with the following in his statement to the trade press:

"In view of the fact that it is very unfair to Harold Lloyd and Pathé, as well as to myself, to print such rumors when there is no truth whatever in them, I sincerely trust that you will co-operate in putting an end to same by publishing this."

Barker Cast Complete in "Broken Barriers"

Several changes in the cast are shown from what was originally announced for Reginald Barker's production of "Broken Barriers" under Metro-Louis B. Mayer auspices.

Those who will play the big roles now are James Kirkwood, Adolphe Menjou, Norma Shearer, Mae Busch, Robert Frazer, George Fawcett, Margaret McWade, Robert Agnew, Ruth Stonehouse, Winifred Bryson, Walter Hiers, Edith Chapman and Vera Reynolds.

Wanda Wiley to Appear in "Water Waves"

After seeing her work in several of the Leather Pushers series, Stern Brothers engaged Wanda Wiley for the leading heroine role in Al. Herman's "Water Waves." in which Joe Bonner, William Irving and Betty Young play the featured roles.

"Janice Meredith" Battle Scenes Are Finished

Filming of the Battle of Trenton and the scene showing Washington crossing the Delaware are completed by Cosmopolitan for "Janice Meredith" with Marion Davies in the star role.

The company has returned from Plattsburg where the battles were portrayed by soldiers of the 26th infantry and cavalry from Fort Ethan Allen.

This is one of the biggest scenes which the company has so far taken in connection with the production and every item, action and scene was carefully checked by research experts so as to be historically correct in detail.

"Rejected Woman" Soon to Be Released

Goldwyn-Cosmopolitan will soon announce the release date of Distinctive Pictures Corporation's production of "The Rejected Woman," as the cutting and editing is now complete and prints are being made.

Alma Rubens and Conrad Nagel, are said to have acting opportunities in this drama of modern society life such as they have not had in any other vehicle. Wyndham Standing is also featured in this production as the "heavy."

Premiere of "Which Shall It Be" at Cameo

Renwood Hoffman's "Which Shall It Be," for Hodkinson release, will be given its premiere presentation at the Cameo Theatre, New York, this Sunday.

This is a picturization of the sentimental poem, "Not One to Spare," by Mrs. E. L. Beers, which was first published in the fourth readers of the public schools a quarter century ago.

Highlights from the latest Norma Talmadge vehicle "Secrets" which will be released through First National.
Paramount Plans Production Drive

Eighteen Units Will Be Actively at Work Within the Next Two Months

PARAMOUNT is planning the most extensive production drive in its history, according to a statement given out by Jesse L. Lasky at Hollywood on his arrival there following a series of conferences with Adolph Zukor and S. R. Kent in New York. It is planned to have 18 production units at work within the next two months. Thirteen of these companies will be engaged at the Lasky studio in Hollywood and the other five at the Long Island studio. Early in the summer three additional units will be added at the Long Island studio. These will provide the Paramount releases for the coming fall and winter.

Mr. Lasky said: “We are launching this tremendous drive, entirely unprecedented in the history of Famous Players-Lasky Corporation, in order to properly prepare for what we confidently believe will be the greatest season ever enjoyed by the motion picture industry. Never since the day when I first decided to cast my lot with the pioneers of the photoplay have I been so enthusiastic as today, not only over the healthy prosperity facing the industry as a whole but also over the high standard and large number of pictures scheduled for production and release by this corporation.

“A large part of my time in New York was spent with Adolph Zukor and Sidney R. Kent working out the details of the most elaborate program we ever have attempted. We set about carrying out a determination to give exhibitors the greatest product in our history and my enthusiasm is engendered by my confidence that he has succeeded. We have mar-veille new stars of undisputed popularity, new directors of ability, new authors and scenario writers and additional supporting artists, and I may say that our good fortune in obtaining all these has exceeded even our expectations.”

Katherine Lee Returns in “The Mountebank”

Katherine Lee, of the Lee sister team will return to the screen after an absence of four years, in Herbert Brenon’s production of “The Mountebank” for Paramount. Miss Lee, with her sister, Jane, has been in vaudeville for the last four years.

Ernest Torrence and Anna Q. Nilsson have the feature roles in “The Mountebank.”

Vitagraph Gets Tank for Under Water Scenes

Vitagraph has just purchased what is said to be the largest and thickest plate glass tank ever used for under water shots in pictures. The glass is one and three-quarters inches thick, with an area 10 by 12 feet.

A special filtering plant to clarify the water has also been installed. The new tank will be available to other producers when Vitagraph directors are not using it.

Doris Kenyon Replaces Helene Chadwick

Doris Kenyon has replaced Helene Chadwick in the cast of “Monsieur Beaumarchais” at the Paramount Long Island studio. Miss Chadwick had to give up the role of Lady Mary because of a delay in the production. She had previously contracted to star in two pictures to be made with Henry Hobart. It was necessary for her to start work on the first of these at once.

William Fairbanks Signs for C. B. C. Features

WELVE feature productions will be made for C. B. C. Film Sales Corporation by William Fairbanks, according to word received from the West Coast by Harry Cohn.

These pictures will not be Western stories but society dramas with action, mystery and thrills promised by the producer.

Mr. Cohn states that although Mr. Fairbanks has been very successful in Westerns he showed in his last four pictures playing opposite Doris Revier, that he is better adapted to the society type of drama.

“The Beauty Prize” After “Along Came Ruth”

Viola Dana is now engaged in the production of “Along Came Ruth” and when this is finished she will start immediately on the filming of “The Beauty Prize” which Metro has just purchased.

Nina Wilcox Putnam wrote “The Beauty Prize,” which appeared in the Saturday Evening Post and Lloyd Ingraham will direct Miss Dana in the scene version.

“Along Came Ruth” is from Henry Savage’s Broadway stage production which presented Irene Fenwick in the title role and is being directed by Julie Cline with Walter Hiers, Tully Marshall, Raymond McKee, Victor Potel, Gale Henry, Nelson McDowell, De Witt Jennings, Adele Farrington and Freda Lane in support of the star.

Special Musical Score for “Sea Hawk”

Modest Altschuler is writing the special musical score for Frank Lloyd’s “The Sea Hawk,” set for release by Associated First National in the early fall.

According to the conductor-composer “The Sea Hawk” score will contain a number of old English selections over 400 years old, and also a special love theme which will be later placed on the music stands as both a waltz and a fox trot.

Jack Grier Joins Lowell Productions Staff

Announcement is made by Lowell Productions, Inc., who are distributing their latest production “Floodgates!” on the Independent market, that they have appointed Jack Grier, formerly with Famous Players-Lasky, as a special representative.

Big Cast Supported Lila Lee and Kirkwood

Margaret Livingston, Eugene Pallette, Marcelle Dieta, Turner Savage, George Pearce and George French appeared in the support of Lila Lee and James Kirkwood in their recently completed Hodkinson picture, “Wandering Husbands.”

Additional Players for “Mary the Third”

King Vidor has added the following players to the cast of his Goldwyn picture “Mary the Third,” which will be released under another title: Virginia Lee Corbin, ZaSu Pitts, Eulalie Jenson, Gertrude Claire and E. J. Ratcliffe.
**Mabel Normand Tour Will Be Extended**

Mabel Normand who has been making personal appearances in Newark will continue her tour in the middle west. She left this week for St. Louis to be present at the opening of the New Grand Central Theatre for the run of "The Extra Girl." From there she will go to Detroit and make personal appearances at the Broadway Strand where the picture is booked the week of April 13. Following that showing she will appear in Cleveland and Philadelphia.

**"Bedroom Window" Chosen as de Mille Title**

Wlliam de Mille and Clara Beranger have decided upon a title for the latter's original story for Paramount, Temporarily titled "The Inside Story," it will be released under the title of "The Bedroom Window."

Mr. de Mille has just begun filming this production with May McAvoy and Malcolm McGregor in the leading roles. Others in the cast are Ethel Wales, Robert Edeson, Ricardo Cortez, George Fawcett, Guy Oliver, Charles Ogle, Medea Radznin, George Caliga and Mattie Peters.

Selco Pictures, Inc., New Corporation Formed

ORGANIZED for the purpose of acquiring product for distribution through Selznick Distributing Corporation is Selco Pictures, Inc., with W. C. J. Doolittle, President; Ralph B. Ittellson, Vice President; Walter Jerome Green, Treasurer and L. J. Darmour, Secretary.

The Board of Directors are Charles E. Pein, Walter Jerome Green, Ralph B. Ittellson and Motley H. Flint.

**Many "Floodgates" Deals Closed by Lowell**

A number of important deals have been closed on "Floodgates," which Lowell Productions, Inc., are distributing on the independent market. J. Charles Davis, 2nd, just back from a trip reports that he has closed a contract with Ascher Brothers in Chicago for an extended engagement of the picture at their Merrill theatre in Milwaukee. Arrangements were made also for the showing of the picture in one of the most important Loop theatres in Chicago.

A contract was closed with Lee Goldberg of the Big Feature Rights Corporation, Louisville, Ky., for the distribution of "Floodgates" in Kentucky and at the same time the picture was screened for and sold to Fred J. Dole, President of the Fourth Amusement Company operating ten theatres in Louisville. "Floodgates" will receive its premier showing in the Blue Grass State in the Strand theatre operated by Mr. Dole, after which it will play his other houses. The picture was also booked to Sam Switow for the Kentucky theatre, Lexington, Ky.

**New German Production Breaks Records**

Germany has produced a picture, which from all accounts surpasses in popularity any ever made in that country. It is entitled "Siegfried" and is the first of two productions of the Nibelungen series produced for the Ufa-Decha concern in Berlin by Fritz Lang, who was responsible for "Dr. Mabuse" and "Destiny."

It is claimed that every performance during the first four weeks of "Siegfried" at the Ufa-Palast was sold out three and four days in advance, despite the fact that the house seats 2,000.

**Joe Plunkett Arranging Lloyd Presentation**

When Harold Lloyd's "Girl Shy" opens at the Strand in New York City Easter Sunday, April 21, it will be treated to a special elaborate presentation as Joseph Plunkett, Managing Director of the Strand is busy on preparing something unusual for the Broadway premiere.

**Arrow Has First of the Pinto Pete Series**

"The Lash of the Whip" has been received by Arrow Film Corporation and is the first of the Arrow-Great Western "Pinto Pete" series featuring Ashton Dearholt.

Frank Ford directed and the balance of the series will arrive on schedule time.

**McDonald Completes Cast for "The Goof"**

J. K. McDonald has completed the cast for his present production for First National, "The Goof." Lloyd Hamilton has one of the leading roles, as have Ben Alexander and Patsy Ruth Miller.

Others who are prominently cast are Mary Carr, Sam De Grasse, Victor Potel, Dan Mason, Dot Farley, Joe McCray, and Cameo, the fox terrier.

"The Goof," which is to be a seven-reel farce comedy will be directed by William Beaudine.

**Brazil Premiere Planned for "Covered Wagon"**

John L. Day, South American representative for Famous Players-Lasky is preparing for the Brazilian premiere of "The Covered Wagon" at Rio de Janeiro.

It was also announced that the first few months in Mexico City and Kobe and Tokyo, Japan; Stockholm, Sweden; Copenhagen, Denmark, and Christiania, Norway.

In London "The Covered Wagon" has just completed a run of six months at the London Pavilion, and in Australia it has just completed a tour of the larger cities in that country and also in New Zealand.

**Famous Police Dog Will Appear in "Miami"**

Egon Von Grinnitz is the latest dog star in pictures. This famous show dog of the Berlin Police kennels will play a prominent part in the forthcoming Alan Crossland production, "Miami."

Egon was purchased by Benjamin Finney, who plays the leading role opposite Miss Compson. It is said to be an animal of extraordinary intelligence and to have done exceptionally good work in the coming production.

**Exploitation Drive Being Planned on "Secrets"**

FOLLOWING the successful opening of "Secrets," Norma Talmadge's latest picture, at the Astor theatre, New York City, Joseph M. Schenck has decided upon an intensive exploitation drive in every key city in the country, and with that in view has retained Marc Lachmann to put over a strong campaign in New York. This Manhattan campaign will be used as the basis of the other campaigns about the country.

Lachmann will commence his work on the Astor showing at once. Meanwhile, plans are being discussed for roadshowing "Secrets" in the key cities.
"THE CHECK-UP" :: ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see where the picture has shown for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.
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**VITAGRAPH**

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**WARIER BROS.**

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TAKING advantage of an apparent handicap, Capt. Frank Goodale, manager of Loew's theatre, Ottawa, capitalized on the final play-off in the National Hockey league, the major league of professional hockey in Canada.

This was obviously strong competition, but Manager Goodale arranged with the local telegraph office to have a running report of the game dispatched to the theatre by special messenger service, and advertised this heavily in the newspapers and at the theatre.

Thousands of persons came from the surrounding country, and many of these could not gain admittance. These, together with disappointed local fans, naturally went to Loew's, where they could see a show and get the returns on the game.

* * *

Remember that motion is the most arresting angle you can give a display—and a small electric motor for this purpose is a good investment.

* * *

OUT in Denver is an organization called The Film Writers' Guild of Denver which is promoting a good bit of healthy interest in the screen and its ways. Every third Wednesday morning this organization, composed of photodramatists and those who would be, meets at the Ogden theatre for a pre-view. Manager Weisbaum of the local F. B. O. exchange furnishes a picture. Other meetings are held regularly, at which talks are given and stories talked over.

Recently the organization has started its own publication. The Inspiration, which is to be gradually enlarged, and will ultimately be used as a section of several newspapers in that part of the country.

This sort of constructive work, which promotes an intelligent understanding of the problems of the film producer, is a healthy sign for the future. If it is purused consistently, Denver theatre managers will profit by it.

* * *

THE showing of "Yolanda" at the Cosmopolitan theatre, New York City, is being preceded by an elaborate prologue conceived and produced by Joseph Urban, who also did the settings for the picture itself.

More than 25 persons appear in the presentation, headed by Frederick Wheeler, concert baritone. He appears in the guise of a ballad singer of the XVth century who tells a story of medieval romance to a group of children.

The story, of course, is that of Yolanda, in which a beautiful princess masquerades as a hurdja maid to test the love of the prince. At the climax of the ballad, the curtain rises upon a tableau showing the princess on horseback, with a group of loyal knights and children of the realm about her. The song is titled "Yolanda."

Decorated in dark green, the Urban setting depicts a massive foyer in a XVth century Gothic castle. It is illuminated by soft lights reflected through narrow windows.

IN connection with the recent showing at Loew's Palace theatre, Washington, D. C., of "In Search of a Thrill," an elaborate spring fashion show was staged, which had several unusual features. Trained dancers were used for the models, which obviated one difficulty often met with.

The show was described as follows by Marjorie A. Kennedy, feature writer on The Washington Times:

"Ever since Eve conceived the idea of using fig leaves to enhance her charms, clothes have been the paramount issue in woman's mind, and since quite the most interesting thing to man is said to be woman, the place for both of them this week is Loew's Palace, where the Hecht Company is putting on a spring fashion show with a score of beautiful girls selected from the Pemberton Dancers as the models. Three times daily at 3:35, 7:25 and 9:25—for the ladies—beautiful clothes on women; for the men—beautiful women in clothes. "And here's a word to the wise—gentlemen, if you are really serious in your desire to pay off the mortgage this spring, keep your wife away from this fashion display; and ladies, for love of your children don't take your husband—but don't either one of you miss it.

"The offering ranges from simple chic morning wear through chic street wear, afternoon gowns, sport costumes of every description and dinner dresses to a gorgeous display of evening wear. From sweet girliness to a display that is daring and exotic the presentation wanders. The display is said to represent $30,000 in gowns, and where is the mere woman who would deny it?

"There is only one trouble—their stay is too short—especially for the women who are trying to see how the darn things are made, which I suppose is the same trouble the men found with it—especially when the bathing girls came out.

"The presentation is graceful and well worked up—the first scene, one of sheer beauty, is a glance backward at the crinoline gowns of long ago—from then on the action is forward—the climax is a breathtaking vision of June and wedding bells."

One noteworthy feature of the show was the high class advertising used—distinctly out of the beaten track for this sort of thing. One of the series of ads is here reproduced.

* * *

EVEN the banks—once regarded as the most conservative of institutions—are coming in on motion picture exploitation, having found it worth while to utilize the personal popularity of movie stars. All of which is suggested by a savings bank tie-up just made by Goldwyn-Cosmopolitan, whereby through Elliott Service company, a window card publicizing Conrad Nagel will be sent out to banks everywhere.

The window card bears a photo of Nagel at the top and beneath it an appeal to the public to save its money. The copy reads: "What could you buy if you had all the dollars you spent foolishly last year? Will you let money drip through your fingers this year, or will you save all you possibly can and buy something really worth while? Make friends with the savings bank."
AND OURS

WITH the advent of the national exploitation tie-up, in an organized way, on motion pictures comes what is virtually a new era in photoplay promotion. No longer it is necessary for the local exhibitor to go out and find a merchant to co-operate with him on a picture tie-up—in fact, in many cases the merchant will now come to the theatre to find out the play dates on a given picture.

The quality of window displays, too, will improve as the manufacturer issues special material to the dealer for the express purpose of picture exploitation.

These tie-ups are not entirely new, but they are just beginning to come into their own. First National made exploitation history with its Penrod suit tie-up, as well as many others. Famous Players is getting great results just now from the Humming Bird hosiery hook-up.

An impressive exhibit just what is being done in this direction, however, is contained in a chart just issued by Metro, detailing the tie-ups made by the organization on current and forthcoming releases, credit for which is given to Bert B. Perkins, Metro manager of exploitation, working under the supervision of J. E. D. Meador.

On five releases, Metro has made 24 national tie-ups, each a completely planned campaign. Popular Science Monthly has been hooked up on the volcano scenes in "The White Sister." The Vivaudou toilet preparations tie-up was described in this department recently.

One of the most interesting is the series of movie celebrity dolls, one of which is shown here. These will be issued on each Metro star and featured player, the Jackie Coogan and Laurette Taylor dolls being now ready.

And biggest of all, of course, is the arrangement calling Jackie Coogan's nominal leadership of the Near East Relief Drive for one million cans of milk for the destitute children of Syria, Greece and Armenia, at the end of which he will embark on the milk ship to personally present the gift to the orphan children in the stricken area.

A MONG prominent managers who have learned the value of local news specials is Frank Steffy, manager of the Coliseum theatre, Seattle. Whenever a big news event comes off in Seattle, or nearby, Steffy sees to it that the Coliseum is provided with the film while it is still "hot."

Just the other day, when the U. S. Army around-the-world fliers landed in Seattle, preparatory to showing off, pictures of them were on the screen of the Coliseum just four hours and thirty minutes later.

The pictures were taken at Sand Point Field, the official landing place, and rushed to the theatre, via the laboratory, by Charles R. Perryman, retained as the official Kinograms representative by Manager J. A. Gage of the local Educational exchange.

The astounding success of the pictorial is necessary has shown that people like to SEE current events, as well as read about them, and the exhibitor who offers live local news on the screen will find plenty of patrons for it.

A NOTHER house organ makes its appearance this week with the advent of The Bell Ringer, a publication designed to go to all the employees of the Schine Theatrical Co., Inc., of Gloversville, N. Y.

As set forth in a letter from the Home Office, the purpose is as follows: "This is a modest attempt in bringing about closer contact between employees throughout the chain and the Home Office. The first number being introductory, it was impossible to bring out all the features intended. The subsequent issues will have special departments for discussing exploitation of pictures, house management, comparative standings of the various theatres from an angle of quota and business done, suggestions for house betterment, suggestions for eliminating waste, exploitation suggestions on coming pictures, projection troubles and cures, question box, and general theatre news and good will building.

If the employees of an organization can be made to feel that such a publication is really their own, and will take a genuine interest in it, the benefits are tremendous. A good start has been made in this instance, and the organ promises much of interest.

Some excellent spring suggestions, well worth quoting here, are printed in the first issue:

"Watch your electric light bills. See that all unnecessary lights are eliminated. Check up your meter to see if it creeps."

"You invite the public to leave their nice clean, comfortable, warm homes to come to your theatre. Is your theatre attractive, clean, comfortable and inviting so as to entice the public to leave their firesides?"

"Be courteous in handling your public. Courtesy, patience, and cleanliness go a long way towards building up good-will."

"Do you feel that you make a nice appearance when meeting your public? This is a wonderful asset."

"Spring is here. Your florists have spring flowers. Give your theatre a touch of the season. Have some cut flowers in your box office. Have your ushers wear a flower in their coat lapels. Have some potted plants in your lobby. These should cost you nothing. Exchange courtises with your local florist by giving him a slide on the screen in return for a supply of fresh cut flowers daily, and potted plants in fresh bloom."

"Arrange with your florist for a spring flower show by banking potted plants on your stage and in your lobby."

"Now is the time to give your lobby your best and greatest attention."

"Cleaning and artistic displays are great assets."

"Avoid making of your lobby bill-board fences."

"Now is the time for your musical director to pull out his snappy, jazzy spring songs for use for overtures, and music with the pictures."

WILL SHE?

—AT THE ALLEN THEATRE TOMORROW!

One of the series of teaser ads on "Name the Man" (Goldwyn) at the Allen theatre, Cleveland.

EXPLOITATION in the Dominion of Canada was given an added stimulus recently through a tie-up made on "Boy of Mine" with the McCormick Company, candy manufacturers. Through this hook-up, a new candy bar will be placed on the Canadian market, to be called "Boy of Mine."

A strong advertising campaign accompanies the tie-up. Reduced stilts from the photoplay are being enclosed in each bar. Arrangements have been made so that theatres holding children's matinees on the picture can obtain the bar at cost for free distribution.
PARAMOUNT

Bella Donna—
The second running did fairly well. Not above the average. (Middle West).

The Fighting Coward—
Fairly well produced picture drawing fair crowd because of special advertising and musical program. (West).

Heritage of the Desert—
Story is poor but scenery and direction splendid. It didn’t do any business for us. (Middle West).

Singer Jim McKee—
Old style melodrama of the William S. Hart type. A little out of tune to present tastes but we did a fair business with it. (Middle West).

Bill Hart has apparently lost his power here, and in addition this picture was in the wrong house. The result was quite poor business, and the picture was pulled after three days of the week. (West).

FIRST NATIONAL

The Dangerous Maid—
Constance Talmadge is no longer a big attraction here, and the patrons considered her present vehicle mediocre. Business was only fair, despite strong advertising. (West).

The Eternal City—
Good picture and good acting but many were disappointed, expecting plot with some moral attached to it. Crowds drawn by name and special features. (West).

Flowing Gold—
Good picture; business good. (Middle West).

Audies considered this fair entertainment. Business was fair. (Middle West).

Galloping Fish—
Heavy advertising and the title drew good houses the first of the week, but audiences for the most part have not cared for the picture and business fell off the last of the week. (West).

Lilies of the Field—
Entertaining feature with strong cast. Pleased large audiences. (Middle West).

Very pleasing audience picture. Did well with it. (Middle West).

Painted People—
A good picture that will do business for any exhibitor if properly exploited. We did well with it. (Middle West).

When a Man’s a Man—
A big hit. Did very fine business. The men liked it and the women talked it to their friends. (Middle West)

Plagued up Harold Bell Wright’s name with the picture, it drew good. (Middle West).

Backed by generous advertising went over big. Patrons uniformly pleased. (Middle West).

Why Men Leave Home—
Struck a popular chord. (East).

FOX

Big Dan—
Patrons of this house like this sort of material and consequently did a nice business for four days. (West).

Eyes of the Forest—
Good picture; business good. (Middle West).

The Governor’s Lady—
A good presentation of a famous success; Business good. (East).


The Net—
Dined-in the wool melodrama, with all of its faults and few of its virtues. Our patrons like highly colored stuff and we did average business with it. (Middle West).

The Wolf Man—
An excellent picture of its type. Plenty of action. Attendance fair. (Middle West).

GOLDWYN-COSMO.

Three Weeks—
Very well produced picture. Acting and scenery both good. Drew good crowds because of name and special advertising. (West).

Under the Red Robe—
A very good picture, coming a little closely upon the heels of other French Revolution pictures in this city, however. Business, for that reason, was not as strong as it might have been, although it was satisfactory. (West).

ALLIED

The Hill Billy—
The attendance for the week with this one was about the usual average. (Middle West).

Loving Lies—
Fair picture but considered not strong enough by management. Crowds drawn by special advertising and musical program. (West).

Suzanna—
Attracted fair business because of publicity given Mabel Normand and the fine exploitation given picture. (East).

VITAGRAPH

The Man from Broadway’s—
A fairly entertaining picture and it registered as a fair box office attraction. (Middle West).

Fair picture; business fair. (Middle West).

This one has been quite pleasing to most of the patrons, and business has been good. (West).

WARNER BROS.

Little Johnny Jones—
Star pleases and production nicely done but it only played to fair houses. (Middle West).

HODKINSON

Love’s Whirlpool—
Story lacks interest but good acting helps this picture. Played to fair business. (Middle West).

Fair picture. Average receipts. (Middle West).

UNIVERSAL

Hunchback of Notre Dame—
Wonderful picture, but fell off during last week of a four weeks run. (Middle West).

The Law Forbids—
One of the best drawing cards in several weeks. (Middle West).

The Night Message—
Average program picture that did as well as could be expected. (Middle West).

METRO

Happiness—
Too much Pollyanna stuff, and not enough thrills. Well acted and well produced. Did only moderate business. (Middle West).

Went over well. (Middle West).

A delightful bit of screen entertainment that was well received by overflow audiences. (East).

Scaramouche—
This one made money for a week’s run. (Middle West).

The White Sister—
A beautiful production of broad appeal. It proved a first rate drawing card and returns were very good. (Middle West).

All that has been claimed for it. Did very good business at advance prices. (Middle West).

ASSOC. EXHIBS.

The Extra Girl—
Mabel Normand has lost none of her charm and drawing power. It is a very clever comedy that has been doing a very pleasing business here, and is being held over for a second week. (West).

Going Up—
Went pretty well. Just fair week on second run showing. (Middle West).

Gloria Wanson

Society Scandal

The Madison, Detroit, used this on "A Society Scandal" (Paramount).
HAL ROACH presents

Our Gang Comedies

Two Reels

Countless Times They've Saved the Show!

Hal Roach's little rascals are actually bigger box-office attractions today than nine-tenths of the feature stars.

The kids are wild over them; older persons chuckle, giggle and roar at them; and exhibitors are sending in more favorable reports on them to the trade papers than are received on any other two reel comedies.

Time and again they have saved the show for exhibitors. They'll do the same for you.
Leather

From the Famous Novels by
JAMES FENIMORE COOPER

Cooper's Famous Thrillers
at Last Brought to Life!

Every chapter of Cooper's famous romances was filled with the warwhoop, the sound of rifle shots, the delightful tremors of narrow escapes.

No more exciting stories of the old frontier were ever written.

Now you may see in a splendid Patheserial all those well-loved characters of Hawkeye, Uncas, and all the rest; now you may see all those wonderful adventures!

A Serial Made to Order for Audiences Ready to See!

Produced by
C. W. PATTON

Directed by
GEO. B. SEITZ
stocking

with

EDNA MURPHY and
HAROLD MILLER
HAL ROACH presents

THE SPAT FAMILY

Two Reel Comedies

The Beautiful and Dumb

J. Tewksbury Spat married her because he thought her beautiful.

She married him because he had such a lovely mustache, wore English sport clothes and said "hahlf" for half and "ahnt" for aunt.

She may have been beautiful but she is very, very dumb; and as for J. Tewksbury,—well, he has to use a soft rubber comb for fear of the splinters.

When the Spats and brother Ambrose get to talking, they can start a fight on the weather. They are thick, and they are very funny.

Introduce the Spats to your audiences for more laughter and happier hours.

Pathécomedy
NEW YORK CITY

Capitol Theatre—Film Numbers — Three Weeks (Goldwyn), Hodge Podge (Educational), Capitol Magazine (Selected). Musical Program—"Capriccio Italian" (Overture), "Polka Reconciliation" (Ballet). "Happy Song" from "Violin Maker of Cremona" (Soprano Solo), "Barcarolles" from "Tales of Hoffman" (Vocal Sextette), Recessional (Organ).

Rivoli Theatre—Film Numbers — Woman to Woman (Selzick), Rivoli Pictorial (Selected), Flying Finance (Educational).

Musical Program—"First Hungarian Rhapsody" (Overture). Roger Wolfe's Symphony Jazz Orchestra (Novelly), "Flirtation Dance" (Diversissement).

Rialto Theatre—Film Numbers — Virtuous Liars (Vitagraph), Rialto Magazine (Selected), The Old Country Fiddler (Phonofilm), Big Moments from Little Pictures (Pathé).

Musical Program—"Der Freischütz" (Overture), Riesefeld's Classical Jazz Orchestra, Aria from "Pelléas and Mélisande" (Vocal Duet).

Mark Strand Theatre—Film Numbers — Beau Brummel (Warner Bros.), Mark Strand Topical Review (Selected).

Musical Program—Overture (Orchestrals), Recessional (Organ).

Cameo Theatre—Film Numbers — Try and Get It (Hodkinson), Cameo Pictorial Review (Pathé and Kinograms), Aesop's Fables (Pathé), The Ten Commandments (Pathé), Great Moments of Great Battles (Special).

Musical Program—Selections from "Mlle. Modiste" (Overture), "Moonbeams" (Vocal Solo), Recessional (Organ).

Actor Theatre—Film Numbers — Secrets (First National), Liberty Theatre—Film Numbers — Thief of Bagdad (Fairbanks), continued.

Geo. M. Cohan Theatre—Film Numbers — The Ten Commandments (Paramount), continued.

Criterion Theatre—Film Numbers — The Covered Wagon (Paramount), continued.

WASHINGTON

Metropolitan Theatre—Film Numbers — The Eternal City (First National), Reno or Bust (Educational) Current Events (Pathé).

Musical Program — "Pilgrim's Chorus" (prelude to picture).

Columbia Theatre—Film Numbers — A Society Scandal (Paramount) cont'd.

Rialto Theatre—Film Numbers — The Great White Way (Cosmo) Current Events (Fox).

Palace Theatre—Film Numbers — When a Man's a Man (First National) Current Events (Pathé) Topics of the Day (Pathé), Hodge Podge (Educational).

Strand Theatre—Film Numbers — The Governor's Lady (Fox).

LOS ANGELES


Musical Program—"Aida" (Overture) Southern syncopation by Louisiana Five.

Grumman's Rialto Theatre—Film Numbers — Poisoned Paradise (Preferred) Buddies (Educational).

Musical Program—Musical numbers compiled by management. Flesh and Gold (Speciality).

Loew's State Theatre—Film Numbers — Why Men Leave Home (First National) Bargain Day (Educational), Pictorial Review.


California Theatre—Film Numbers — Nellie the Beautiful Cloak Model (Goldwyn) Going to Congress (Pathé).

Musical Program—"Way Down Upon the Swannee River" (International Transcription orchestra), Indian songs (Chief Eagle Horse), Hupa Indians.

Miller's Theatre—Film Numbers — Beau Brummel (Warner Bros.), Musical Program—Musical numbers compiled by management for prologue to feature.


Tally's Theatre—Film Numbers — The Hunchback of Notre Dame (Universal), Musical Program—Vaudeville.

Pantages Theatre—Film Numbers — Hook and Ladder (Universal), Musical Program—Vaudeville.

Grauman's Egyptian Theatre—Film Numbers — The Ten Commandments (Paramount), continued.

Grauman's Million Dollar Theatre—Film Numbers — Dorothy Vernon of Haddon Hall (United Artists) continued.

Musical Program — Medley of operatic gems (prologue for feature).

Mission Theatre—Film Numbers — The White Sister (Metro), continued.

Musical Program—"Kamomei Otsrow" (Orchestra).

Criterion Theatre—Film Numbers — Secrets (First National), Musical Program—Stage presentation of act from "Music Box Revue.

Clune's Theatre—Film Numbers — The Darling of New York (Universal), A Society Sensation (Universal).

CHICAGO

Chicago Theatre—Film Numbers — Flaming Passion (S. R. Weekly, Neck and Neck. (Educational) Fun From the Press (Hodkinson).


Tivoli Theatre—Film Numbers — The Greatest Love of All, (George Bela's Picture), Wee Willie, Wide Open (Educational), Fun From the Press, (Hodkinson).


Coronet Theatre—Film Numbers — Painted People (First National) weekly, cartoon. Fun from the Press (Hodkinson).


Roosevelt Theatre—Film Numbers — The Great White Way (Cosmopolitan).


Monroe Theatre—Film Numbers — Powder River (Fox).


Musical Program—"H.M.S. Pinafore." (Overture) Violin Solo.

Ad prepared from stock cuts on "Lilies of the Field" (First Nat't) at the Metropolitan theatre, Atlanta.
CAMEO

My annual ad on “The Hoosier Schoolmaster” (Hoofkin) at the Cameo theatre, Pittsburgh.

Motion—Warner
Musical—Sister (Metro), Foot and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solo).

SEATTLE
Blue Mouse Theatre—
Film Numbers—The White Sister (Metro), Org. Cambridge Sisters (Specialty). McVicker’s Theatre—

KANSAS CITY
Newman Theatre—
Film Numbers—The Stranger (Paramount), My Friend (Educational), Newman News and Views (Pathe and Kinograms). Musical Program—Hungarian Rhapsody No. 13 (Overture), “When Lights Are Low” (A musical novelty), Novelties Singing Orchestra, Helen Yorke (Soprano), Recessional (Organ Solo). Liberty Theatre—
Royal Theatre—
Film Numbers—Nearly a Souer (Paramount), Our Gang (Pathe), Royal Seren Magazine (Pathe and Kinograms). Musical Program—“Already” (Overture), Recessional (Organ Solo).

Main Street Theatre—
Film Numbers—Why Men Leave Home (First National), Pathé News.
Musical Program—Selections (Overture), Recessional (Organ Solo) (“Overture”), Verdes Jas.

ST. PAUL
Capitol Theatre—
Film Numbers—Conductor 1492 (Warner Bros.), Smiley Smiley (management), Capitol Digest (Selected), Felix Tries to Rest (S. R.), Screen Snippets (S. R.), Musical Program—Marinanda Band (Special Orchestra with singers and dancers), “Adoration” (Organ Solo).

SAN FRANCISCO
California Theatre—
Film Numbers—Let Not Man Put Asunder (Vitagraph), Paris Lights (Educational), International News.
Musical Program—A Day at Monte Carlo (Prologue including singing, dancing, and violon solo).
Loew’s Warfield Theatre—
Film Numbers—Men Who Give (Metro), Reno or Bust (Educational), Kinograms, Topigs of the Day (Pathe), Pathe News.
Musical Program—To a Wild Rose (Overture), “Serenade” (Violin Solo), Ideas (Select). Special Selections (Jazz Orchestra).
Granada Theatre—
Film Numbers—Sporting Youth (Universal), Felix Loses Out (S. R.), Fox News.
Musical Program—Sporting Youth at Delmonico (Prologue including singing, and dancing in sport costumes).
Cameo Theatre—
Film Numbers—The Phantom Horseman (Universal), Little Miss Hollywood (Universal), Marry When Young (Universal), Musical Program—“Song of Songs” (Overture), Medley of George M. Cohan successes.
Strand Theatre—
Film Numbers—Three Weeks (Goldwyn), continued.

ROCHESTER
Eastman Theatre—
Film Numbers—The White Sister (Metro), Eastman Theatre Current Events (Selected). Musical Program—Festival! at Bagdad (Overture), Introduction to Act Three of “Lohengrin” Barcarole from “Tales of Hoffman,” selections from “Babes in Toyland” (Organ Recital) and Prologue to feature.

OMAHA
Rialto Theatre—
Film Numbers—When a Man’s a Man (First National), Monkey Farm (Fox), Current Events (Kinograms).
Musical Program—“Robespierre” and “Chansonneet” (Overtures), “Arcady” (Organ Solo), “Oh, Sing Us a Song! That’s Hot!” (Exit March).

STRAND THEATRE—
Film Numbers—Shadows of Paris (Paramount), Baurn, Jr., (Educational), Current Events (Fox News).
Musical Program—“Black Cavalry” (Overture).

World Theatre—

Empress Theatre—
Film Number—Forgive and Forget (S. R.) Own a Lot (Universal).

SUN THEATRE—
Film Numbers—Fashion Row (Metro), Hit ’Em Hard (Universal), Current Events (International News). Local Laffs.

OCHRE PB w, TUCKER & SONS

THE MARRIAGE CIRCLE

“Says, to the average director, another paid admission, or in other words, it beats the point of the movie, makes a fool of Pathe.”

But how different this! We have to bed in the life of the apartment, raise never before in question. God on the right and wrong, but always to the right. Lobiste, De Mille was a man—Says POMOLY WOOD and NOOD... and eventual.

2nd HUG WEEK!
1651
Metro).

Pathe

Stillman

Film Numbers—Daughters of the Rich (Preferred), Pathe Review.

Musical Program—Jazz Medley (Overture), Jazz with three complete jazz bands, Jazz Week Novelties, including balloons, and special favors for the ladies.

Windsor

Standard Theatre—

Film Numbers—Sporting Youth (Universal), The Young Tender Foot (Universal), International News.

ST. LOUIS

Grand Central and West End Lyric Theatres—

Film Numbers—Tiger Rose (Warner Brothers), Lonesome (Educational), Paley News, Topics of the Day (Pathe).

Musical Program—Orchestral overture and popular numbers, Organ arrangement, Caesar Nesi (Tenor).

William Goldman's Kings Theatre—

Film Numbers—The Great White Way (Cosmopolitan) News, Aesop Fable (Pathe), Felix Cat (S. R.).

Musical Program—Orchestral overture and popular numbers.

Missouri Theatre—

Film Numbers—The Fighting Coward (Paramount) Pathe comedy, Missouri Magazine.

Music Program—"Take of Hoffman" (Symphony orchestra) "My Sweetheart" (Organ Solo) Jerry and the Piano Girls (Piano quartet).

American Theatre—

Film Number—The White Sister (Metro)

Music Program—Special music score.

Delmonte Theatre—

Film Numbers—Women Who Give (Metro) Pathe comedy, International News Fun from the Evergreen (Hodkinson).

Musical Program—Orchestral overture and popular numbers. Lyricque singers and dancers.

Capitol Theatre—

Film Numbers—Women Who Give (Metro) Lonesome (Educational) Pathe News Topics of the Day (Pathe) Aesop Fable (Pathe).

Musical Program—Billy Kit's orchestra. Organ accompaniments.

Liberty Theatre—

Film Numbers—Harbor Lights (Asso. Exhib.) Pathe comedy, News.

Musical Program—Golden Gate jazz band, La Belle Salsa (Interpretive dancer) Albutus The Miracle Man (Minding reading act).

BUFFALO

Shea's Hippodrome—

Film Numbers—Fashion Row (Metro) Neck and Neck (Educational) Current Events (Pathe and International News).

LaFayette Square Theatre—


Loew's State Theatre—

Film Numbers—A Lady of Quality (Universal) The Busher (comedy) Current Events (Pathe News).
Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in Motion Picture News have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City.

FOR SALE: Theatre building and equipment including pipe organ, Town $800, Railroad division and offices. Large payroll. Theatre has large stage. Will handle any road show. Powers picture equipment. Good location. Built three years, $15,000, $15,000 cash. Terms on balance. Building alone worth more than price asked. An excellent investment from every angle. Full particulars on request, but don’t waste time unless you are able to handle. Address Box 495, Motion Picture News, New York City.

FOR SALE: Buffalo wolf cubs, tame as kittens $500.00 each, either sex. Straight from dens $25.00. Reservations made when money is received. Shipped nearest May 7th. Adult males 100 lbs., females 80 lbs. Affectionate as dogs. Handsome and strong. Robert Jones, Mgr. of McCleary Wolf Park, Kane, Pa.

MAZDA projection equipment for sale. Our throw is too long. A good buy for a small theatre. Good as new. Address Box 1823, Motion Picture News, N. Y. C.

THEATRE for sale. Owner retiring. Real money maker. No competition to speak of. Location good. Prefer to sell outright for cash. $12,000. No agents. Address Box 1842, Motion Picture News, N. Y. C.

FOR SALE, only two moving picture theatres in town of five thousand. Reason for selling, dissolving partnership. Pelletier & Foulé, Oconto, Wisconsin.

FOR SALE—Assorted equipment, including Gold Fibre screen, one Powers and one Simplex, 240 seats, leather upholstered and miscellaneous items. Available at once. List on request. Make offer. Address Box 1817, Motion Picture News, N. Y. C.

THEATRE for sale in Newark; business clearing $100 a week; will sell complete for $2,500; 5-year lease. Address S. P. Box 4623, Motion Picture News, New York.

FOR SALE, motion picture theatre. Modern, first class, 2 Simplex machines, Westinghouse motor generator; 1005 seats, pipe organ; large city in New York State. Cash, $50,000; balance terms. Address N. R., Box 1626, Motion Picture News, New York.

EMPLOYMENT WANTED

MOTION PICTURE OPERATOR wants position. Experienced and reliable. Will go anywhere. Ivan Fry, Box 382, Minerva, Ohio.

ORGANIST, spotlight performer, open for engagement about May 1st, Wurlitzer preferred. George Latsch, Proctor’s Hall, Al- bany, N. Y.

THEATRE MANAGER and ADVERTISING MAN with four years’ experience, wishes connection with reliable company. A hustler and can deliver the goods. Address Ed J. Haas, Manager Midland Theatre, Hutchinson, Kansas.

SOMEWHERE there is a theatre in need of an A-1 live wire manager. The position is one that will make the best man and will pay in proportion. I want to talk to the owners of that theatre. I have a clean record and have done the trick elsewhere. Thoroughly familiar with advertising, can stage presentations. Prefer east of the Mississippi, but if proposition warrants I will go elsewhere. Address Box 1835, Motion Picture News, N. Y. C.

ADVERTISING man and publicity director seeks connection with highest type of house. Long newspaper, advertising and theatre experience. Now with distributing organization, but prefer to return to theatre end. Can get results. Address Box 1832, Motion Picture News, N. Y. C.

POSITION wanted by experienced man as assistant to manager in first run house. Thoroughly familiar with all details, advertising, bill posting, handling crowds, etc. Visit best of references. Address Box 1836, Motion Picture News, N. Y. C.

ORGANIST, large library and repertoire, wants position in theatre with good instrumental. Has played pictures for five years. Thorough musician and knows what the public likes in the musical line. Give full particulars. Address Box 1836, Motion Picture News, N. Y. C.

My publicity, stunts, original exploitation always gets money. Don’t fear competition. Am managing and booking in locality I don’t like — yet am making money. Want to change. Wire or write your offer and proposition. Manager Royal Theatre, Kenton, Ohio.

FOR SALE AT ONCE

ENTIRE THEATRE EQUIPMENT of RIALTO THEATRE, Rochester, N. Y.

Which ceases operation May 3, 1924, owing to expiration of lease and razing of building

The following items, in first class condition: Eight hundred theatre chairs; magnificent marble and plate glass ticket booth; complete operating room including two Powers 6B machines; electric sign, “Rialto”; M.O. Minerva organ; Upright piano, complete stage equipment and scenery; asbestos fire curtain, electric fixtures, stage switchboard, brass railings, draperies, floor coverings, lobby display frames, complete Typhon ventilating system, and other theatre equipment of every nature.

A RARE OPPORTUNITY IF YOU ACT QUICKLY EVERYTHING MUST BE REMOVED BEFORE MAY 15

Address CHESTER FENYVESY
Rialto Theatre
Rochester, N. Y.
Shows 24-Sheet on Stage to Aid "Tiger Rose"

During the short intermission between shows, E. D. Turner, manager of the Imperial, Asheville, N. C., announced his coming attraction, "Tiger Rose" by mounting a twenty-four sheet cut-out behind a gauze-serim and exhibiting it from the stage illuminated by flashes of lightning.

Turner's big stunt, however, was his lobby display, but the photographs aren't quite distinct enough for publication.

Together with his art director, Fred Tip- ton, Turner built a real ecutaur in the lobby. He used a small tank and pump which required only one filling of water. The sides of the waterfall which was made of canvas were masked off with spume bongo and leaves. Over the top of the falls a stuffed cougar was perched in a realistic attitude.

The display was balanced by smaller exhibits on the sides of the lobby consisting of three-sheet cut-outs framed in front of foliage and flowers. It was a one hundred per cent display, and while inexpensive, it required no little work. The work was well repaid by the attention that it brought.

Here's the 2nd PALMER Photodrama that will make big dough for you

To make it clear that it was not a western story, Manager H. B. Clarke of the Garing theatre, Greenville, S. C., used this display on "West of the Water Tower" (Paramount).

Advanced "Brummel" Campaign

Valuable Hook-ups Are Made Prior to Showing of Picture in San Francisco

When "Beau Brummel" comes to the Imperial theatre, San Francisco, shortly, it will have the benefit of an unusually through advance campaign, embracing city officials, clubs, business associations and department stores.

Last week, George A. Oppenheimer, Inc., fired the opening shots of the campaign by showing the picture to the president, general manager, chief publicist and chief window trimmer of the Emporium, City of Paris, the White House, Liebes & Co., Livingston's and O'Conner-Moffatt, who are the biggest and finest stores in San Francisco. The picture is also to be shown to the President of the Chamber of Commerce, the President and Secretary of each of the following clubs: Downtown Association, Retail Men's Association, Lions, Retail Clothing Men's Association, Chief of Police and the Mayor.

The purpose of the above is to institute a voting contest in each of the clubs so that they may elect one of their members as the Beau Brummel of their club. Then prizes will be given to the champion Beau Brummel of the various clubs. All the big department stores and retail clothiers have agreed to cooperate by window displays and special advertising for the Beau Brummel week.

The Emporium has agreed to put on a Men's Fashion Show, at which they will display golf clothes, tennis clothes, hunting clothes, camping clothes, evening clothes, business clothes—in fact, every type and kind of clothing worn by men.

The mayor is expected to declare a Dress-Up Week or Beau Brummel week during the opening week of the picture. The Police Department will also hold a contest for the Beau Brummel of the San Francisco Police Department.

Further arrangements have been entered with one newspaper to carry a series of sketches of several prominent men in San Francisco, showing them as they are today and as they would have looked during the period of George the Third, when Beau reigned supreme.

Couldn't Get 10 Steers—But It was a Good Idea

When George Schade of the Schade theatre, Sandusky, O., came to play First National's "Block Oxen," he had a great idea. He would get ten steers or oxen and parade them in single file down the main streets. Each one would have one of the letters of the title painted on his sides. There were only nine letters but an extra steer would be necessary for the spacing between the two words.

The slip-up in the stunt was the fact that ten steers were not obtainable.

Schade finally managed, after much bargaining, to get two steers from a neighboring packing house and he made these do for ten. They were appropriately banneroed and had a boy announcer with them, with his public trained to expect something new from the enterprising manager of the Schade theatre. It was a simple matter to connect the phenomenal street sight with a coming picture.
Real "Big Top" Exploitation for "Circus Days" Show

For its engagement of "Circus Days," the Hippodrome, York, Pa., sought every form of co-operation and was successful to the point of making the campaign almost a town celebration.

At a moderate expense the house built a circus front with tent awning. It featured the line "The Greatest Show on Earth," and also advertised as a side show, a dancing dog and a viretta. Witnesses testified that the viretta positively was there. The stunt which captured the imagination of the town, however, was a circus parade which enlisted the services of 298 kids, the majority of them wearing Jackie Coogan costumes.

Silhouetted Shadow Box on "Her Temporary Husband"

One of the latest houses to employ the silhouetted shadow box effectively is the Coliseum theater, Seattle, Wash., which used it on "Her Temporary Husband" on the outside entrance of the theater. A hand drawing of the invalid and his supporting leading man and woman were put in the center of the square box. They were used in cutout effect, a slight variation from former methods. This box could be illuminated at night and furnished an interesting and certain guide light to pedestrians.

"Her Temporary Husband" was advertised along comedy lines by the Coliseum. Emphasizing the fact that feature length comedies are rare and the hardest things to produce in the picture world, it promised six patrons that it had a real one.

Town Hunts While Little Brother Dozes in Dark

The fickle dame who governs events played one of her usual tricks, with the result of first page publicity for William M. James, owner of five theaters in Columbus, O. The story was given special treatment in papers of the city.

The State theater, owned by Mr. James's

located in the Ohio State University district. A family nearby attended the last show. The daughter took charge of her seven-year-old brother and told him to wait while she entered the rest room to powder her nose and put on a hat.

The little brother waited. He decided to find a seat and watch the last few flickers. The sister came out later and found no brother. She believed that he had gone home and she went there also.

No brother at home. A nervous family. The police were called. Visions of an accident. University students of many fraternities and sororities enlisted in the hunt. A party passed the lobby of the theater. Cries issued from there. Behold, there was the little fellow locked behind the glass doors of the foyer, raising Ned, Joseph Wilson, manager, had locked the theater for the night.

The lad explained when rescued that he had grown tired of waiting for his sister, seated himself and when he awoke the theater was dark.

Animated Lobby Display Made From Poster

Inspiration for a unique lobby display for "Conductor 1492," at the Strand, Knoxville, was supplied W. F. Brock by the stock 24-sheet on this picture.

This piece of paper has a large reproduction of a trolley car with the heads of passengers in the windows. Brock cut the heads off, mounted them individually and then collected on little rocked which were belted to a motor. When the motor turned over the faces in the windows of the trolley car bobbed back and forth. It made one of the best displays that Brock has ever installed in the Strand.

Names Stars as Rivals in Newspaper Contest

Fred Jackson, manager of Loew's theatre, London, Ontario, drew himself into an interesting controversy in offering a prize of $10 for the best essay which told of the preference by a picture fan for either Rudolph Valentino or Ramon Novarro, the offer being made under the question, "Which do you prefer, Rudolph or Ramon?" Complimentary tickets were given to the writers of the next 12 best essays of 300 words. The competition was arranged as a stunt for "Thy Name Is Woman," starring Novarro, at Loew's London house.

Fay Tries Radio Publicity for "By Divine Right"

Radio publicity was used for "By Divine Right," at Fay's theatre, Providence, R. I. Edward Fay had the announce for station WJAR, Providence, appear at each performance the week prior to the showing of "By Divine Right." In a three minute talk, Whalen, told these present of the "Unusual Picture" that was coming the following week. This was followed by a short synopsis of the story. The same speaker was heard over the radio each night from station WJAR, where he repeated his talk between announcements.
"Reward" Poster Issued on "The Humming Bird"

The "Reward" poster was used appropriately and effectively on "The Humming Bird" recently by Raymond B. Jones, of the Howard theatre, Atlanta.

Across the top, in big letters, was the single word Reward! This copy followed:

Description—A beautiful and dangerous woman. Prepossessing in appearance with a distinct personal charm. Equally at home in highest and lowest society. Height, 5 ft. 2 in. Hair, black. Eyes, dark blue, with a gold sparkle when excited. Teeth, even and pearly white. Complexion, fair. Figure, slender but well rounded. Last seen—January 21, leaving Pier 64 as passenger on Aquilania arriving from France. Entered cab for Waldorf-Astoria with tall, well-built, handsome and well-dressed man, who was booked as Randall Carey with the ship's purser. Later reported at real estate office when pair inquired rental of exclusive Fifth Avenue house, furnished. $1,000 will be paid for the capture of beautiful Gloria Swanson, alias Mlle. Toinette, alias "The Humming Bird." Last seen New York. Reported to appear at Howard, week Jan. 28.

What was this beautiful girl's story?

Airplane Stunt Used on "Mailman"

Extensive Publicity Gotten Through Special Flight Made at Santa Rosa

THE management of the Strand Theatre, Santa Rosa, California, not only secured front page publicity in the local papers, but in all the San Francisco papers as well, and at the same time helped to create postal history, as he arranged to have an air plane deliver a bag of mail to the San Francisco post office, and return with another bag of mail and the film can containing "The Mailman."

Moving pictures were taken of the plane and the pilot, George Powers, and the departure of the big machine. These pictures were developed at once and shown during the run of "The Mailman."

Miss Corinne Fristam, organizer of the Strand Theatre, made the flight in the mail plane and was known as "Miss Santa Rosa." She personally delivered letters to Mayor James E. Rolph and Postmaster James E. Power of San Francisco and received letters in reply from them. Mayor Newton B. Kinley of Santa Rosa, wrote to Mayor Rolph, extending his greetings by the first airplane mail to be conducted in the state of California outside of San Francisco. The trip was first authorized by C. E. Egge, General Superintendent of Air Mail, at Washington.

Double Campaign is Staged on "When a Man's a Man"

"When a Man's a Man" was played and advertised day and date alike by the Regent and Blackstone theatres, Pittsburg. With simultaneous play dates there was no reason why the advertising expenses should not be distributed two ways and the theatres cooperated on their e-plotiation. The sign painted street car ballyho was used to advertise the joint run and millinery window displays gave each theatre an even break.

The Blackstone theatre had an original idea for its lobby magnet. Above the front entrance it hung its chief display, an open book above which was a three-sided panel. Written prominently across the center was the title while the scene above showed a Westerner, redlining on the edge of a cliff and looking meditatively over the distant valley. Vivid colors and sharply outlined drawings helped to intensify the display.
Pleasing Lobby and Stage Art on "Song of Love"

Artistic displays both in the outside lobby and the stage prologue marked the presentation of "Song of Love" at the Rex theatre, Eugene, Ore.

The outside lobby was decorated with a painting of the desert in three panels. The center one, which was three times as large as the other two, showed the approach to an Arabian city. Underneath the painting hung a sign advertising the star and title.

In the center of the lobby a huge cutout of lovers in embrace, showed Norma Taalman and Joseph Schillan, the leading man.

The desert atmosphere was carried out in the prologue staging. A night background of a shadow tent and a shining moon were used for the soloist who followed a vocal number with "The Song of Love," from "Blossom Time," as an encore.

Newspapers Co-operate on "When a Man's a Man"

For the opening of "When a Man's a Man" at the Palace theatre, Wichita, Kans., a strong exploitation campaign was put over with the assistance of Al Sobler, First National exploitation man in that part of the country.

The Wichita Beacon hesitatingly consented to co-operate in an "ideal man" competition. Under the heading of "When a Man's a Man," essays were asked for describing the ideal type of man. The replies came in in bales and the result was that when the competition ended, the Beacon, which heretofore had never co-operated in motion picture exploitation of this nature, left no doubt as to what its future policy would be when it was asked to tie up with a suitable picture.

The Wichita Eagle handled its "When a Man's a Man" column along slightly different lines. It ran a series of brief biographical sketches of leading men of the city. The First National publicity man got the photographs and interviews and the paper stretched the special biography section out for ten days.

With a special stock and cattle show in town the theatre seized the opportunity of selling the show officials the idea of a float announcing the coming of "When a Man's a Man." The tie-up of the common idea of cattle raising and manhood raising furnished the sympathetic bond between theatre and show. The stunt furnished a free band and parade for the theatre which only had to stand the comparatively small cost of the float.

Another parade was insured by a Saturday morning showing for boy scouts. Four bookstores gave windows to a Harold Bell Wright display.

Local Choir Enlisted for "The Hunchback" Showing

When "The Hunchback of Notre Dame" showed at the Rialto theatre in Charleston, W. Va., Louis R. Brager, Universal exploiter, worked with the management in putting over a number of effective stunts.

Among these the most notable were the securing of the mixed choir of St. Ferdinand's Church for the rendering of the prologue, and the endorsement of the chief executive of West Virginia.

St. Ferdinand's Choir is a group of singers well known throughout the South and their presence proved a strong drawing card. Brager arranged a special showing for Governor McCorkle and his staff. His excellency was so favorably impressed with the production that he wrote an open letter advising the entire community to see it.

So too, did Father Ferdinand, and the result of these letters, in conjunction with the other efforts exerted in the picture's behalf, was widespread interest.

Teaser Ads In Campaign On "The Bad Man" Showing

Prior to the opening of "The Bad Man" at the Knickerbocker theatre, Nashville, Tenn., Manager Dewey Mousson aroused interest by a series of teaser ads defining a bad man.

"If you can give the woman you love to a friend and still smile—"

"If you can ride a horse much better than this (illustration)—"

"If nothing can stop you when you're rarin' to go—"

"If you could kill and never fear the blame—"

"If you could love a woman be she married or no—"

No theatre was mentioned. The public was simply admonished to look out for the bad man, that he was heading towards Nashville.

The idea, taken from the press sheet, was adroitly executed.
Puppies Perform in "White Tiger" Window Stunt

A variation of the "trained turtles" which supplied window displays for "Tol'able David" was responsible for some exceptionally successful exploitation on "The White Tiger" on the part of Loew's Ottawa Theatre, Ottawa, Canada. Puppies wearing blankets each sporting a letter in the title of the picture were displayed in a drug store window, and the challenge "what do the puppies say" is reported to have had crowds about the window all day. A prize was offered to those solving the question.

The stunt was started a week in advance and the following week a full announcement of the show at the Ottawa occupied the space. The dogs were supplied by a dog fancier, whose reward was a credit line for furnishing the talent which appeared in the circus.

A shadow box lobby display also drew attention to "The White Tiger." This was constructed of a cutout arrangement of stock six-sheet, some flashy paste jewelry, a broken mirror and a black cat in cutout form. The display was illuminated by a baby spot, which threw a beam of light resembling the illumination from a burglar's lantern.

Many Tie-Ups in Campaign on "When a Man's a Man"

Several excellent mercantile tie-ups were obtained for the showing of "When a Man's a Man," at Loew's Victoria theater, New York City. The Harlem and Bronx section of the New York Evening Journal was used as the medium for an essay contest, the subject being "When Is a Man a Man," open to all residents of Harlem with cash and theater tickets as prizes. Several stories were booked up for the Harlem Home News, the best one being a story of Harlem girls who described their "ideal man." Photos of the girls were used for what brought a three-column layout.

Another good tie-up which attracted attention was one with the Harlem Board of Commerce which is making a drive for new members. A banner, 16x5 feet, in front of the Board of Commerce offices at 125th street and Lenox avenue, reads: "When a Man's a Man" he takes pride in his community. Join the Harlem Chamber of Commerce. See Harold Bell Wright's "When a Man's a Man," at Loew's Victoria theater.

Cards, stressing community spirit as denoting "When a Man's a Man" were also sent to the most prominent business men of Harlem. Among other tie-ups were those on window displays, about fifteen merchants on 125th street using such hook-ups. Liggitt's stores at 125th street and Lenox avenue, and 125th street and Eighth avenue, and Koch & Co. used window displays on the book "When a Man's a Man."

Original Designs Feature Lobby Displays at Rex

Lobby displays for "The Wanters" and "Where the North Begins" recently used by Oscar White at the Rex, Santer, S. C., have been given a high place among the unusual frontal decorations for which this house is gaining a wide reputation.

In his display for "The Wanters," White had two ladders, built of compo board, which he stood on either side of the lobby. On each rung of the ladders was a different sign such as "Some want beautiful clothes," "Some want society," "Some want pleasure," "Some want money." Between the ladders he suspended a sign announcing "The Wanters," with the invitation to "Come inside and see what you want."

To feature "Where the North Begins" White built a pine slab cabinet, allowing one of the windows for the box-office, and balanced the sides of the display with pine trees covered with cotton for snow. The floor of the lobby was covered ankle deep with pine needles, and a ragged pine board bearing the title of the picture was hung in the front of the lobby.

Reproductions of "Magic Skin" Feature Displays

Several painted reproductions of "The Magic Skin" formed the lobby display designed by Fred Normand for the Circle theatre, Portland, Ore., during the presentation of "Slave of Desire," screening version of Balzac's "The Magic Skin."

The focal point of the display was a large painting of the skin suspended over the entrance. This was illuminated by indirect lights from above, while immediately below it were cutout figures of characters in the play. The line "are you a slave for love, pleasure, fame, money, youth?" was featured in a strip placed near the display. The same idea was carried out in panels on three of the four doors leading into the auditorium.
Plan New Two-Reel Western Series

Universal Will Resume the Making of This Type of Short Subject Film Entertainment

Although production on two-reel Westerns stopped last season at Universal City, it was later resumed at the request of the sales force and on May 10th the first of a new series will be released with one each week to be distributed thereafter.

A tentative schedule for the first six weeks' supply of two-reel Westerns has been arranged. Several of them already are nearing completion.


Among the well-known Western stars who have graduated from these pictures into features are portraits of Hoot Gibson and Harry Carey are most prominent, Mary Philbin, Laura La Plante, Gladys Walton, and many other actresses got their early screen training playing the feminine leads in Universal Westerns.

Jack Daugherty, who is to be starred in a number of the forthcoming Westerns, is the husband of Barbara LaMarr. He played in several two-reel Westerns last fall, but left Universal City to accompany his wife to Europe. He has just returned to the Universal lot.

Pete Morrison, also slated as a Universal Western star, was recently starred in a Universal serial "The Ghost City." Before that he made a number of two-reel Westerns for Universal release last fall.

Curran to Direct Gibbon in Slang Classics

William Hughes Curran has been engaged by Glavey-Dunaway Productions, Inc., to direct Eddie Gibbon in a series of twelve two-reelers they will produce for Grand-Asher release on H. G. Witwer's "Classics in Slang."

Edward J. Montagne will adapt and write the scripts of these Witwer stories which are being syndicated in the daily press. Mildred June will be leading woman, William Daniels is cameraman and John J. Glavey director-general. Work on the first of the series started this week.

Eighth "Telephone Girl" Episode Started

The eighth episode of the H. C. Witwer "Telephone Girl" series for F. B. O. has been started under the direction of May St. Clair. Alberta Vaughan is again featured as the switchboard queen, Gladys Murgatroyd, M. Cooke, Kid Guard and Gertie Short remain in the cast.

There are to be 12 episodes in the series based on the Cosmopolitan Magazine stories.

Will Rogers in Series of Political Satires

"Congressman" Will Rogers, elected on a fourth party ticket will be featured in a series of three two-reel comedies which will be screen satires on the political situation. This is the decision of Hal Roach, who feels that with presidential campaigns imminent, the subject is a timely one.

The first of these comedies has been completed and resulted in the election of Rogers to Congress. The second, it is said, will show him as a lion in Washington's social set and the third at the court of St. James. Political partisanship will be eliminated in all of the pictures.

Gertie Short Returns to "Telephone Girl" Cast

Gertie Short, comedienne, is back in the cast of "The Telephone Girl" series which Mal St. Clair is making for F. B. O. from the H. G. Witwer stories. Miss Short recently suffered a broken nose as the result of being kicked by a horse while filming a scene in this series.
Mack Sennett Launches New Comedy Unit

Pathe finds it necessary to launch another two-reel comedy unit to those already functioning at the Mack Sennett studios. Sid Smith and Vernon Dent will be co-featured under the direction of Harry Edwards. Charlotte Mureau will have the leading feminine role.

Camera work has already started on the first production, titled "The Lion and the Souse."

Barney Oldfield's Debut in Roach Comedy

Barney Oldfield, once speed champion of the auto races, is to make his screen debut in a new Hal Roach comedy for Pathe, in which Charley Chase plays the featured role. Just what Barney's role will be is not yet divulged, but the comedy is built about Chase's exploits as an auto racing driver. Leo McCarey is the director. Aside from the news weeklies, this will be Oldfield's first appearance on the screen.

C. B. C. Closes Deal With Boston Concern

C.B.C. Film Sales Corporation has concluded a deal with Certified Screen Attractions of Boston whereby that concern will handle the distribution of "Pal O'Mine" and "Discontented Husbands" in that territory. The pictures will be shown in Boston in the near future.

Seven Educational Comedies Listed

April Releases of Educational Also Provides Many Novelty Offerings

With a Hamilton comedy, two Christies and a Mermaid comedy, all in two reels each, and with two single reel Cameo comedies, all to be released during April, Educational Film Exchanges, Inc., provides a selection where comedy predominates.

The novelty films such as Bruce Wilderness Tales, "Sing Them Again" series and the "Secrets of Life" series and the twice-week Kinograms, complete the program for the month.

Under a contract negotiated last year the first of the Jack White comedies will be released in April. It features Lige Conley in a two-reeler entitled "Midnight Blues," and Mr. White declares that his first offering under his own brand is exceptional slapstick comedy and will surpass any of his previous efforts.

Lloyd Hamilton's "Killing Time," with Christie's "Safe and Sane" comprise the releases for the opening week of the month. Hamilton is supported by a large cast, with Dick Sutherland in a prominent role. Ruth Hatt is the feminine lead.

Jimmie Adams is starred in "Safe and Sane," a "crock" story with several angles, one of them being a college of burglary where ambitions safe-crackers are taught the finer points of their trade, the etiquette of the blackjack, and how to handle nitroglycerine "soup" without spilling it on the vest.

The Cameo Comedy "Dusty Dollars" with Sid Smith, Cliff Bowes and Virginia Vance and Louis Tolhurst's microscopic motion picture study of "The Fly," one of the "Secrets of Life" series, with "Midnight Blues" complete the releases of the second week of the month.

Three single reel subjects and one two-reel comedy are released during the week starting April 20. The two reel subject will be "Dandy Lion," a Christie Comedy with Harold Burns. This is a "Lion" comedy.

Successor to Bernard Being Discussed

Since the return to New York from Hollywood of Samuel Goldwyn he has been in conference with Al Woods and Montague Glass discussing the possible successor of the late Barney Bernard for the role of Potash in Mr. Goldwyn's forthcoming production, "Potash and Perlmutter In Hollywood."

Mid-West of Milwaukee Buys Eight Pictures

A. J. McAllister of Lee-Bradford Corporation has sold eight productions to the Mid-West Distributing Co., of Milwaukee, Wis., and is returning to New York, with stops at Cleveland and Pittsburgh, after placing the Lee-Bradford product in many of the leading state exchanges of the country.

Grab This Picture

—and boost it to the skies. Here's one that will make 'em want to see more of your theatre and your pictures. This second big PALMER PHOTOPLAY, following, as it does, on the heels of the wonderful Palmer picture, "JUDGMENT OF THE STORM," makes more fans for you. With beautiful MADGE BILLAMY and big cast, you've got a genuine attraction that you can shout about. Take a shunt at the press book. Ask your nearest F. B. O. exchange manager for play dates and DO IT NOW!
Resume of Current News Weeklies

FOX NEWS. Vol. 5, No. 51. Central America's worst earthquake in 27 years takes heavy toll of life and property in San Jose; Boston, Mass.; Chicago, Ill. Eliot celebrates 80th birthday. Marin, Italy—Peasants and villagers join in gay celebration as carnival season ends; Washington, D. C.—Val. Theodore Roosevelt gives Teddy 3d, a lesson with the boxing gloves; Barre, Vt.—A day with those who told deep down in the granite heart of the mountains; Cambridge, Mass.—Harvard rowing crew trains in unique "swim" seating 20 oarsmen; Bridgeport, Conn.—Circus ends its winter nap and takes the road; Washington, D. C.—$300,000 baby stuffed are released in Potomac. U. S. A.—Call of spring on the back lots is "Batter up"; San Francisco, Calif.—Camelmen loops the loop over city and harbor.

PATHIE NEWS NO. 25: Washington, D. C. —United States Attorney-General Daugherty resigns; Genoa, Italy—Heavyweight Italian football champions in action; In the Limelight, Paris, France—Poincaré, French Premier resigns; Washington, D. C.—Appointment commission to conserve oil resources; New York City. William H. Anderson Anti-Saloon League official goes to jail; Washington, D. C.—Tige, White House cat, recovered after being lost several days; New York City—Hairdressers meet at Annual Convention; El Paso, Texas—United States Soldiers build bridge across Rio Grande, in 10 minutes; Athens, Greece—Greek Assembly proclaim Republic and deposes King.

PATHIE NEWS NO. 28: Fiume, Italy—King Victor Emmanuel atlifies at annexation ceremonies of Fiume to Italy; Munich, Bavaria—Bavarians aid inhabitants expelled from Ruhr by French; Knockhout, D. C. William J. Burns, head of United States Bureau of Investigation and ex-Attorney-General H. M. Daugherty; New York City—Commissioner Turgey delivers address to students of Dartmouth College; Rome, Italy—Premier Mussolini on riding jaunt in Peru, Ind.—Intimate "shots" inside circus preparing for spring exhibitions; Plymouth, Vt.

John C. Coolidge, father of President posting for camera on his 75th birthday. Rome, Italy—Crowds at Italian capital welcome Archbishops Hayes and Mundelein on way to Vatican; Charleston, Germany—New airplane from San Francisco can be folded up and sent C. O. D.; San Antonio, Texas—Corporal C. K. Field makes parachute leap of 4 miles from aeroplane.


KINOCRAGMS NO. 2341: At Sea—Break in Atlantic Cable is repaired; Washington—Attorney-General Daugherty resigns; Arborsfield, England—Prince of Wales gets spill in race; Liverpool—Princess Mary makes public appearance; New York—Cardinal O'Connell returns from Rome; San Francisco—Train cops battle gamblers; Dover, England—Return bodies of French war dead; San Francisco—Sixth U. S. Engineers blast foundations of cantonment; Tampa, Fla.—St. Louis and Washington in practice; New York—Painting radio towers.

KINOCRAGMS NO. 2342: Pittsburgh—Fluvial inundates streets; Altcar, England—Cushey Job wins Waterfoot cup; Fort Valley, Ga.—Peach Paradise joins in big festival; Plymouth Notch, Vt.—President's Father, John C. Coolidge celebrates 75th birthday. Alken, Md. Millionaire colony out for fox hunt; Portney, England—Oxford and Cambridge prepare for race; Peru, Ind.—Circus gets ready to go on road.

Sweet to Direct Langdon in Pathe Special

Harry Sweet has transferred his screen activities from featured comedian to director and will direct Harry Langdon in a comedy special for Pathe distribution. Richard Jones, supervising director for Mack Sennett is responsible for this move. He feels that with the experience Sweet has had as a comedian he should get good results with the direction of another comedian.

The title of the new subject has not yet been determined, but prominent among the leading parts will be Alice Day, Madeleine Hurlock and Andy Clyde.

Newspaper Critic Lauds Short Subject

Grace Kingsley of Los Angeles Times witnessed a program at the Metropolitan in that city and after expressing dissatisfaction with the feature length production she stated that the educational short subject saved the show in the following paragraph:

"Thank the heavens, there is Dorothy Devore in a Christie Comedy! She refreshes one's joy in life, this elf of comedy; she makes it possible to sit through such painful wearinesses."

Jimmie Adams in the current Educational-Christie Comedy, "Safe and Sane."

Smith's Century Comedy Now "Lost Control" Although "The Runaway Car" was the working title of Noel Smith's latest Century Comedy for Universal release it has finally been named, "Lost Control."

Three Century stars appear in the leading roles, Jack Earle, Harry McCoy and Hilliard Karr. Each one of them had been appearing in featured roles in their own comedies up to the time Smith commenced "shooting" the fun-film. Jimmy Kelly, Bartue Burkett, Marjorie Marled and Bessie Welsh, well-known comedy folk, appear in important parts in the comedy.

Colored Comedy Child Is Signed by Century

After appearing in two Century comedies released by Universal, James Berry, five year old colored comedian has been signed by the Sterns for ten two-reel comedies.

Before little Berry joined the Stern Brothers outfit, he had appeared in comedies for many of the producers on the coast.

In a recent Buddy Messinger subject a little colored boy was needed and the casting department sent for Berry. His work won for him a part in another Century, and following his part in this Century's president Julius Stern requested that Berry's parents allow the boy to appear in more comedies.
Pathe Offers Evenly Balanced Bill
Two Dramas and Two Comedies Head
Regular Release List for April 13

Six subjects are offered by Pathe for week beginning April 13 in addition to the regular weekly releases of two news reels, Topics of the Day, Pathe Review and the fourth episode of the current serial, "Leatherstocking."

Heading the six additional subjects is "The King of Wild Horses," described by Pathe as the love story of an untamed stallion, featuring Rex, an equestrian find of the producer, Hal Roach.

The story is built around the efforts of a ranchman to capture and domesticate the leader of a band of wild horses. The great black stallion remains unresponsive to the friendly approaches of the man until the roaring flames of a forest fire encompass them both.

Leon Barry, Edna Murphy, Frank Butler, Charles Chase and Sidney de Grey are presented in the cast. Fred Jackman directed.

"Brothers Under the Chin" presents Stan Laurel and Jim Finlayson in a comedy of the sea, with the action starting in an orphanage and the two principal players in the role of twin babies.

"The Medicine Hat" visualizes an incident in the life of an Arapahoe medicine man, Long Hair, who was chosen to act for his people at the first great conference held in Washington between United States Government officials and representatives of Indian tribes from all sections of the country.

"Our Little Nell" is another of the Hal Roach "Dippy Doo Dads" series, in which an all-animal cast portray various types of conventional roles. The present subject burlesques the traditional plot of the philanderer who turns out to be a crook. A pool tournament with two monkeys handling the cues is among the features of this comedy.

"If Noah Lived Today" is an Aesop's Fable and portrays with highly imaginative touches how Noah and his complement of animals might have provided for the flood with such modern inventions as air-ships and the radio to assist them.

Indian Stories Filmed by Universal

William H. Craft is directing a series of historic plays for Universal based upon the adventures of early settlers and old Indian legends.

The first of the series of short subjects will be "Blue Wing's Revenge," with Ruth Royce playing the lead. Lola Todd, William E. Lawrence and Albert J. Smith appear in her support as she portrays the role of an Indian heroine.

Gallagher in Series for Grand-Asher

After moving the home office to larger quarters at 1650 Broadway, Mr. Grand of Grand-Asher leaves for the West Coast to start the studio's working on twelve new features to be supervised by Roy N. Neel.

Richard Skeets Gallagher will be featured in a series of two-reelers after he finishes his present contract with William A. Brady. The new Gallagher series will be based on stories taken from interesting newspaper scoops.

Gus Edwards' "Proteges" in the Films

Century Comedies has Harry McCoy, Hilliard Karr and Al Alt in its studios producing regularly and these players all formerly appeared in Gus Edwards' shows.

Sadie Campbell appeared opposite Buddy Messinger for a year and also had her schooling with Gus Edwards. She will return as Buddy Messinger's leading lady again in May.

"Camping Out" Next Film for Buddy Messinger

Arvid Gillstrom will direct Buddy Messinger in his next Century comedy for Universal release and the title is "Camping Out." Martha Sleeper again appears opposite Buddy as his leading lady, while James Berry, the colored boy-comedian, is cast for an important part.

Donald Hughes and Tommy Hicks also appear in the cast.

Three Title Changes on F. B. O. Picture

Originally known as "Born of the Cyclone" and later as "Beware the Woman," a picture in which Derylys Perdue, Lloyd Hughes, Ralph Lewis, Emily Fitzroy and Joseph Swickard will appear in under F. B. O. auspices will finally be known as "Untamed Youth."

London Sees Demonstration of Colour Process

A demonstration of the new British Colour Film Process invented by Claude Friese-Green was given in films taken by this process at the Holborn Empire in London recently by Spectrum Films, Inc. It is said the films are taken in pleasing colors at a price only slightly advanced over the ordinary black and white.

Considerable interest was evidenced in the showing. Among the notables present were the Prime Minister, Minister of Labour, Sir Joseph Cook, High Commissioner for Australia and many others.

Hodkinson Appoints New Western Manager

To fill the vacancy caused by the recent resignation of S. J. Vogel, the Hodkinson Corporation announces the appointment of L. W. Weir as their Western Division manager, effective March 29th.

Mr. Weir is well known in the western territory as the former personal representative of Al Lichtman and the Universal Film Company.

KINOGRAMES
THE VISUAL
NEWS
OF ALL THE WORLD
THE NEWS REEL
BUILT LIKE A NEWSPAPER
Distributed by Educational


"Three Weeks"—Goldwyn.
Capitol, New York

Loelia Parsons, American:—"That much of the beauty of the past Three Weeks leaves little to be desired in the way of photography or direction. Those sets are to the movie: as for the romance, it is there, all right. Three Weeks is going to live."-Rose Pelswick, Evening Journal:—"Elinor Glyn's best seller of thirty-three years ago is a sensa-
tional affair on the screen. It will undoubtedly have a tremendous box office pull. The settings by Cedric Gibbons are very beau-
iful."

Don Allen, Evening World:—"A beautifully mounted picture, very well acted by Conrad Nagel and Allen Pringle, Goldwyn, who directed, have a right to be proud of their efforts and work. Every effort on the super-
abundance of present day sex novels doesn't seem to include a book by Elinor Glyn's 'Three Weeks,' judging by the crowds that flocked to the Capitol yesterday to see the green version of it. It has been dressed up in glittering garments and given an elaborate screening. The performances in the large can handle their parts very capably."

The Times:—"Has the flavor of the book. It is well pro-
duced and the acting suits the narrative."

Dorothy Day, Telegraph:—"This photoplay may look for-
ward to a prosperous career, for there are many that will be pleased and entertained with the proceedings."

The Times Square Daily:—"Goldwyn's Three Weeks" has jammed the Capitol all day yester-
day. The sets are gorgeous, especially the palace and the hotel. 'Three Weeks' is a good picture and will stand the scrui-
niny of those who come there panting and hungry for the famed spice of the story. A box office winner."

"The Extra Girl"—Associated Ex.
Ideal, Winston-Salem

Sentinel:—"The Extra Girl," starring Mabel Normand, is a winner. It is growing one of the most enjoyable features seen in a long, long time, and Mabel Sen-
nett and Mabel Normand deserve unstinted praise."

"The Extra Girl"—Associated Ex.
Columbia, Portland, Ore.

Oregonian:—"Back again with her old-time vivacity and her"Omg, who knew humor that usually sparkles through her pantomime, Mabel Normand is winning the plaudits of the"Omg, who knew this movie this week. 'The Extra Girl' is a distinctiv Normand picture. It has the true Mack

"Unknown Purple"—Truart.
Leland, Albany

Times:—"It has been a long time since a film has held the Leland screen or any other screen in this section of the state. From the very first shot the audi-
ence is held like in a trance until the picture unfolds itself near the end of the film."

News:—"Several reels of efective melodrama that are calculated to give the creeds much delight. The Leland audience was held spellbound during the showing of the picture, as the inter-
esting story unfolded itself. There is a dull moment in the entire picture."

Knickerbocker Press:—"Henry B. Walthall acts Peter Marchmont and the rich Victor Crompton, in his quiet forceful way. The Unknown Purple is good movie shiver stuff."

"Unknown Purple"—Truart.
Capitol, New York

Journal:—"The element of mys-
teriously is smoothly sustained and ac-
ction, which means everything is in-
ﻙ '${year}.
' 

Telegraph:—"Keeps the onlooker at a high pitch of excitement."

Times Square Daily:—"It has been excellently handled, and so far as that goes is definitely favorable to the author-director. Henry B. Walthall is the center figure and has turned in a performance equal-
ly deserving the responsibility. The picture is among the best of its type."

American:—"I want to say those of us who remember the Henry Walthall of the 'Avenging Con-
siderations' and other Griffith film-

Telegraph:—"From expressions and comment caught as the audiences changed, it may be given as the opinion of the public that those were present that Mr. Barrymore has given to the screen a picture worthy to stand at the side of the classic Richard Mansfield first gave to the stage."

"Woman To Woman"—Selznick.
Rivoli, New York

Telegraph:—"The story is a melodrama that is produced with good enter-
tainment and marks the return of Betty Comson to her rightful heritage, that niche in the film hall of fame reserved for real trouper."

World:—"Betty Comson, who plays the part of the dancer, is an alluring bit which gives a winsome performance."

Loelia O. Parsons, American:—"Miss Comson justifies the faith in her ability as a dancer, which gave everyone a surprise in 'The Miracle Man.' She is the right person to this role and has developed so well in the part."

"Courtship of Myles Standish"—Associated Ex.
Merrill, Milwaukee

On the contrary, it is filled with a fighting, exciting, thrill, enthusiasm which the moving picture fan of today re-

Lead:—"The Courtship of Myles Standish" is the finest picture in which Ray has appeared. A thrilling his-
torical narrative detailed with living color and the Strand."

"Thee Thief of Bagdad"—United Art-
ists, Liberty, New York

Image:—"Of the Thief of Bagdad, the Fairbanks' picture which Gest spon-

ed at the Liberty Theatre last night is being given the highest mark. What is the greatest picture we have ever seen or ever expect to see."

Brooklyn Times:—"It is needless for the reviewer over whom a magic spell has been cast to try to devote a lot of space to Mr. Fair-

banks' new film, 'The Thief of Bagdad.' Here is the best picture in which American film actors have ever appeared, and here also is one of the best ever filmed."

(Continued on page 163)

STATEMENT of the ownership, man-
age, circulation, etc., required by the Act of March 3, 1923, as amended, appears on pages 53 and 54 of Motion Picture News, published weekly at Albany, N. Y., for April, 1, 1924.

State of New York.}

Before me, a Notary Public in and for the State and county aforesaid, personal-
ly appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. C., who, having been sworn in the presence of the law, de-
poses and says that he is the Business Manager of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true state-
ment of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date appearing immediately above his name, viz., Thursday, the Act of August 24, 1921, embodied in the next following columns of said paper, being printed on the reverse of this form, viz.

1. That the names and addresses of the publisher, editor, managing editor, business manager, owner, and managing or editorial office, are: Publishing: E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Editor: E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Business Manager: E. Kendall Gillett, 729 Seventh avenue, N. Y. C.

2. That the known bondholders, mort-
gagees, security holders, or other owners of 1 percent or more of the total amount of bonds, mortgages, or other obligations or incum-

3. That the known bondholders, mort-
gagees, security holders, or other owners of 1 percent or more of the total amount of bonds, mortgages, or other obligations or incum-

4. That the two paragraphs next above, giving the names of the owners, stockholders, or mortgagees, if any, of the business corporation, if any, do not contain not only the list of stockholders and security holders who appear as stockholders, if any, and stockholders and security holders who appear as members of the board of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a broker or in any other fiduci-

5. That the average number of copies of each issue of this publication sold or distributed at retail or otherwise, to paid subscribers during the six months preceding the date above given is: 1437 Broadway

(Seal) R. G. GEORGE.
New York Commercial:—"The world's greatest show" art so far at the Liberty Theatre last evening.

"Poisoned Paradise."—Preferred, Garden, Milwaukee.

News:—"The most interesting thing about the picture is the adorable Clara Bow's advent as a star. Carole Myers in a set of stunning new gowns brings in the vamp element in such a way as to proclaim her queen of seduction."

Sentinel:—"It is more comedy drama than melodrama. There is a good cast of seasoned players, most interesting among them being Clara Bow.

The Virginian.—Preferred Grand, Pittsburgh.

Chronicle-Telegram:—"The Virginian" is possibly one of the best loved characters ever created by fiction and the photoplay presents him just as he lived in the reader's mind. Kenneth Harlan lives the part anew.

Dorothy Vernon of Haddon Hall.—United Artists, Million Dollar, Los Angeles.

Examiner:—"Mary Pickford as 'Dorothy Vernon' is delicious with all her traits matured. Those certain Mary Pickford mannerisms which endear this lovely young star to her public are all in this picture. There's comedy, there's temper, and tears and a clandestine love affair, too. There's sparking action, there's plot and counterplot, deception and intrigue."

Herald:—"You heard naught but praise, and fulsome praise at that, for 'Robin Hood' and two or three other recent pictures for the reason that these photo-dramas bespeak the last word in costume play expression; and now we have another equally great as those mentioned, and which many will say is even greater—Mary Pickford's 'Dorothy Vernon of Haddon Hall.'"

Times:—"Mary Pickford has not made a picture as diverting as this for a long time and it is sure to prove one of her most magnificent triumphs."

Daily News:—"Dorothy Vernon of Haddon Hall is a most distinctive contribution to the worthwhile cinematic offerings which have come to the screen so far this season, and is unusually noteworthy because it combines cleverest acting and magnificent photography.

Dorothy Vernon of Haddon Hall.—United Artists, Mary Anderson, Louisville.

Herald:—"Mary Pickford gives to the story of 'Dorothy Vernon of Haddon Hall' the zest and youthful buoyancy that the hoydenish Dorothy really had."

Post:—"Mary Pickford's 'Dorothy Vernon of Haddon Hall' brings to the screen a vivid and distinct personality from the pages of fiction."

Times:—"The delightful Mary Pickford will long be remembered for her part in 'Dorothy Vernon of Haddon Hall.' Miss Pickford is at her very best."

Courier-Journal:—"Mary Pickford never was more beautiful, never more clever, than in her new film offering, 'Dorothy Vernon of Haddon Hall.'"

His Darker Self.—Hodkinson Cameo, New York.

American:—"To judge by the chuckles of laughter that greeted Lloyd Hamilton, who substituted for the missing Mr. Jelson, the motion picture patrons have no grievance against the famous comedian for his desertion."

Evening World:—"If you enjoy an evening of good fun, and most of us do, don't fail to take a dash up to the Cameo. You won't regret it."

Telegraph:—"A good series of laughs between the bootleggers and the revenue officers take place."

Times Square Daily:—"Lloyd Hamilton, in 'His Darker Self,' his first full feature vaudeville comedy, gives a lot of laughs."

Post:—"The story is about negroes, bootlegging, and an amateur detective, all offered with an ample supply material for hearty laughs and an accompanying staff of chuckles, enlivened by some of the finest and cleverest lines seen in many a day."

Tribune and Herald:—"The producers have done an excellent piece of work and must be credited with being the sponsors of one of the most amusing comedies of the season."

Constance Bennett who has a leading role in First National's 'Cytherea.'

Supported by a splendid cast.

This is another

Box Office Winner

C. B. C. FILM SALES CORP.
1600 Broadway New York City

BOOK THESE ALSO
"FORGIVE AND FORGET"
"YESTERDAY'S WIFE"
"THE MARRIAGE MARKET"
"INNOCENCE"
"DISCONTENTED HUSBANDS"

M. J. Mintz, originator and patentee of Thematic Music cue sheets.
The Galloping Ace
(Universal—4561 Feet)
(Reviewed by Laurence Reid)

BILL HART started the fashion several years ago of giving his horse a prominent place in his stories. His latest has given several sequences of his own so that the patrons looked forward to seeing the painted steed in every picture of Hart's. Now most every star of westerns has a "hoss" which is featured. Tom Wheaton and Jack Hoxie are but a few of the cowboy actors who have capitalized their mounts.

The last-mentioned employs his steed for the expression of his daring horsemanship — and truly the animal saves the story from becoming just another western. Its plot is old and the incident has been used a score of times. Boasting of no originality the director has wisely featured the horse — and with Hoxie riding like the wind the picture takes on an appeal — which is summed up in its lively action.

The idea revolves around that ancient formula presenting the villain attempting to cheat the heroine out of her estate. He claims an option on her ranch and intends to seize it because of the valuable black marble deposits. The returned soldier, unable to get back his old job, takes the next best thing. He is hired by the heroine. And when he frustrates the villain and beats him up in a hand-to-hand fight the property is restored to his fair employer.

Of course getting the job entitled him to have a romance — but the love interest is really secondary to the action featuring the hero's horsemanship and the melodramatic moments involving the villain.

There is some comedy relief, but it is of no great importance.

The high point of the story is having an obvious plot, plays sad — and turns out a conventional western. H's fight scene is overdue and many will realize that the realism, striven for, appears ridiculous. The participants, grip each other like a couple of bulldogs and mill around from a hillside, jump into a stream and, after swimming about, continue the brawl until the bad man is quenched. The mechanics of this production, lighting, photography and atmosphere — are satisfactory. And so is the acting — with the star at his best when in the saddle. The best performance? We'll hand it to the horse.

THEME. Western melodrama of a war hero who is unable to get back his old job. He hires out to heroine and saves her land from being stolen from her.

PRODUCTION HIGHLIGHTS. The lively action. The heart interest. The fight between hero and villain. The good performances by star and Robert McKim. The first rate atmosphere. The horsemanship of Hoxie—and the good work by horse.

DIRECTION. Follows conventional lines, but manages to build interest in lively action and incident pertaining to hero's horsemanship. Overdoes the fight sequence. No suspense owing to familiarity of plot and incident. Gets fine results from horse episodes.

EXPLOITATION ANGLES. Your best angle is Hoxie and his horsemanship. Play up the horse as highly trained. Exploit with a hollyhock stunt, featuring rider in western attire. Tie up with American Legion posts — exploiting the hero as returned soldier.

DRAWING POWER. Suitable for program houses.

SUMMARY. A fairly interesting western modeled after conventional pattern. Carries some good incident, particularly in scenes featuring horse. Hero extracts sympathy and the action is quite genuine aside from over-stressed fight.

THE CAST

Jim Jordan ....................... Jack Hoxie
Anne Morse ....................... Margaret Morris
David Kincaid ................... Robert McKim
Kack Williams ................... Frank Rice
Leona Wadsworth ................ Julie Brown
Susie Williams .................. Dorothy Welborn
Fred ................................ Fred Humes


SYNOPSIS. War hero returns home to find his old job gone. Applies for work at neighboring ranch, owned by girl—and discovers villain is preparing to seize the property because of its valuable rich marble deposits. He beats the villain and saves the ranch for the girl with whom he has fallen in love.

True as Steel
(Goldwyn-Cosmopolitan—Seven Reels)
(Reviewed by Frank Elliott)

O.N.C. more Rupert Hughes deals with a subject close to the hearts of many men and women, what to do when you lose appeal for your husband or vice versa. Mr. Hughes has taken a thread from our modern social fabric and woven it into an entertaining screen play. This time he deals with husbands who grow rich, but keep young, who neglect their wives when they are unable to keep the pace and get mixed up in affairs with young, attractive, magnetic women in the business world. "We are sure Mr. Hughes' theme is going to hit a lot of folks right between the eyes.

The production has been richly mounted, its interiors being of unusual lavishness. The lighting effects are also artistic and the photography excellent. There are some interesting shots of New York's great skyscrapers and canyons and one is taken into the cabaret life with some very elaborate sets.

Dominating the entire picture, however, is the new screen beauty, Eileen Pringle, heroine of "Three Weeks." In this feature she is equally as alluring as is in the Eleanor Glyn work and we're sure she is going to create a following because of her excellent work. The rest of the cast is capable, especially Huntley Gordon, Eleanor Boardman, Cleo Madison, Louise Fazenda, Norma Kerry, William H. Crane and other bright luminaries.

"True as Steel" looks like a box office picture. It is decidedly in style these days.

THEME. Domestic drama setting forth the temptations of dealing with woman business managers especially when they are young and beautiful. Showing how a man fell, reached the abyss, but regained his feet in time to save his honor and family.

PRODUCTION HIGHLIGHTS. The acting and personal appeal of Eileen Pringle. The love scenes between Huntley Gordon and Miss Pringle. The elaborate interior sets. The fine supporting cast. The New York cabaret interior.

DIRECTION. Has kept up the interest through snappy action and peppy situations. Has kept Eileen Pringle before the camera most of the time which is commendable. Has brought the tale to a very satisfactory close.

EXPLOITATION THE CAST. Play up the name of Eileen Pringle and don't forget the other players. Put over a steel display in your Main street hardware store, using the black and whites from the picture and appropriate cards.

DRAWING POWER. Suitable for first class downtown theatres.

SUMMARY. As soon as "Three Weeks," becomes more generally shown everyone will be wanting to see more of Miss Pringle. Well here is your chance to make good. But in addition you have a picture of the type that is in style nowadays, a feature that is distinctly high class in every way and written by an author known to everyone. There is a good moral to the tale and a highly pleasing ending.

THE CAST

Frank Parry ..................... Huntley Gordon
Mrs. Frank Parry ................ Cleo Madison
Ethel Parry ...................... Eleanor Boardman
Jake Leighton .................... Louis Payne
Gilbert Morse ................... William Haines
Mrs. Eva Bouteille ............... Eileen Pringle
Harry Hoxie ..................... Norman Kerry
Commodore Fairfield ........... William H. Crane
Secretary ....................... Lucien Littlefield
Stenographer .................... Louise Fazenda

SYNOPSIS. Manufacturer has set a pace too fast for his wife. On a "business" trip to New York he meets Mrs. Bouteille, manager of the Swansea cotton mills and is infatuated with her. The "business" trip lengthens until Parry, wildly in love with the beautiful woman, asks her to divorce her husband and marry him. He offers to divorce his own wife. But Mrs. Bouteille proves "true as steel," and makes Parry see the evils of his way. He returns home and his remorse brings forgiveness from his wife.
**Girl Shy**

*(Lloyd-Roach-Pathe—7600 Feet)*

*(Reviewed by Laurence Reid)*

_Climaxes have come and gone—and the climax featuring the chase or pursuit of the girl is the one that reaches the sweetheart in time to interrupt a wedding ceremony has been exploited in comedies and dramas for years. Griffith being one of its leading exploiters—yet no picture has ever presented such a novel and exciting solution to the problem of saving the coefficient of wealth.*

All the ingenuity of striving for original gags and incident is on display here. Lloyd hasn’t been prodigal, but has expended his money wisely and well in creating the most rousing finish ever screened. He has distanced his rivals in dishing up spontaneous fun and excitement with scenes which cause one to gasp with astonishment and suspense. You unconsciously shiver with suspense as you shake with laughter.

The picture offers suggestions of "Grandma’s Boy," and "Safety Last." But the sky-scraping episodes of the latter do not approach the heroics of the former, with scenes which cause one to gasp with astonishment and suspense. You unconsciously shiver with suspense as you shake with laughter.

So Lloyd uses a bit of each picture in making the best one of all. The gags are bright and new—such as the scene at the brook where Lloyd takes a ride on Lloyd’s back. And the business in the publishing office carries a kick. But the big kick is the finish when he would stop his sweetheart from marrying a mercenary bounder.

What a mad race it is as he commandoes a trolley and dashes through the city streets, and climbs the pole—and jumps into an auto. He uses a dumping cart, a few hansom cabs, a motor-cycle—and numerous props in reaching his destination. And there is no pause in the action. One thrill is succeeded by another—and yet no opportunity is lost to keep it moving with mirth. And keeping pace with the high speed gags is a stimulating line of captions. The author reads, "Get the message, Lloyd!" and "Good old Lloyd!" and "Lloyd has hit the bulls-eye again."

**THEME.** Romantic comedy treating of youth who overcomes his bashfulness by writing a book of his romantic conquests. When it is finally published he is determined to save the GIRL from an unhappy marriage.

**PRODUCTION HIGHLIGHTS.** The thrill—the new gags, the fact action in scenes leading to the rescue of heroine. The rich humor all the way. The excellent titles. The excitement and laughs in the hero’s mad race.

**DIRECTION.** Keeps it going at terrific pace after introductory scenes. Gets every ounce of humor from story which is rich in novel gags. Puts over the most exciting action ever recorded in Lloyd’s race to reach his sweetheart.

**EXPLOITATION ANGLES.** Put it over as Lloyd’s best. Tell ’em that it packs the most exciting action ever recorded in latter reels. Use teasers of how the hero treats the vampire and the flapper. Go the limit.

**DRAWING POWER.** Dust off the S. R. O. sign. You can’t keep them away.

**SUMMARY.** This is Lloyd’s most exciting picture—the chase eclipsing anything ever done before. It has new gags added by the directors, and makes one feel heart interest. Carries pathos of "Grandma’s Boy"—with more exciting thrills than "Safety Last."

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**Virtuous Liars**

*(Whitman Bennett-Vitagraph—Six Reels)*

*(Reviewed by Laurence Reid)*

_This marital drama presents many gaps—which may be the fault of director or poor editing. Of course the theme does not carry any invention, it being the oft-told tale of a wife, unable to tolerate her worthless husband, goes to the city and masquerades as a widow, telling "white lies" in order to interest a wealthy man of wealth. In looking for entertainment one must not scrutinize this plot too closely—particularly in the matter of conveniences._

_These scenes are well mounted and they carry most of the interest insofar as planting the heroine’s deception. Meanwhile there are a few inserts of the intereputrate husband having a gay fling in Havana where he comes under the influence of an ambulance and her associate. The action drags most all the way, but has its moments of appeal in the development of the romance between the art patron’s nephew and the heroine. There is a counter romance which suggests a faint note of conflict when the youth discovers New York’s richest heiress for the fair artist._

_The drama enters when the husband reads of his wife’s inheritance. He will come back and effect a reconciliation if possible—and hastily-hence prompts him to seek out his child. Sure enough he locates her in the park—and when she disappears a frantic search is made for her. He returns her to her mother and discovers her fiancé. This is some predicament, as they are not divorced. Then comes a weak climax—a scene which defies logic and only shapes the convenience of establishing a happy ending. The Havana lassiness has followed the husband right up to the home of his wife—while her jealous lover awaits outside. When the husband is bought off with fifty thousand dollars and departs, a bullet is sent from the secreted in the shadows kills him._

_The next caption acquaints us with the triumph of romance—with the attending scene, a happy embrace. The wife has made a confession of her "white lies." The picture is well mounted and competently played by Edith Allen, Burr McIntosh, David Powell and Maurice Costello—with the latter giving the most natural performance._

_**THEME.** Domestic drama revolving around forsaken wife who is encouraged to tell "white lies" in order to win fame and fortune. With the death of her benefactor his son has romance with her—and husband is killed._

_**PRODUCTION HIGHLIGHTS.** The good mounting given picture. The natural performances by Maurice Costello. Burr McIntosh. David Powell and Edith Allen. Scene when benefactor dies. Scene when husband surprises his wife._

_**DIRECTION.** Allows action to drag considerably. Doesn’t establish break-up of home clearly enough—and introduces convenient sequence at climax in eliminating the husband. Handles players in capable manner and gives picture good mounting._

_**EXPLOITATION ANGLES.** Here is a title to exploit with teaser campaign. Start a series of pertinent questions where it is advisable for one to tell "white lies," or masquerade under false colors. Mention the leading players. Bill it as a domestic drama._

_**DRAWING POWER.** For neighborhood and community houses._

_**SUMMARY.** This domestic drama exploits the theme of telling under false colors by a woman who resorts to "white lies." It drags considerably—and too much latitude is allowed in captions in pointing important sequences. Has a weak climax. Adequately mounted and played in competent fashion._

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**THE CAST**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Poor Boy</td>
<td>Harold Lloyd</td>
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<tr>
<td>Poor Man</td>
<td>Richard Daniels</td>
</tr>
<tr>
<td>Rich Girl</td>
<td>Johyna Balton</td>
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<tr>
<td>Rich Man</td>
<td>Carlton Griffin</td>
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**SYNOPSIS.** Poor boy is afraid of girls, but assumes he is a conquering hero by writing book telling how to win a woman’s love. Meets rich girl and has romance. When his book is rejected he casts the book away. Directed by Fred Newmeier and Sam Taylor.

**By Sam Taylor assisted by Ted Wilde, Tim Whelan and Tommy Gray.**
The Storm Daughter
(Universal-Jewel—5303 Feet)
(Reviewed by Laurence Reid)

A MELODRAMA of the briny deep from which is projected a character study of a brutal skipper who undergoes a transformation. This is the story of romance—romance has its expression here—and aside from the characterization, the details of atmosphere aboard a four-master, and a storm climax it does not measure up to the usual pattern of its kind. The idea of divorce or less familiar, might have had its conflict treated more briskly insofar as its romance is concerned—and the censors might have left the fight episode alone. By eliminating it they have robbed it of considerable vigor.

With Tom Santschi in the role of the brutal skipper, we expected much realism in the shape of a hefty fight. Yet it is merely suggested. The effect is diluted. At first mate, shows some colorful once the skipper is overpowered. The latter has been saved a watery grave through the intervention of the heroine. The punch having been trimmed in the fight is reintroduced at the climax when the schooner, caught in a -storm, strikes a reef. The survivors are the skipper and the girl. The scenario of Edward Montagne's is compact enough and carries typical incident. And he has colored the characterization sufficiently to make it vivid. The director is at his best with the details of atmosphere—the cast and types being well selected, too, aside from William Davidson who is too sleek of manner and too refined of speech for his role of first mate. Miss Dean doesn't have many emotional opportunities, so the acting honors go to Santschi.

THEME. Melodrama of the sea—with brutal skipper having transformation of character through the influence of girl—whose spirit enables her to match her wits against his brutality.

PRODUCTION HIGHLIGHTS. The atmosphere aboard the schooner. The character study by Tom Santschi. The appealing work of Priscilla Dean. The suspense of the climax showing a storm at sea. The mutiny. The romantic conflict.

DIRECTION. Handles details in good fashion, but his punch scenes in mutiny and fight have been trimmed. Provides good atmosphere. Fairly effective climag. Might have developed more conflict between central characters instead of giving such much of it in tangents.

EXPOSITION ANGLES. An elaborate campaign book has been put over for this picture. It offers punch teasers, slogans, lobby effects—such as props, signal flags, etc. Also considerable ideas offering stunts and ballyhoos.

DRAWING POWER. For action lovers. Good for average house in any locality.

SUMMARY. Characterization is vigorous enough, but plot fails to establish romantic conflict. Censors have trimmed important punch. Much of it is trite. So the picture depends upon the storm for its highlights. Competently played by Santschi and the star. Atmosphere is good. Titling not always convincing.

THE CAST

Priscilla Dean
Tom Santschi
William B. Davidson
J. Farrell McDonald
Cyril Chloros
Bert Roach
Alfred Fisher
By Leet Rensch Brown
Kate Munson
Blake Morgan
Rennert
Con Mullahy
Olaf Swenson
Hoskins
Al Sinatra
By George Archibaud
Adapted by Edward J. Montagne.
SYNOPSIS. Girl sailing a fishing smack is run down by brutal skipper of schooner. Skipper is overpowered and imprisoned into service. The girl rescues the skipper—and they prove to be the only survivors. Love triumphs.

Why Men Leave Home
(John M. Stahl-First National—Eight Reels)
(Reviewed by Frank Elliott)

A VERY HOPWOOD and his intimate bedroom stuff have come to the screen. The public flocks to see his stage boudoir comedy which they'll probably do to the same extent when they are shown in pictures. This is an "intimate" picture. It opens with visualization of a bridal chamber, showing the marked attention given a bride by the husband. In the last reel there is more bedroom "shots" showing the same husband but another wife and the end comes with some view of the first couple enjoying their second honeymoon breakfast in their Pullman berth a la pajama.

As a picture of modern married life, "Why Men Leave Home," is a credit to its producer John M. Stahl who has wisely picked a No. 1 cast to interpret the various characters and he sure did succeed in getting players when he selected Lewis Stone for the husband and Helene Chadwick for the wife. Mr. Stone contributes some excellent acting, including a lot of subtle comedy while Miss Chadwick brings both charm and talent to the role of the "Mrs."

Riche comedy runs all through the picture and this humor is handled with clever artistry. There is drama, too, especially when hubby arrives home following a party with his "stog," and finds his wife unexpectedly awaiting him. Embracing him she smashes the ever-present perfume on the lapel and divorce is the result. There is a clever situation toward the close when the grandmother, learning of the marital troubles, lures the couple to her home, not knowing John is married again and then has a quarantining at its height. There are some stirring scenes when Wife No. 1 meets Wife No. 2 in the quarantined home. We believe "Why Men Leave Home," will entertain the great American motion picture audience.

THEME. A comedy drama setting forth just what the title says. Once the wife becomes the other woman, things change. Before that condition arrives, however, the wife decides to provide her own entertainment and the hubby does likewise.

PRODUCTION HIGHLIGHTS. The wedding scene. The intimate boudoir scenes. The unexpected meeting of husband and wife as the former arrives home, perfume-laden, from a theatre party with "the other woman." The scenes showing the "quarantining" of the house and the meeting of the two wives. The subtile comedy contributed by Lewis Stone.

DIRECTION. Has put the Avery Hopwood comedy on the screen in first rate style. Has injected a number of dramatic as well as novel situations. Has been fortunate in having a fine and able cast.

EXPLOITATION ANGLES. The title. The names in the fine cast. Innumerable tie-ups with various stores.

DRAWING POWER. Will be a good box office picture if properly and widely exploited. Suitable for downtown first runs, neighborhood in some sections and thetowns.

SYNOPSIS. A diverting comedy drama. All your patrons will enjoy the work of Lewis Stone as the wayward husband and the charm of Helene Chadwick as the patient, suffering wife. The feature is distinctly a high class one and is artistically mounted and beautifully photographed. It possesses the required snap and pep to attract the younger folks.

THE CAST
John Emerson
Irene Emerson
Grandma Sutton
Mary Carr
Gus Sutton
William V. Mong
Jean Ralston
Nina Neilon
Sam Neilon
Sidney Bracey
Betty Phillips
Lila Lees
Arthur Phillips
E. H. Calvert
Dr. Bailey

SYNOPSIS. John Emerson starts his married life by paying every attention to his bride, but on his first anniversary he forgets to reserve a hotel room. He rememders the occasion by a gift from his wife. At the office John shows marked attention to his stog and when his wife goes away, he takes her to the theatre. The wife, arriving home unexpectedly, discovers the affair. There is a divorce. John marries the stog. However, Grandma Sutton gets John and his former wife into her home and then with the aid of the doctor has the place quarantined. The old love wins out. John divorces the stog and starts on a second honeymoon with his first wife.
Why Get Married?
(Laval Photoplays-Associated Exhibitors—Six Reels)

(Reviewed by Frank Elliot)

HERE we have Mlle. Andree Lafayette, who so ably portrayed the role of Trily in the popular film of that name, interpreting the character of a young wife who cares more for the business world than the home. The French actress has a role of much heart appeal, widely different from her former screen effort, and proves that she possesses real versatility. The story seeks to show that no woman can be a success both in marriage and business. This theme is well developed by an adequate cast, including Helen Ferguson, who shares honors with the star in the character of a young wife who finds real happiness in her husband, home and baby.

The picture has several dramatic situations. The first comes when a gang of bandits seek to hold up a railroad freight office but are thwarted in their efforts by the hero who puts up a real fight with the ruffians and wins promotion as a reward. Another good fight is staged when the husband receiving an anonymous letter setting forth that his wife is untrue, senses who the sender is, and rushes forth to the apartment of the son of the manufacturer employing his wife and proceeds to wipe up said apartment with said son and his Japanese butler. There is more drama, when another family receives a similar anonymous letter declaring the husband is becoming too attentive to another woman and disaster looms but is cleared away by explanation.

"Why Get Married?" is artistically mounted, although the story does not call for elaborate settings. Jack Perrin does well in the role of Wainwright, husband of the business woman. Max Constant is satisfactory as the other husband. The picture has a good box office title for romantic houses and because of Mlle. Lafayette's fame as "Trily," will undoubtedly attract good business.

THEME. A domestic drama setting forth the efforts of a young woman to become a success both in business and marriage and failing in the former.

PRODUCTION HIGHLIGHTS. Mlle. Lafayette's work in the role of Marcia Wainwright. The fight with the railroad thieves and the battle between the hero and the villain in the final reel. The good supporting cast, especially Helen Ferguson. The attractive interiors.

DIRECTION. Has done well with the material at hand. Has kept up the interest uniformly well throughout the entire six reels. Has planted a couple of good fights. Has brought the plot to a satisfactory close.

EXPLOITATION ANGLES. The title. The star. Tell them of Mlle. Lafayette's success in "Trily." Tie up with your local business women's clubs, which are now flourishing in most cities. Might start a newspaper campaign on the title.

DRAWING POWER. Suitable for second-class downtown houses, community theatres and the towns.

SUMMARY. Much interest will probably be aroused in this production because of the star's success in "Trily," as it is her first work since her appearance in that feature. The story has a good box office title for certain houses and is interestingly told by an adequate cast. There are several thrilling sequences and a bang-up fight as a climax.

THE CAST

Marcia Wainwright.............Andree Lafayette
Jack Wainwright..............Jack Perrin
Mrs. Wainwright.............Helen Ferguson
Roderigo Strong................Bernard Randall
James B. Allen..............Max Constant
Mr. Carroll.....................William H. Turner
Mrs. Carroll.....................Orpha Alba
John Strong......................Edwin B. Tilton

SYNOPSIS. Determined to rise in the business world, Marcia Wainwright under the name of Miss Heming breaks with her husband when she is promoted to business manager of a large firm. The husband, eventually, rises to a good position and is about to leave for a distant city to assume his duties when he receives an anonymous letter telling him his wife is untrue. He finds and thrashes the sender, the son of the manufacturer employing his wife. They leave for the distant city together and happy. The married life of a poor family is also portrayed, showing how the same worthless son sought to wreck their marital bliss.

The Breaking Point
(Paramount—Seven Reels)

(Reviewed by Frank Elliot)

WELL-KNIT, tense, absorbing story, a cast that approaches perfection, a setting that is artistic, at times elaborate, at times thrilling and at all times realistic; direction that brings out heretofore unsuspected histrionic ability on the part of some of the players. These are the things that stand out in the mind after a viewing of this very entertaining production.

There are many parts of interest in "The Breaking Point." It is a combination of society romance, mystery and western, with a bit of the scientific interpersed through the latter reeds.

The picture opens with some very fine interior theatre shots in San Francisco and then quickly shifts to a small town in the west, where in a hotel, there is staged a mystery murder, everyone, including the hero himself, thinks he killed the man and so he dashes into the night, fleeing through one of the best staged snow storms of the season, to a cabin, where a doctor from the East, is stopping. This doctor saves the hero's life, but not his memory, and he takes him home with him as his nephew.

There is strong drama, when ten years later, the wife of the murdered man, an actress, stages a revival of her stage success, and comes face to face with the man whom she believes to have slain her husband and whom she thinks was lost in the storm.

Matt Moore does some of the best work we've ever seen him register on the screen, and he is given admirable support by Nita Naldi, Patsy Ruth Miller, George Fawcett, Theodor von Eltz and others.

"The Breaking Point" is very fine screen entertainment. It should find a place every showman will want to see.

THEME. A society drama, murder mystery and scientific feature all rolled in one. Dealing with the stirring adventures of a ne'er-do-well who, afflicted with amnesia, is "made over" into a new man by a skillful doctor.

PRODUCTION HIGHLIGHTS. The opening theatre scenes and the back stage shots. The shooting in the darkened inn and the escape of the supposed murderer. The scene in which the young doctor discovers the letter. The second escape from the sheriff following a series of dramatic scenes. The acting of Matt Moore and the entire cast. The well mounted production.

DIRECTION. Has sure built suspense into this picture and a series of dramatic punches that will connect with the most jaded fan. He has inspired his players to put over some real acting and has been successful in making you believe that some of the situations actually could occur.

EXPLOITATION ANGLES. Play up the name of the author and the famous stars in the cast. Get the physicians in town to endorse the possibility of the amnesia condition. Tell the folks of the great storm scenes, the gowns worn by Miss Naldi. Arrange for a book display of Mary Roberts Rinehart's work.

DRAWING POWER. Suitable for the first runs in the downtown section, the best neighborhood houses and the theaters.

SUMMARY. It is a picture that holds you from first to last scene. You'll be able to create a lot of interest in the feature through exploitation. Nita Naldi and Matt Moore both do excellent work and they are given excellent support by real actors and actresses. There is something doing every minute and as a whole this is one of the best Paramount has offered this season.

THE CAST

Matt Moore......................Judson Clark
Beverly Carlyle..................Elizabeth Wheelwright
Paramount
Dr. David Livingstone............Chapman
William Lucas......................Elsie Miller
Lucy Livingstone.................Eva Logue
Frank Jones......................Sherrif Wilkins
Louis Bassett......................W. B. Clarke
Cyril King.........................Louis Eltz
Matt Moore......................Elysee Chapman

SYNOPSIS. Thinking he has killed the husband of the woman he also loves, Judson Clark flees through a terrific blizzard to a lonely cabin where he hovers between life and death for several days. When he recovers he has lost his memory. Everyone believes Judson Clark dead until an actress comes to town in a revival of her old success and recognizes the supposed young doctor in the audience. After many stirring adventures, the real slayer confesses and Clark regains his memory and wins a bride.
Rough Ridin'
(Approved Pictures—4650 Feet)

Reviewed by Thomas C. Kennedy.

No pretensions beyond those which have long distinguished the conventional "western" are attempted in this five-reel production offered by Lester F. Scott, Jr. All the devices and turns of plot associated with cattle rustlers, crooked ranch foremen and heroes whose eminently honest intentions are misunderstood are employed to sustain the pace and action regularly sought in these stories of the great and expansive West. "Rough Ridin" does not attempt pictorial magnificence, unusual story values or characterization. It is content to stand or fall upon its merits as a fast-moving, melodramatic "western," its familiar plot, implausible situations and characters taking second place to action, intense heroism and deep-dyed villainy.

It was never designed for first-run presentation but particularly and specifically for the less pretentious palaces of cinema entertainment and for the audiences which have never lost their enthusiasm for cowboy melodrama. "Rough Ridin" introduces some thrills—notably the rescue of the heroine stranded in the middle of a bridge with a fast express approaching—gun fights, fist fights and many exhibitions of daring horsemanship.

The photography is especially good. Some long shots give the required touch of atmosphere and while no extraordinary scenic effects are required, there is sufficient in the way of real-life backgrounds to serve the purposes of the play.

There is little or no opportunity for "characterization" and the players do not attempt any. Besides possessing a name which will probably be the subject of some big letters on certain of the much be-hammed movie house fronts, Buddy Roosevelt, the star of the picture, owes some good riding and does not spare himself in the numerous fights with the villain, a role which by contrast is especially well drawn by Joe Rickson.

THEME. Western melodrama with the usual allotment of fights, gun-play, hard riding and plotting ranch foremen. The comedy relief also follows the traditional line and is provided by the bashfulness of the hero when it comes to telling the girl he would like to marry her.

PRODUCTION HIGHLIGHTS. Good photography and several exhibitions of daring horsemanship. A thrilling stunt in which the hero rides his horse over a bridge and sweeps the girl into the saddle just before an express train thundered up to her.

DIRECTION. Stresses action by incessant physical movement. There is a swift shift of scene from one incident to another. This makes a sketchy story with only the characters serving as the element connecting one scene with another, but there is plenty of movement. The fights and the thrill stunts are rather well done.

EXPLOITATION. Should be billed as a western thriller dealing with cattle rustlers and revealing authentic backgrounds and ranch customs. A street worker in cowboy costume.

DRAWING POWER. Good for the subsequent run houses where there is a marked appetite for the western and enthusiasm for the serial type of melodrama.

SUMMARY. A highly conventionalized melodrama providing the familiar plot and incident in a fast-moving form. Especially well photographed for a picture of its class and played with an earnestness which gives it a certain appeal.

THE CAST

Buddy Benson
Mary Ross
Dick Ross
Joe Ricelson
Mary "Molly" Nolan
Tubby

By Edward Burbridge. Directed by Richard Thorpe.

SYNOPSIS. Fearless and courageous cowboy is in love with sister of man who owns adjoining ranch. The girl is sought by her brother's ranch foreman, who threatens his boss with exposure of a murder which is supposed to have been committed by him. The foreman is also a cattle rustler and the hero cowboys catch him practically red-handed. The foreman is mortally injured in a fight and then confesses his guilt of the shooting for which he accused the ranch owner. This clears up the atmosphere entirely and the cowboy and the girl are free to marry.

The Hoosier Schoolmaster
(Whitman Bennett-Hodkinson—5600 Feet)

Reviewed by Laurence Reid.

There is material enough in Edward Eggleston's famous story to provide interesting western entertainment and most of it is taken advantage of here. The background is a rural Indiana community of ante-bellum days and the plot takes up with creditable simplicity the efforts of the new schoolmaster to save his reputation and take a girl from bondage. As a medium of rustic drama the picture does not follow any customary standard, but being more of an exposition of native characters and customs as they flourished in 1850.

The schoolmaster, in following the system then in vogue of visiting the various homes wherein dwell his charges, meets a girl "bound out" to a harsh mistress. Because he is a stranger, it is easy for the night riders to fasten him with the guilt of being the leader of the bandits. The plot—which is really a series of episodes strung together on the romantic thread—features a colorful spelling bee in which the teacher magnificently allows the heroine to out-spell him—and several bits of detail characteristic of the natives and their customs and habits.

The director does not forget the rural touch—and not a single scene is out of its atmosphere. He presents some good incident in the attacks made upon the schoolmaster—and balances the melodramatic moment's with the romance—so that the thread of the story is always in front of us. No footage is wasted to plant irrelevant hokum. The only criticism we make of the direction is in planting the hero as too easily victorious in his single-handed fight against forty or fifty men—and allowing too many close-ups. As it is well acted by Henry Hull and Jane Thomas as the central characters. A large cast supports them. A picture with a good title and carrying an audience appeal.

THEME. Homespun romance of schoolmaster who comes to Indiana community and finds himself accused of highway robbery. Tries his own case and saves sweetheart's honor.

PRODUCTION HIGHLIGHTS. The atmosphere. The spelling bee. The courtroom scene. The good performances by Henry Hull and Jane Thomas. The lighting and photography.

DIRECTION. Has taken series of episodes and built up an interesting plot which, while slight, has moments of appeal. Picture shows evidence in some scenes of poor editing. Has wasted no footage in reaching a climax. Good with his detail and his major incident. Is best with atmosphere.

EXPLOITATION ANGLE. This widely read book should present many angles of exploitation. A lively campaign can be put over with title and the period of the story—also featuring the author. Distribute teasers printed in the form of slates. Tie up with schools. Put on atmospheric prologue featuring spelling bee.

DRAWING POWER. For community and neighborhood houses.

SUMMARY. This carries slight plot—but much incident—but it holds the interest in most of its scenes because of the detail, atmosphere and romance. There are too many characters. Should be re-edited. Expects sympathy for characters.

THE CAST

Relph Hartsook
Harlow Thompson
Dr. Small
Old Mis Means
Old Jack Means
Walter Palm
Bud Means
Mirandy Means
Bill Means
Pete Jones
John Parson
Walter Johnson
Tom Brown
Dutchy Snyder
Prescribing Attorney Bronson
Jeems Philpyn
By Edward Eggleston. Scenario by E. Stuyvesant. Directed by Oliver Sellers.

SYNOPSIS. Features romance of ante-bellum days in Indiana—with schoolmaster arriving in community and falling in love with orphan girl bound out to harsh mistress. He goes to rescue a former veteran accused of robbery and is himself accused of crime. Acts as his own lawyer and wins his case. Takes the girl away from bondage.
Buffalo

March

WITH the enthusiastic good wishes of over 200 friends and admirers ringing in their ears, Mr. and Mrs. A. T. Schuchert, the former being the manager of the Ottawa Regent Theatre, had a formal farewell dinner on Monday at the new M. G. K. Club. Mr. Schuchert, general manager of the Border Amusement company, has resigned. There are rumors along the Film rialto that Joseph A. Schuchert is about to take over the management of the Marlowe and Ellen Terry, now two of the houses in the Border chain. It is reported that John Maxwell, assistant general manager, has also resigned.

Catherine Campion, formerly at First Graphic, is now the big hailer at the Fox exchange. Frances Koch is the new bookkeeper. Johnny Bykowicz and Joe Fullman are both busy putting down the many dates secured by Salesman J. Emerson Dickie.

G. K. Rudolph, manager of the Fox exchange, put over a good publicity stunt last week when he arranged to exhibit one of Tom Mix's big sombreros in the main street window of the Cash-clipping store and then sent stories to all the newspapers setting forth the trouble Mix went to in coming east to order by one of the big manufacturers. All the papers printed the story.

Billy West, former manager of several local picture houses, who is also a comedian of note, is now touring the community house circuit in Europe. T. W. Keating presented Mr. West at the Jubilee last week. There were no casualties.

Clayton P. Sheahan, district manager for Fox, who has been in Europe on a special mission for his company for several months, is expected back in Buffalo on May 10.

G. W. Croncher has opened the new Crescent theatre in Newark, N. Y.

The Film Board of Trade of Buffalo had a radio receiving set installed at its new building headquarters last Saturday night to ‘listen in’ for the T. N. T. dinner in New York. All the exchange managers attended. The program came in excellent shape.

William Berstein now operating the Strand and Majestic in Elmira, the Colonial in Albany and the theatre in Troy, has taken over the Liberty in Corning. The purchase price was $100,000. Mr. Berstein will take possession on July 1st. This brings the Schine, Dygert and Berstein circuits all into competition in New York.

Walter Dyer, motion picture operator is passing around the cigars. It’s a baby girl. Congratulations.

Funny thing. Exhibitors complain to the exchange managers about their lack of business and then drive up in new automobiles. No wonder the exchange managers laugh up their sleeves. Ed. Lacyzynski of the Park theatre, Tonawanda; Sidney C. Allen of the Allen; Medina; George E. Williams of the Olympic, Buffalo, etc., are all sporting new gas wagons. And Frank Young, Universal hooker, has a new Dodge sedan.

The radio bug has hit Film Row. Walter C. W. Anthony of Vita-graph has had a four tube set installed in his home and now sits up all night and gets Maillan at the North Pole. He thought he had him about 4 A. M. the other morning but it turned out to be just plain static. However C. W. did get Claysville, Pa., his home town. Now he’s satisfied.

John F. Carr is sure packing ‘em in these nights at Shea’s North Park. If you want to park near his house it is advisable to be there right after supper or you face the necessity of leaving the old benzine buggy behind. John gets all the Shea Hippodrome shows the following week and patrons of the theatre have a fine choice of good shows. And they’ll also see John in the latest word in even clothes. Which is worth something.

J. D. Parnell has a very attractive house in his new Unity theatre at Grant street and Military road. The local managers are especially artistic. They are all in wicker work and will help to make the house look cool this summer. The L. F. F. organ is given every music.

There was a time when Syd Samson, manager of the Band Photoplays took a large house and putting his efforts into getting Crystal Beach in shape for the season. Both are interested in the new company. The new Canadian shore resort. In fact, Mr. Hall is no less a seasoner than president.

Canada

March

Mrs. T. J. M. P. Franklin, proprietor of the Franklin Theatre, Ottawa, made a special trip to Hamilton, Ontario, during the week of March 31 for the opening of his new Lyric Theatre at Hamilton with a view, it is understood, to taking over the house. The Lyric has a combination policy, playing a picture programme along with B. F. Keel’s family time.

Joe Franklin has had marked success with the Franklin at Ottawa since last September, having a standing every night.

In connection with activities around the Franklin Theatre, the interesting story is being told how Harry Brouse, who is the proprietor of the Imperial Theatre and the owner of the Franklin Theatre property as well as being one of the wealthiest business men in Ottawa, decided one evening recently that he would like to see the Franklin show. Arriving at the theatre with Mrs. Brouse, he was quietly ushered to the very last row in the balcony where the last two available Imperial orchestra seats were. The owner of the theatre sat in the very back row upstairs in order to take in the show.

The Rotary Club of Hull, Quebec, took over the Laurier Theatre, the largest moving picture theatre in Hull, for the one evening, Tuesday, March 25, for the presentation of the club's annual theatre performance. One of those appearing on the program is the retiring manager of the Regent Theatre, Ottawa, who provided a xylophone specialty.

Considerable improvement is being effected at the Strand Theatre, Uxbridge, Ontario, in structural changes that are now under way. Manager Shulman has operated this house for some years with rather primitive facilities for the accommodation of the public. The orchestra floor is being replaced by a sloping floor and the plain hardwood seats of the bench type are being replaced by modern opera chairs. The back wall of the theatre has also been torn down to allow for an extension of the building, thus giving a much larger seating capacity. Uxbridge is some 40 miles from Toronto.

The Film Exchange Girls’ Association of Windsor, Ontario, conducted a special dance at the Alhambra Dance Gardens, Winn.ipeg on March 25, as a benefit for members of the band who were sick or out of work temporarily. Arrangements for the dance were handled by Sam Swarts, manager of the Rialto Theatre. There was a large attendance.
J. H. MacIntyre, who recently came here from Portland, Maine, to manage the Famous-Players exchange, has been elected vice-president of the Albany Film Board of Trade, to fill the unexpired term of Frank Bruner, who recently resigned as manager of the local Pathé exchange, to become special representative for the Harold Lloyd productions. Mr. MacIntyre was also elected to the board of directors.

As busy as the proverbial bee, Ben Apple, of the American, in Troy, managed to squeeze in enough time the other night to attend the Chamber of Commerce dinner in his home city.

On orders from the state department of labor, Music Hall, in Norwood, was closed until such time as proper exits and fire escapes have been made to the building. The Hall has been used for some time past by Arthur Pearson, of Winthrop, and doing well.

Jake Rosenthal is getting ready to celebrate the first anniversary of the Rose theatre. It will occur during Easter Week, and Mr. Rosenthal will decorate the theatre and hand out souvenirs to all who attend. There will be a special program, including solo numbers. The lobby of the house has just been beautified by the addition of a cut glass chandelier and other features.

Walter Hays, of Buffalo, and Morris Scharaf, of Boston, dropped into town one day last week, for a few hours on their way to New York. They spent the greater part of the time at the Mark Strand theatre discussing business conditions with Lys. Hill, manager of the Strand and also of the Troy.

The Leland has taken on a spring-like freshness these days through painters busy, engaged in going over the electric signs, marques, frames and the interior lobby.

The Girl Scouts of Albany, who have been doing the ushering this winter at the Mark Strand theatre, in connection with the Junior movies are nice to be tendered a benefit at the theatre on April 26.

Dr. J. Victor Wilson, manager of the Robbins theatres in Waterford, is becoming a regular orator these days, and is much in demand. On March 25, he spoke at a meeting of the Waco Club of Watervliet, and on another occasion, at the Men's Club of the First Presbyterian Church. During his active career, Doctor Wilson has been a Red Cross surgeon in the Russian War, a Rough Rider with Buffalo B.B., a member of the Royal Canadian Northwest Mounted Police, a newspaperman and theatrical manager.

John Hamil, new district manager for Paramount, was a visitor in town last week. Phil Markell, of Adams, Mass., was also in Albany.

One of the best orchestras in any of the theatre's in this section is at the American, in Troy. Mr. Apple believes that there is nothing like good music with his pictures, and is leaving no stone unturned to provide an orchestra beyond criticism.

Business continues to be good in practically all of the theatres, and the effects of the Lenten season are not apparent. In fact, some of the houses report double receipts of a year ago this time.

Although Jack Percn, son of Mr. and Mrs. Oscar Perrin, has recovered from an attack of diphtheria, Keys Perrin, aged eight, is now down with the measles, and his father, busy with his affairs at the Leland and Clinton Square theatres, is wondering what is coming next.

That veteran, Jimmy Rose, as president of the newly organized film salesmen of this city, is planning a lot of stunts for the coming summer, and which will include baseball games and a clam bake. Nat Marcus is vice-president of the society, while Dave Luke will look after the finances, and Vic Bendell will act as secretary.

With vest unbuttoned, C. W. Stombough, new manager of the Pathé exchange here, is right on the job these days. When Mr. Stombough arrived in town he found the hotels filled with plumbers and legislators, making it a rather hard matter for him to locate a room. Mr. Stombough was formerly in Omaha, but during the past seven years has been associated with Pathé product.

Shail's theatre, in Richfield Springs, is doing well these days on a two-day-a-week policy and does not plan to operate the entire six days until the summer resort village takes on a livelier appearance. The theatre in Morris, N.Y., will open April 26. The house in Utica has been closed for the last few weeks, and it now looks as though it would remain so.

Plans for a community theatre in Stamford failed to pan out last week, and the deal has apparently fallen through. William Smalley maintains a house there.

Film salesmen in town for the week end, and who traveled by automobile, declare that the roads are in very poor shape.

Mr. L. Davie, new manager at the F. B. O. exchange, was pretty sick during the past week, from an attack of pneumonia. Mrs. Davie arrived in town from Philadelphia on Saturday. Owing to the scarcity of houses, they are having a hard time to locate an apartment.

Charles Walder, of the Goldwyn exchange, is wearing a broad grin these days and with good reason, having booked Nate Robbins for the Goldwyn product in the theatres in Syracuse, Utica and Watertown. Sam Slotnick, who runs out of Mohawk, and has another house in Syracuse, was in town the past week, his brother driving down with him.

Gilbert L. Becker, a booker in the Goldwyn exchange, is ill with the grippe.

Edward Silberstein, of the Community theatre in Catskill, was along Film Row last week.

The Sans Souci, in Watervliet, owned by Maurice Sullivan, has dropped its admission price from 15 cents to five and ten cents.

Elsner Crown, of Troy, a machine expert, is reported to have purchased the Independent Movie Supply House in this city, as well as the Buffalo branch.

Following the introduction of the latest censorship bill in the legislature, Samuel Suckno, of the Albany theatre left for New York to attend a conference of the board of directors of the M. P. T. O.

Ben Stern, assistant manager of the Troy theatre, received a surprise last week, when he found himself $500 over as he was making up the payroll. It turned out that the bank had given Mr. Stern $500 too much, and was overjoyed in learning that Mr. Stern had located the amount.

A Shrine Circus in Troy, last week, put the crimps in business at several of the houses.

It has been finally decided by "Doc" Hall, owner of the Strand, in Troy, to convert the former theatre, damaged by fire, into a store.

Miss Proctor, cashier for Jake Rosenthal, for the last ten years or more, first at the Majestic, and later at the Rose, is back from a visit to Westport.
T OPEKA, KAN., is to have a new 1,500-seat theatre, which probably will be named the National theatre, patented by the Theatre Corporation, by which it is being erected. Work on the new house, which is to be located at the southeast corner of Sixth and Monroe, will start immediately. The house will occupy the site now occupied by the old Grand theatre on Jackson Street. The theatre and balcony each will accommodate 700, while loges and boxes will be installed to give the house a total capacity of 1,500. Carl Boller and Brothers of Kansas City are the architects for the last word on Eight Street in Topeka also has been acquired by the corporation as a future site, for a theatre when business conditions warrant it.

George W. Hinton has been succeeded as branch manager of the Kansas City Marks Hardware by Charles Kleinbocker, Mr. Kleinbocker, who formerly was affiliated with Goldwyn for five years, representative at St. Louis, Chicago and Salt Lake City. Coolness on the part of F. J. Becker, manager of the new theatre, Kansas City, prevented what might have been a stampede Monday afternoon for a preview of the projection booth. Mr. Becker calmly warned the audience and the uncourted note in his voice caused the preview to be made orderly. Fortunately the blaze did not spread and little damage was done, the house opening the following night as usual with a good crowd.

With the arrival in Kansas City last week of R. C. Cropper, special Pathé representative, a special meeting of the Pathé force was called. Mr. Cropper and Cecil Vaughan, local branch manager, left Wednesday for Omaha and a visit to the theatre force in that territory. Mr. Cropper formerly was district manager for Universal in the Kansas City territory.

Several new openings and changes in management of theatres have occurred in the Kansas City territory for the last week on press theatre, which formerly was the Electric, at Conway, Mo., and the Empire, Ladonia, Mo., respectively. The opening of a new house in Salina, Kan., was announced by Michael Curry. The house at Augusta, Kan., owned by Jack Johnson, has been sold, but Jack neglected to mention to whom. A new house will be opened in Independence, Mo., soon by A. E. Elliott.

As conclusive proof of good business, the Kansas City territory, H. E. Corby, representative of the A. H. Blank Enterprises, has recently taken a facie from the shell of Topeka, Kansas, was forced to stop the sale of tickets at the Crystal theatre on the second day of the presentation of the week of "The Santa Fe Trail." And the Crystal theatre is no fire trap.

E. H. Grieve of the Opera House, Windsor, Mo., was one of the busiest exhibitors along movie row in Kansas City last week. He doesn't come to market very often, but when he does he hesitates not one whit about buying, selling, or trading. As usual, Asher Levy, general manager of the Junior Orpheum circuit, was in Kansas City last week to attend the meetings of the Junior Orpheum theatre under its new motion picture policy, that of being a First National franchise holder exclusively on first run productions. The opening day broke the house record, according to Mr. Levy, who departed shortly afterward for Des Moines, Ia. L. Sobler, special publicity representative for First National, also was on the job.

E. W. Westcott, formerly with the Educational branch at Omaha, has been transferred to the Kansas City branch. At the Fox exchange office, Ray Houston is the new poster clerk.

Kansas City appeared to be a mecca for general sales managers, district sales managers and other officials last week. R. W. White, general sales manager for Fox, and his chief assistant, visited the local Fox exchange, while Jacques Kopstein, general manager of Bray Productions, Inc., and vice-president of Jimmy Aubrey Productions, was busy with a routine of affairs. Lewis J. Selz, nicle of Selznick Distributing Corporation, who is making a tour of the key centers, paid the local exchange a visit. Cecil Maberry, district manager for Warners, was in town for the purpose of installing the new branch manager, Charles Knickerbocker. Sam Morris, central sales manager for Warner Brothers, was here for a conference with Al Kahn of Film Classics, Inc., distributors of Warner product. Mr. Morris is making a tour in the interest of Warner Brothers' next year's product, he said.

H. J. Bailey, who is being transferred from the New Orleans Pathé branch to the Minneapolis branch, to succeed Charles Stombaugh, stopped off in Kansas City between trains last week, remaining long enough to visit the force at the local office.

John Howard, exploitation man for Mary Pickford, spent most of last week in Kansas City.

Very musical numbers of Louis Forstberg, director of the orchestra with Frank L. Newman's Royal theatre, Kansas City, are being introduced by the Royal orchestra at night, "radio programs of the Kansas City Star, the orchestra, as well as the theatre, each receiving liberal space.

GEORGE Sommers owner-manager of the Opera House Theatre, Green City, Mo., plans to erect a new motion picture house in that city. He has selected the southwest corner of the square as the site for the new house, construction will start soon.

The picture theatre at Perry, Ark., conducted by Jeff Roy Holmes was destroyed by fire on March 22, with a loss estimated at $15,000. The flames spread to two adjoining residences and the power house, the total loss being approximately $25,000.

The fire started from a film igniting and exploding during a performance. About one hundred patters were in the house at the time, but filed out in an orderly manner, no one being injured.

The volunteer fire department were unable to check the flames and the theatre building was completely destroyed.

A stock company is being organized at Rosendale, Mo., to rebuild the opera house recently destroyed by fire.

Marcus Loew, accompanied by E. A. Schiller, and Thomas Lamb, prominent New York theatre architect, were in Kansas City Wednesday to Wednesday of last week. They came here to inspect the Loew State Theatre at Eighth street and Washington avenue now rapidly approaching completion.

Members of the St. Louis Film Board of Trade attended the Naked Truth dinner last Monday evening of Saturday, March 29. A large radio receiving set was tuned in to get all the hot stuff put out by New York entertainers. The set was installed in the club rooms on Olive street.

Sam Werner of the United Film Service Exchange departed for New York City on March 25. He plans to announce the release dates on some important product upon his return to St. Louis.

Harry Graham, manager of the local Pathé office visited Springfield, Quincy and other Illinois key towns during the week.

Tom McNee, manager for F. B. O., made a flying trip through Illinois and Eastern Missouri. He visited Cairo, DuQuoin, Springfield, Quincy, Hannibal and other points.

George T. Chester who formerly operated the American and Ark Theatres in Orlando, Florida, has accepted a position in the organization of the local conference office.

Sullivan & Gray who have been operating the Roland and the Marion, Ill., at 10-cent general admission report that business has been very poor. They are spending their time during the week booking product for future shows. They formerly operated a house at Pittsburgh, III., but closed it because the mine there stopped working.

as a first run picture house.

Maurice Fox formerly with the Indiana Theatre in Terre Haute has gone back to the American Theatre and will operate it as a first run house.

Out-of-town exhibitors seen along Picture Row during the week were: Frank Leitz, Strand Theatre, Maccouah, Ill.; S. E. Perle, Jerseyville, III.; Jim Reilly, Princess, Alton, Ill.; Mike Doyle and wife, Cape Girardeau, Mo.; George Newsome, Mount Vernon, Ill.; Bob Hunter, Belleville, Ill.; C. E. Brady, Cape Girardeau, Mo.; J. W. Schuckert, Chester, Ill.; Jack Hoefller, Quincy, Ill.; and J. Spaulding, Capital, Litchfield, Ill.

John Pratt of Fulton, Mo., and Billy Solsn of Quincy, Ill., attended the Rotary convention held in Hannibal, Mo., last week.

Buddy Paul of Mexico, Mo., plans to open a new 800-seat combination vaudeville and motion picture house in that city shortly. He will probably call his house the Grand Theatre and expects to open the doors in about six weeks.

C. D. Hill, manager for the Hodkinson exchange made a very successful trip to Indiana during the week.

The Liberty Theatre, Terre Haute, Ind., has been sold by the Consolidated Theatre and Realty Corporation to John McFall of Terre Haute.

America's foremost actor in his greatest role—

John Barrymore in Beau Brummel

with Mary Astor, Carmel Myers, Irene Rich, Willard Louis, Alec Francis, Richard Tucker
EVERTY film concern in the San Francisco district, has within the past two days received wire from their salesmen that because of the rains and prospects for good fruit and vegetable crops, the motion picture theatre owners are enthused and desirous to purchase films. For a while theatre owners held back their screen purchases contemplating the closing of their houses as many farmers were pessimistic regarding the future conditions.

The movement launched by the Fire Commission, the Fire Prevention Bureau and Chief Murphy to provide maximum protection for patrons of theatres has been indexed by prominent picture theatre owners as well as men prominent in local fire prevention work.

Charles Pincus, known as "Dr. Pincus" to many as he helped two theatres reopen after the Low's Warfield theatre where he was managing director to become the managing director of the Emperor theatre. No successor will be appointed to Pincus at Lowes's Warfield, as it has been decided by General Manager of the West Coast theatres in Northern California, that the house's policy would be directed from his office. Leo Laughlin, who has made a name for himself, will remain as house manager.

Al Ochterley and Newt Levi were seen on the Row last week, the reason for them coming in being the regular monthly branch meeting held in First National's San Francisco office. This meeting was held in order to get an understanding of exhibitor problems and how service selling end, but in all branches of exchange work.

Among those registering at the First National office recently were: W. J. Kulan at the Strand, theatre, Los Gatos, Calif.; George E. Rust, Georgetown theatre, Georgetown, Calif., and Mr. and Mrs. Leslie Mables of the Reel Joy theatre, King City, Calif.

Jack Brower, of First National, retired last week by appearing in a new coup, Maxwell breed, four passenger capacity. He said it had to be done as the Ford was getting in the same shape as the famed "one hoss shay".

A. M. Ayre, formerly managing director of the Coliseum, has just been appointed president and manager of the Gilbe Show Print Co. This company was recently purchased by the Herman Wobber interests. Mr. Wobber is District Manager of the Famous-Players Lasky Corporations.

H. M. Hollinsworth, assistant manager for Hodkinson in the San Francisco office, has returned from a trip to the south coast where he closed some important deals.

James Kirkwood and Lila Lee received were house guests of the Press Club of Oakland.

W. J. Cross, formerly connected with the Universal exchange at Salt Lake City, is now connected with the San Francisco office of Universal and at present covering the San Joaquin Valley.

Hugh Bennett, formerly salesman with Universal at Des Moines, has been appointed special short subject salesman in the San Francisco division.

Film men and theatre owners were sorry to hear of the death of George Breck. Mr. Breck was one of the oldest and best known men on the Pacific Coast dealing in motion picture supplies. He was the founder of the well known Breck Bros. Supply Company and the Vitaside Company. He was the personal representative of the Edison Manufacturing Company on the Pacific Coast for many years.

G. K. King of the Orpheum theatre, Red Bluff was on the Row this week where he purchased films for Spring.

Gerald Hardy, Goldwyn-Cosmo salesman, has returned from a successful trip in Northern California.

George Oppenheim, has returned from a business trip to Southern California.

W. C. Zar, one of the oldest salesmen from the point of service in California, and up to recently connected with George A. Oppenheim, Inc., is now with F. B. O.

Charles Beal, known from Seattle to San Diego as a live salesman, and recently manager for F. B. O in San Francisco, has been appointed serial special salesman for Pathe in the San Francisco and Los Angeles territories. His office will be in this city.

"Smiling" Bill Mead and H. L. Percy, Hodkinson salesmen, have wired to "Lighthearted" Bill Drummond, local manager that business in the San Joaquin Valley is very good.

District Manager Herman Wobber of Paramount, has made a trip to Hollywood to confer with some of the other officials of the Famous Players-Lasky Corporation.

It has just been announced that the Goodrich theatre in the Daly City, has been purchased by Walter Storey from Mrs. D. Mohr. Storey intends to remodethe theatre.

George Mann, owner of a few theatres in California, has announced the purchase of the Pine Tree theatre at Klamath Falls, Oregon.

John C. Ragland, personal representative of Harold Lloyd, visited San Francisco manager Walter W. Kofeldt of the Pathe last Friday and Saturday.

Edward Stark of the Opi theatre, Hollister was a recent visitor on film Row.

Following a three months' visit in San Francisco, Jack Retlaw, special representative of the West Coast Theatres Company, returned to Los Angeles.

Fred Waldenberg of All Star Feature Distributors, Inc., has been forced to cancel his contemplated ten weeks business trip.

George Roy, salesman for All Star, expects to leave for a three weeks’ trip in the San Joaquin Valley in his newly purchased Oakland machine.

Mr. Byard of Arcade, it has just been announced, is planning to open a new theatre at McGeo, California.

J. A. KOERPEL, Golewyn central division manager, is just back from his spring tour of exchanges covering Ohio, western Pennsylvania, Kentucky, and West Virginia. Koerpel says that business is normal for this time of the year, wherever he visited.

Norman Moray, First National Exchange manager here recuperated from an attack of grip just long enough to eke out a trip to New York. When he reached home he came down with quinsy. H. A. Randy, division manager, is out of the exchange manager until Moray gets back on the job.

T. Connors and W. C. Bachmeier, Metro assistant general sales manager, and central division manager, respectively, paid the Cleveland Metro exchange one of their semi-annual visits last week. They are visiting all exchanges in the east and central territories.

There will be a Skribull Week in Ohio in May. It means an intensive push drive both on the part of R. H. Skipbol, manager of the Ohio Exchange for Educational Films and for Bill Skiboll, head of the GoldsealProductions.

Changes are taking place in the Cleveland Hodkinson Exchange. S. S. Dunlop, a former manager of the Cleveland branch, has resigned as manager of the exchange. Jack Mooney, brother of Paul Mooney, has been appointed his successor. Jack Mooney was formerly with a local film exchange. He left the picture business to go into the garage business. But the call of the screen was too much for him, and now he's back in harness again, starting last Monday.

G. Charles Gray, general sales manager for the American Motion Picture Company, distributors of non-theatrical films, was in Cleveland last Tuesday, the result of which was the appointment of Chester J. Loew as manager of the Cleveland branch exchange. Mrs. O. J. Curwell was appointed assistant branch manager. Both Loew and Mrs. Curwell have been associated with the company ever since it opened its office here.

George Jacobs, personal representative for Al Lichtman, is just back from a tour of the territory.

Harry Carl, who controls the Rex theatre at Ashland, has just taken over another Ashland house, namely the Opera House.

Mrs. H. C. Horater of Toledo, wife of the manager of the Temple theatre, has joined the army of out-of-town exhibitors who visit their own theatres. Mrs. Horater came down last week to look over some of the new spring styles in pictures and sign up for them, while "Doc" stayed at home running in the shekels.

George Shemkehr, manager of the Pearl theatre, Lorain, spent Friday in the various screen rooms, looking at the new pictures and signing up for the good ones.

R. C. Steuve, of the Orpheum theatre, Canton, having been on the job several weeks after a trip to Bermuda, felt that he needed a change, and came up to spend a few days with his Cleveland friends.
The New Orleans Film Board of Trade probably has the most extensive Board of Arbitration of any in the Southeastern states, the exhibitor members not only being leading theatrical operators, but engaged in all phases of the business activity in other lines as well. The three exhibitor members are E. M. Gordon, of Westwego, La., who in addition to operating his theatre, is a councilman of his city; Harry Lazarus, operating the Crown theatre, New Orleans, is also in the wholesale, retail and franchise holder of the "W.B." product; Harry Robbins of Baltimore has relinquished his Washington desk

room for Liberty Films, 9th floor of the Federal Building, for Art Films of Baltimore.

Emanuel J. Stutz, Chezy theatre magnate, has recently celebrated his anniversary. The Chezy theatre opened February 23, 1923. So the second year of the pleasing subscription house has now started.

The Tivolii opening is to be followed shortly by the opening of its newest exciting competitor, the new Hoffman Theatre at 14th and Crittenden streets, which will draw from the existing patronage of the Tivolii theatre. And as the Tivolii seeks to appeal to all Washington, and to the tourist in the gales, it is still a neighborhood house. Not only will it draw from Mr. Crandall's Savoy and York theatres, but it will cut into the Tivoli Park trade as much as the Hoffman Park does. The opening of 14th street through Walter Reed Hospital reservation may increase the carriage trade to these Mount Pleasant, Petworth, Brightwood and Takoma theatres, however.

During April, the Hoffman has recently been offered the purchase by a group of Sight Wells of the Victoria theatre, South Richmond. A new Suffolk, Va., independent theatre was recently erroneously printed "Suffolk, Pa.," in these columns. Suffolk, Va., was meant.

Construction on the Cosmopolitan theatre, 13th at E. streets, facing Pennsylvania Avenue, still draws the curious crowd of busy folk and idlers. No interior contracts for seeing fixtures have as yet been let. Bids for such details may still be submitted to the Brylawkis at the Cosmos theatre, it is said.

During April, Martin, pioneer salesman for the Old General Film company, has severed his connection with Famous Players-Lasky, and is in sales work in the local sales force of Universal Pictures, succeeding Maynard Madden recently.

Maynard Madden, special representative of the United Artists exchange, Washington, in the Carolinas, returned Saturday from an extensive tour of some three weeks, in the cotton belt. Madden was recently selling for Universal, having been promoted from sales and assistant booker to salesman in a few months.

Daniel P. Dolan, now advancing "The Hunchback of Notre Dame" for Universal is expecting to shift his grips to new office suites, as he feels that Universal should increase its sales duties, in connection with Washington regional showings of "The Thief of Bagdad".

Mr. and Mrs. DeSalle Harrison of Atlanta are receiving congratulations upon the arrival last week of Mr. DeSalle, Jr. Mr. Harrison is Southern representative of the public relations department of the Hayes organizations.

J. D. Jernigan, Vitagraph auditor, is on a good trip to the Atlanta office this week.

Among the visiting film men on New Orleans Film Row during the past week were the following: W. E. Callaway, district manager of First National; Ned E. Depinet, of Dallas, district manager of Goldsers; Charles E. Kessich, division manager of Metro.

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GEORGE P. ENDERT, manager of the Famous Players-Lasky exchange was host for a number of days last week to none other than Barrett C. Keisling, personal representative and general de-de-camp to Cecil B. DeMille. Mr. Keisling is making a short tour of the Coast, and from here was scheduled to visit Vancouver, B. C. The purpose of the trip was not disclosed.

A representative from Manager Seth D. Perkins' Goldwyn-Cosmopolitan exchange were to the effect that Kelso, Kalamazoo, Vander, Windom, Mankato, Duluth, and other communities in the southern part of Minnesota, have been transferred from the local office to Manager A. A. Schay-er's Portland exchange, and will hereafter be under the jurisdiction of that exchange.

Mike Rosenberg, secretary of the Principal Pictures Corporation, paid a visit to his old home town last week and spent a number of days with his brothers, Jack and Sam Rosenberg, of the De Luxe Feature Film Company, which Mike founded a number of years ago. After a few days of combined business and pleasure, he returned to his offices in Los Angeles.

A. H. hugo, manager of the Film Booking Offices, was out of town for a number of days last week on a trip to Spokane, Missoula, and other key cities.

R. C. Hill, manager of the Hodkinson exchange, was out of the city for a number of days last week, on a trip to Spokane. He returned to work on first run bookings for the new Hodkinson product for the coming season.

H. A. Black, manager of the Vitagraph exchange, returned last week from a sales trip to Portland and a few key cities of this state.

Guy F. Navarre, Fox exchange manager, has been out of the city for a few days recently, visiting a number of the exhibitors in some of the larger cities of Washington, following his return from a trip to San Francisco and Los Angeles recently.

A. E. Barry last week was installed as new house manager of the Jen-sen-VonHerberg Strand theatre in this city, replacing Dana Hayes, who returned to California after having been in charge of the house for the last two seasons. Mr. Barry has been associated with the Jensen-VonHerberg organization for more than three years, having held the position of purchasing and equipment agent, with offices in the Liberty Theatre building. He was directly in charge of the building of Jensen-VonHerberg's new theatre in Austin, Texas, which was constructed completely in less than two months, following the fire which destroyed the entire city a number of seasons ago. Mr. Barry will still handle a majority of the purchasing work for the circuit, and will be added in his work at the Strand by Robert Kin-caid, house superintendent.

George Bessenger, former owner and manager of the Union Theatre in this city, now called the Princess, has returned from a trip to California and the South, and is preparing for the opening in the exhibiting phase of the industry. Mr. Bessenger is well known among the theatre men of the territory, having, in addition to managing the Union Theatre for a time, built and operated the Gem Theatre several seasons ago.

W. D. Ingals, a former operator of the American Theatre at Condor, Oregon, and the Kalamath Theatre at Kalamath, spent a number of days here last in March, before leaving the territory for Condor again, where he will re-enter the exhibiting field.

Mr. Ingals has been in the South and East for the last few seasons, but declared the lure of the theatre was too strong to withstand, and he is returning to the scene of his former ventures.

The first warm spring weather of the season visited Seattle shortly after the middle of March, and theatre attendance as a result dropped off to quite a noticeable extent. Seattle this year had the mildest winter in a number of years, and the exception to the warm spring weather has begun to cause little wrinkles of worry upon the brows of exhibitors.

W. B. CORBY, manager of Hodkinson exchange in this city, who took over his duties the first of the month, is now comfortably installed.

Sol Vogel, Western Division Manager for Hodkinson, is expected in this city within the next two weeks, coming from his headquarters in San Francisco, to confer with Manager Corby on the policies governing the new releases scheduled on the Hodkinson program.

W. S. Westling, Western Division Manager for the Western Motion picture Exchange in this city two days last week spending his time with W. S. Seib, local manager for "all."-

Vete Stewart, salesman working out of the local Pathe office is at present covering the Wyoming territory.

R. S. Stackhouse, manager of the Vitagraph exchange, had his auto-mobile stolen last week while attending a performance at the Wilkes Theatre. It was recovered, however, the next night by the police, but was damaged to the extent of two or three hundred dollars.

The Paramount theatre at Helper, Utah, changed hands in a deal which was consummated last week, whereby the former owner Mel Stiringham disposed of his interest to R. J. Corradis. Gene Resller, who formerly managed a house at Smithfield, Utah, will have charge of the theatre. The new owner was a visitor to film circles this week, selecting productions to be used this season at his house.

F. T. Duval, part owner of the Iris theatre at Midvale, Utah, will open a new house at Murray, a suburb of Salt Lake City, within a few weeks. The theatre which is in the finishing course of construction, will have a seating capacity of two hundred and ninety, and will cost in the neighborhood of twenty-five thousand dollars.

Abel Davis, local manager for Film Booking Office, has gone to Montana to visit the key centers and close on the new features listed on this season's program.

Barney Rose, covering Idaho, and Joe Solomon, working Utah for Universal are in the city for a few days before returning to their territories. Not to be outdone by the film managers who have recently come into possession of new speaking theatres, Solomon has blown himself to a new Dodge, and is burning em up over his territory.

E. C. Collins, special publicity man from Universal headquarters in Los Angeles, arrived here last week, and will go to Boise, Idaho, to do special exploitation work on the "Hunchback of Notre Dame."

M. Cohn, manager of the local Universal exchange, will make a short trip to Provo, Utah. Fred Cagle, Division Manager for Universal, left on his way to Spokane, Washington, and Butte, Montana.

The American theatre management announces the engagement of the Louisiana Syncopate jazz band at that house for several weeks beginning next Saturday. They will give special concert pictures between pictures on the stage. This aggregation is a country-wide tour, filling engagements in smaller theatres.

Joe Samuels, salesman for Metro, returned from a successful selling trip to Montana. He left for the Wyoming territory.

E. R. K. ATKINSON has purchased the Queen theatre at Durant, Okla., with T. Miller Davidge as manager. The Lyric will be closed and manager Sam D. Archibald transferred to the Odon, at Fort Worth, Tex.

Charles Kenick, Southern Division Manager for Metro is in Dalas.

W. D. Crowell has moved his Rex theatre from Oklahoma City to Tulsa, to Live Oak street, with prices ranging from five cents to fifteen cents for second run pictures.

J. H. DeWitt of Havana, Ark., has opened his Ioveland theatre at Booneville, Ark., which was dedi-

ated with prayer by the Rev. E. H. Hendley.

It is rumored that Progress Pictures, Inc., will open up a branch office at Oklahoma City, in the near future.

Harry Bailey, resident manager for the New Orleans branch, has been transferred as manager of Pathe Exchange at Minneapolis.

Rob and Rowley, who have a store and a theatre about 14 theatres, have moved their office to the new Circle theatre building on St. Paul street, Dallas.

The following theatre managers visited Film Row, Dallas, Sam Heffey, Wonderland. Camer on, Texas; T. L. Kenedy, Cozy, Mata dor, Texas; D. J. Jones, Lyric, San Angelo, Texas; E. C. Ronning, San Angelo, Texas; Mgr. Doerr, Queen, Marshall, Texas; Mgr. Stackhouse, Strand, Shreveport, Texas; Williams, Texas, Roaring Springs, Texas; Mgr. Russ, Majestic, Somerville, Texas.

Bert King, road man for United Artists, and Mrs. Charles Stripp were married at Fortworth, Texas, last week. Mr. and Mrs. Stripp will be at home to their friends in Arlington Heights, Fort Worth.

W. L. Halley, architect, is preparing plans for a new theatre at Warren, Ark., to cost about $15,000.

Jake Shawyer, formerly Hodkinson manager at Dallas, has gone to Odessa where he will make his future home.

Arthur Bromberg, Atlanta, president of Progressive Pictures, was a Dallas visitor.

A new theatre will be erected at Hoxie, Ark., in near future.

C. E. Boyette has opened his new Gem theatre at Brownwood, Texas. An open air theatre with a roofed in stage, and an enclosed auditorium equipped for motion pictures and stereopticon work are the new features for the International Petroleum Exposition to be held at Tulsa, in near future.
THE sale of Aryan Grotto to the Stevens Hotel Company, which owns the La Salle Hotel, and plans to erect the biggest hotel west of New York on Michigan Boulevard, was recently consummated, and it is understood that the new owners of Aryan Grotto are seeking to rent it to motion picture interests for a movie theatre.

Edward Phillon has taken over the Century Theatre at Mishawaka, Indiana, and starting on April 15th, will give a show each night of the week instead of three nights as in the past. The Lincoln Theatre at Mishawaka will continue to operate.

Jean Quigley is convalescing from a severe illness at 1307 West Madison street and wants his friends to know that he would be glad to see any of them. He has had a long, hard siege and visits will do a lot to cheer him up. Go to it, boys.

Feature Sales Manager Harry Scott, of Pathe, and W. B. Frank, vice-president of Hal E. Roach studios, were in Chicago this week for a conference with Manager Aiken and other local Pathe officials. Before returning to New York Mr. Scott will visit Des Moines and Detroit.

Dr. S. and Allaban, who operate the Majestic at Rochelle and the Pastime at Ashton, have purchased the Star Theatre at Oregon, Ill., from C. A. Mendenhall and have also made arrangements to operate the Gem at Mount Morris, Illinois.

W. G. Sturdivant, who is soliciting memberships for the Illinois Automobile Club, called on many of his old friends along film row last week. He was formerly manager of the Hoyburn Theatre in Evanston.

Sigmund Decker, who had requested nine years' continuous service with Universal as county salesman, is now connected with the Hinkinson exchange and Manager Harry Lorsch has assigned him to Wisconsin territory.

Eddie Barrett has resigned as manager of the Pastime Theatre on Madison street, and left for California where he intends to remain. It is understood that he will become associated with the Thompson interests after taking a month's vacation. Mr. Barrett was connected with the Pastime Theatre for many years and is one of the most widely known and popular of Chicago managers.

Chicago Loop Theatre can be had for Summer picture run—Seating capacity 1,800, as care of Motion Picture News, New York City.

Des Moines

A H. Blank, who went to New York to attend the executive meeting of the First National officials, stopped over in Philadelphia to attend the opening of Philadelphia's newest big theatre, the Earl Theatre. Blank remained in New York to attend the "Naked Truth" dinner.

S. M. Fangman, booker for Goldwyn, has been ill the past few days.

W. W. Booth of Belle Plain was in last week and brought with him a lease offer to pass to Des Moines, his brother, Robert Booth. The brothers have theatres in Nebraska City and Oskaloosa, and Booth is in Clinton where the picture is now showing.

Eddie Folk, who was the opera- tor at the Capitol Theatre, is now at the Royal Theatre. The Capitol is showing vaudeville for three days of the week.

Visitors at the F. B. O. offices were Matthews of Boone, Widman of Boone and Maler of Montezuma.

The new salesman for F. B. O. out of the Des Moines territory is Riggs who was formerly with F. B. O. in Omaha.

The Opera House at Ayrshire is opening again this week, having been closed for a time while repairs were made to the house following a fire in the operating booth. The theatre was damaged somewhat outside of the booth and considerable repair work was done. The Opera House is owned by C. H. Cookingham.

Mrs. Van Dyke, wife of Manager Van Dyke, of the Royal Theatre, Des Moines, is still suffering some pain in her arm which was broken some weeks before Christmas.

Florida

The motion picture operators of St. Petersburg have formed a union. They are affiliated with the Tampa local.

Mrs. Clark is building a theatre for colored folks in Lakeland. It is stated the house will cost $18,000, will have a seating capacity of 600 and will be completed in the middle of May.

W. L. Straw, who operates the Central in Bradenton and the Dixie in Palmetto, is laid up with a broken foot. A heavy motor generator fell on his foot and crushed it badly.

Edward Kane, one of the old time film men of Florida, has been appointed manager of the new Capitol Theatre in Tampa last week. Jack Frost, manager of the Strand and Grand, handled the selling during his absence. Jack is adding to his Strand orchestra.

J. W. Phillips bought the interest of his partners, R. G. Walker, in the two houses they built, and were operating, in Ocala. Besides the two theatres, the Dixie for which Mr. Phillips is patronage and the Princess for colored, there were several parcels of real estate which Mr. Phillips took over.

C. A. Sappal bought the Central theatre, on Central Avenue, Tampa, this week. This deal places Mr. Sappal once more in complete control of the negro theatres of Tampa. Mr. Sappal has had several companies operating for many years he has been operating here, and in every case it has finally wound up by the company taking over their houses. The Central was built about six months ago by J. E. Morris of Chicago. It is a very attractive house and was illustrated in the news shortly after the opening. Mr. Morris has taken a company upon the road.
REPRESENTATIVE AMERICAN THEATRES EQUIPPED WITH POWER'S PROJECTORS

FOURTH OF SERIES

THE BALBOA
San Diego, Cal.
West Coast

TOKAY
South Bend, Wash.

THE CAPITOL
Cleveland, Ohio

THE IRIS
Denver, Colo.

THE STRAND
Akron, Ohio

THE SCOLLY SQUARE
Boston, Mass.

THE LIBERTY
Kansas City, Mo.

THE MADISON
Detroit, Mich.

Kunsky

THE GRAND
Norfolk, Va.

THE REGENT
Grand Rapids, Mich.

THE PARTHENON
Hammond, Ind.

THE ELLIOT
Independence, Mo.

THE ADAMS
Detroit, Mich.

Kunsky

THE WASHINGTON STREET
Boston, Mass.

Gordon

THE ELECTRO
Glen Ferris, West Va.

THE WARWICK
Kansas City, Mo.

THE DOME
Youngstown, Ohio

UNDUE WEIGHT WILL NOT BE GIVEN IN THIS SERIES TO ANY CIRCUIT, THEATRE, CITY OR STREET. POWER'S INSTALLATIONS ARE REPRESENTATIVE IN THE FULLEST SENSE OF THAT GREAT BODY OF SUCCESSFUL EXHIBITORS THRUOUT THIS COUNTRY WHO CONSTITUTE THE MOTION PICTURE INDUSTRY.
CONSTRUCTION & EQUIPMENT DEPARTMENT

Radio Booms Southern Theatre’s Patronage

SHOWS HOW INSTALLATION AIDS RATHER THAN HINDERS PICTURE POPULARITY


SCATTERED over the United States—and Canada, too, for that matter—are the motion picture pessimists who see in radio a real competitor for the movies.

The word pessimist is used advisedly. Those who see in the radio broadcasting that has gone on to date and that is getting better and better as greater knowledge of the newest of entertainment features is absorbed, is and can be made an ally to the motion picture theatres.

There is no guessing about this statement. It is based upon proven facts—facts gathered over more than two years of time and reflected so brilliantly back from the box office as to preclude any shadow of a doubt.

The Iris Theatre, Houston, Texas, a 15-cent house showing only high-class second-run pictures, is the case in point. Not only has Radio, conducted continuously for more than two years, proved itself a tremendous ally financially, but has so impressed Will Horwitz, Jr., the managing owner of the theatre, of its value to the extent that he has just invested $15,000 in a second and more powerful broadcasting apparatus to go on top of a new theatre he is just breaking ground for in Houston. Here is something for the “pessimists” to think about. They may believe that they have drawn correct conclusions as to the damage done to their shows by Radio entertainments, but it is more than likely that, if they will delve deeper into the situation as applied to their localities and to their theatres, they will find they have missed some important item in their calculations.

Iris Theatre is Station WEAY in the Air

The Iris Theatre, Houston Texas—Station WEAY in the air—stands alone in the United States, if not in the world, in that it is the only amusement house in the country offering motion pictures and radio entertainment to its patrons at one and the same time.

Will Horwitz, Jr., owner of the Iris, “fell for” radio when it was young. In his own words, it was the most valuable fall he ever had. Not only has his radio department, which started with a modest little station that would reach only the people of Houston and immediate suburbs, proved its worth as a business-getter for the pictures, but it has grown literally by leaps and bounds until now WEAY, his Iris Theatre Broadcasting Station, has become one of the most powerful in the South and is heard in every corner of the United States on three nights of every week.

The Iris station was one of the very first radio broadcasting stations in the South. It was opened up, on the roof of the Iris Theatre, more than two years ago. It started small, as mentioned before, with only broadcasting power enough to cover the city and immediate environs. It caught on at once. It was started in the summer time and the first effect of its use was the elimination of the usual summer slump in attendance at the picture house. This condition was so good to Mr. Horwitz that he immediately began the construction of a more powerful station. That produced similar results. The surrounding country, to which radio was then very new, were enthusiastic for the new form of entertainment and soon the box office receipts began to swell with an entirely new clientele—the residents of the smaller towns within twenty to fifty miles of Houston who made occasional trips to the city. They began to make their presence felt first by wanting to know more about the radio broadcasting machinery and later by letters and postcards asking for this, that and the other form of radio entertainment.

People in Suburbs and Country All Come to the Iris

Through his radio department Mr. Horwitz has furnished as nearly as possible what the people of the city and the country districts have asked for. The consequence is that those living in the suburbs and in the smaller towns still farther out never come to town without attending the picture show at the Iris. This new source of revenue has had the effect of completely eliminating the weekly, as well as the summer peaks and slumps of business and the receipts of the Iris Theatre, as a theatre, have grown steadily week by week and month by month.

Other theatrical managers in Houston can attest the success of the Iris. Mr. Horwitz gives his radio department entire credit for the results achieved. And here is the real proof of the pudding: The radio department, notwithstanding it employs five men at salaries that are worth while, has not cost a cent to maintain. He is out if the expression can be used, which is doubtful) only the actual cost of the apparatus—and that is on the job and functioning daily.

How was the cost eliminated? Easy. When the radio was seen to be an advertising medium of great power, other advertising was cut down to care for the cost of operating the radio service. In other words newspaper space was curtailed and other items of advertising were eliminated and the money hitherto spent for that form of advertising converted to radio entertainments, to improvements in the broadcasting and the musical programs of the theatre.

New Theatre to Have Most Powerful Station in South

On his new theatre in Houston, the Texan, now under construction, will be located one of the most powerful radio broadcasting stations in the whole country. It will be a Class B station—which means that “canned” music of all kinds will be taboo and that the radio concerts will be of high order. The initial cost of this station, independent of towers and outdoor equipment and the studio, which will be the last word in appointments for perfect transmission of voice and instrument, will be $15,000. This apparatus, a Western Electric set, is in course of production and will be in operation in Houston within the next five months.

Mr. Horwitz has gone even further in the matter of radio facilities for Houston. Formerly merchants and cotton concerns in Houston, vitally interested in the movement of vessels up and down the Houston ship channel as well as through the Gulf of Mexico, had to go to Houston or to Port Arthur for wireless communication. The Iris Radio Service was established for the benefit of these Houstonians and the commercial side of wireless has been developed to the point of profit. This is entirely aside from the question of broadcasting, the wireless communication between shore and ship being carried on on totally different apparatus which, however, is housed in the same rooms with the broadcasting equipment and attended by the same telegraphers.

Patronage from Unusual Source Due to Radio

Through the Iris Radio Service, however, the Iris Theatre is reaping still another reward of patronage. A great many vessels come up the Houston ship channel to load and unload cargo. Their crews, through “Sparks,” the ship’s operator, have learned of the Iris Theatre and its wireless and radio broadcasting station and they are our patrons during their stay in port.

(Continued on page 1084)
The Broadway Theatre, Mount Airy, N. C., is one of the very few houses in the Carolinas that presents pictures with prologues and added attractions. The ceiling of the auditorium is treated in old ivory, the upper walls in light blue while the wainscoting is in Italian marble. This house has a seating capacity of 486, all on one floor. The Broadway is owned and managed by P. A. Boone who purchased the house last fall and submitted it to a complete renovation.

"Broadway" is Suburban Theatre Furnished in City House Style

The Broadway, Mount Airy, N. C., is one of the very few houses in the Carolinas that present pictures with prologues and added attractions. As one enters the foyer, they are greeted with a pleasing and inviting combination of velour draperies of dark blue and old rose with floor lamps to match, the woodwork is mahogany with the ceiling in old ivory while the lower walls are in French grey. The same color scheme is carried out in the lounge room and ladies' room, in which rooms the furniture is ivory and gold.

The ceiling of the auditorium is in old ivory, the upper walls in a light blue, while from the chair rail to the floor is finished in Italian marble. There are four pilasters on the sides which are also finished in marble. The manager's office is on the right, off the foyer, and a clear view of the stage and screen can be had without leaving the desk.

The seating capacity is 486, all on one floor. A large style Fotoplayer is used for music and each program is preceded by an overture or some organ novelty. The machine room is large, well ventilated, and is modern in every respect. Two Simplex machines are used and the screen is a Gardiner gold fibre. Private telephone system connects every department in the house.

The Broadway is owned and managed by P. A. Boone, who took over the house from the United Theatres' Corporation last fall and redecorated the entire house as per the above description.

The stage is set for a prologue of Paramount's "Old Homestead."

Elsmere Theatre Latest Addition to Loew String

The Elsmere theatre, Crotona Parkway and Elsmere Place, New York City, officially became an added link to the Loew chain of theatres, Thursday evening, March 27th, with Marcus Loew and a party of stage and screen stars actively participating in the opening ceremonies. Seats were reserved for that one performance only, the theatre adopting its regular policy of exclusive picture presentation the following day. Although it has been known that the Elsmere was to be an addition to the Loew chain for some time, the official recognition was withheld until the playhouse had undergone extensive repairs.

Marr & Colton Report Good Business for Past Year

The Marr & Colton Company, Organ Builders of Warsaw, New York, report during this past year a number of large installations in the United States.

The owners, David Marr & John J. Colton, report excellent business and factory is working to capacity. Just recently they have reported having received some important contracts from New York City, Philadelphia, Detroit, Allentown, Pa., Portland, Oregon and Pittsburgh.

Among the important contracts is the new Picadilly Theatre on Broadway, New York City. The organ for this theatre, when completed, will be among the largest and finest of theatre organs. This theatre will broadcast the organ music daily by radio. An organist of international reputation will play the instrument and the program is planned to be a feature of this new theatre.

OHIO

Service or Surface—Which?

In the purchase of theatre chairs, the built-in qualities that make for long-time, satisfactory service are of real importance to the theatre manager. While the chairs' appearance today is important, its appearance and condition ten years from now will count for more.

Scientific construction, installation based on true architectural principles, rare beauty of design and color harmonies, skilled and careful workmanship—these are the four-square foundation of the long service value of our chairs. You cannot go wrong when you select "American" chairs for your theatre or playhouse.

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1211-K Chestnut St.
Balcony, Once Very Unpopular, Now In Great Demand

For years, the Regent Theatre at Ottawa, Ontario, had been confronted with the problem of inducing people to use the balcony of the house. Regardless of the price charged for balcony seats and in spite of the efforts of several different managers in turn, the public of Ottawa could not be generally encouraged to sit in the balcony. The tiers of seats on the upper floor were just as comfortable as those on the orchestra floor and an easy view of the screen, without straining or craning the neck, could be secured from any seat. Every person made for the higher-priced seats on the lower floor and, when that was filled, it was difficult to prevail upon the average man or woman to take a ticket for the gallery. Incidentally, the Regent has always been one of the quality moving picture theatres of the downtown section of the city and prices had always been high enough, in keeping with the standard of attractions shown, to discourage the so-called undesirable class of people from attending performances at the house.

The situation is now considerably changed, however, through the adoption of a number of technical changes on the balcony floor. After the theatre had been taken over by Famous Players Canadian Corporation along with many other houses from Allen Theatres, Limited, some few months ago, various officials of that corporation, along with Oral D. Cloakey, the new manager, held a serious consultation on the balcony question as a result of perusal of box office returns for a previous period. When these heads got together, it was the consensus of opinion that literally more light was needed on the subject. It was the judgment of the officials that people were literally afraid to go to the balcony floor because they could not see the various steps and that they could not see the empty seats when they got to them. It was also found that the aisles were not clearly marked in themselves.

The net result of the changes which were effected was as follows:

No less than 35 aisle lights, affixed with reflectors to the side-arms of aisle seats were installed. Ten of these were placed in the two aisles leading to the upper balcony from the one cross aisle; five were installed on this cross aisle, although there were no steps on this aisle; five were placed on each of the side aisles, at the walls, leading to the upper side boxes, and five were installed in the one short centre aisle intersecting the lower balcony and leading to the mezzanine boxes. At one glance, now, the patron can see every passageway even though he has just come in off the street. Another move was to take out one aisle seat from each row of chairs along the two ascending aisles of the upper balcony to widen the aisles. Because of the comparatively steep slope of the one floor, it was decided to run a brass railing up the centre of each of the two widened aisles. At the same time, a more substantial brass railing was placed along the front edge of the balcony and on the top of the structure behind the mezzanine boxes. These were high enough to afford definite protection and low enough not to interfere with the vision. Thus, the worst aisles were widened and railed, as well as lighted.

The floorways of the balcony were padded and carpeted in the same way as the orchestra floor so that the same feeling of elegance would be afforded on the upper floor as downstairs. Arm chairs of substantial type were secured for the mezzanine boxes. The latter are now patronized better than the more conspicuous stage and side boxes while the whole balcony gets its real share of patronage. Entrance to the balcony floor is made by marble stairs which lead off the foyer, just a few steps from the main entrance. Customers may leave by these stairs or make their exit by a wide stairway on the opposite side of the balcony leading direct to the main street.

Washington

Olympia—Announcement is received of the erection of a theatre building on the east side of Washington St., between 5th and 6th St., for the Moore Amusement Co., of Tacoma. Building will have 60 foot frontage on Washington St., and extend back 120 feet. Cost of construction, $100,000.

Michigan

Detroit—Arch. C. Howard Crane & Associate, G. Kiebler, 400 Huron Bldg., are drawing sketches for a 10 story, 150 x 265, terra cotta and steel theatre, store and office building, $1125,000, for J. H. Kunsky, Inc., 501 Madison Theatre Bldg., theatre to be built on Woodward Ave. & Elizabeth St.
Brenkert Back Stage Equipment

BRENKERT

Incandescent lamp equipment units embody every desirable feature and render uninterrupted service.

STANDARDIZED IN DESIGN AND CONSTRUCTION
STRONGLY BUILT—SOLDER IS ELIMINATED
DURABLE FINISH WITH A PLEASING APPEARANCE

Brighten your back stage illumination with Brenkert Standardized equipment and automatically receive the backing of a 15-year alive organization

Each Unit Fitted With Cable and Connector Conforming to Requirements When Installed in Theatres or Public Institutions

Your Motion Picture Equipment Dealer will give you particulars and list of reasonable prices. Make inquiry today—or write direct.

Brenkert Light Projection Co., Inc.   PIONEER DESIGNERS and MANUFACTURERS
DETOUR, MICHIGAN
 Report on Theatres to Be Constructed this Year in Middlewest

The following is a resume submitted from the Middle West of some of the theatres which will be built this year, together with the estimated cost, the seating capacity and name, etc:

Canton, Ohio.—Construction will start March 1 of a $100,000 theatre in Canton which will seat about 1,000. Name and owner is withheld for the present time. G. A. Ebeling is the Architect, Newmanstarr Bldg., Cleveland, O.

Mishawaka, Ind.—A modern picture theatre will be erected in this city at an early date. R. L. Simmons, Elkhart, Ind., is the architect.

Flint, Mich.—The Bijou Theatrical Enterprises, City Bank Bldg., Battle Creek, Mich., will break ground in Flint later this year for the erection of a modern picture theatre to cost $80,000, and have a seating capacity of about 2,000. Will be modern in every respect and the very finest in theatre equipment will be installed as soon as it is completed.

Bisbee, Ariz.—The Lyric Amusement Company, operating several motion picture theatres in this city, will soon erect another modern theatre here to cost about $40,000.

Construction of a new theatre at Cadiz, O., will be started soon. Will have a seating capacity of 550. H. L. Wardiner, architect, Akron, Ohio.

The Star Theatre at Homer, Neb., will soon give place to a new modern picture theatre. Fred R. Baker will erect same at an early date.

A new picture theatre will soon be erected at Raleigh, N. C.

H. Miller is installing a modern picture theatre at Heber Springs, Ark.

in. All the theatres are installing two machines and motor generator sets and also motor rewind in most all the new houses now being erected.

MASSACHUSETTS

Attleboro—Owner, Max Simmons, care Rush Printing Co., 21 Bromfield St., Boston, will build theatre, hall and store building on Pleasant & Emory St. Architect not yet selected.

Worcester—Arch. Thos. W. Lamb, 644 8th Ave., N. Y. C. is drawing plans for 2 story brick & limestmce theatre building over $2,000,000 on Northbridge St. & Barnside Court, for the S. Z. Poli Circuit, 26 Church St., New Haven, Conn. No date for taking bids.

De Forest Makes Statement on Talking Phonofilm

A statement received from Lee De Forest, inventor of the audion tube for radio use, reads:

"Since the recent showing of the Phonofilm in the Rivoli Theatre there has been much widespread comment and query as to whether or not the talking motion picture has a real future, or whether this is only another novelty. Some maintain that the Phonofilm, like its several predecessors, wherein phonograph and film-projector were synchronized—is doomed, after a passing interest, to failure and oblivion.

"I have been quoted in this connection as having said 'the Phonofilm is perfected.' This is a mistake. It is not perfected. Nothing which mankind ever undertaken is perfected. But the Phonofilm is much nearer practical perfection than the motion picture was ten years ago—than itself was six months ago—and much nearer than some of its critics realize.

"The Phonofilm will never be perfected in the sense that its builders will be fully satisfied with its fidelity of recording and reproducing voice, music and all manner of acoustic effects, which can add art, and beauty, and similitude to the silver screen. But already we have worked out refinements of recording and reproducing which give a clearest and finest of sound reproduction equalling those of the fine phonograph records, and totally lacking that inevitable and unmistakable 'phonograph quality.'"
G-E Motor Generator Compensarcs
For Motion Picture Projection

Operating Advantages
1. Steady strong arc
2. Easily operates two arcs at the same time for change-over
3. Quiet arc strike and quick settle-down
4. Self-regulating arc voltage
5. Current stays at set value
6. Current easily raised and lowered
7. Cannot be damaged by short circuit
8. Fading made easy
9. Not affected by changes in current conditions
10. Quiet in operation

Construction and Design
1. Standard G-E construction
2. Automatic voltage regulation by generator
3. No steadying resistances
4. Oil reservoir filled once in three months
5. Closely coupled—No bearing troubles
6. Horizontal shaft—quiet running
7. No complicated parts to keep in adjustment
8. Built for long life

Compensarcs are Safe, Easy to Operate, Efficient, Economical and Reliable
Built for all voltages and frequencies to operate two lamps in series alternating—35, 50, 75 and 100 amperes

G-E Sales Offices and Distributors in all Large Cities
Radio Booms Southern Theatre's Business

The conclusion is inevitable. Radio broadcasting, as an ally of the motion picture, has accomplished the impossible, for it has completely eliminated peaks and slumps; it has made the average week-day attendance at the Iris Theatre the equal of other days, spread the attendance evenly out over the week; it has developed new sources of patronage and has been a distinct factor in keeping them tied to the theatre—something every manager in the country is constantly endeavoring to accomplish—and, through the persistent verbal advertising it is getting to the ears of the people, day in and day out—and four times every day during daylight hours—the consciousness of the existence of the Iris Theatre and the service it is rendering is kept fresh and alive and vital.

The Iris Theatre is the only amusement house in the country owning and operating its own broadcasting station.

I have proved it a valuable means of advertising—more valuable than almost all other means—and it will continue to give radio concerts to the radio fans and make them its patrons when they get tired of “listening in” and want to come to town for a diversion.

Earle Theatre Represents Last Word in Comfort and Safety

The Earle Theatre is one of the most beautiful and most elaborately furnished and equipped playhouses in this country. Money was lavished upon every detail of the construction and upon decorations. The eminent artist, George Harding painted the magnificent murals and friezes that are part of the decorative scheme. Comfort and convenience were considerations that engaged the attention and the ingenuity of the builders so that the Earle is the last word in every respect.

There are many other features that make the Earle theatre unique in modern theatre construction. There will be a spacious promenade under the balcony while there will be two wide crossover aisles and a promenade in the rear leading to exits to the main floor, to facilitate exit from the balcony. The style of decoration is Italian Renaissance. Blocks of imported Italian marble will be shown where the floors are not covered with rich velvet carpets.

The equipment of the Earl will be such as will fit it to be used for any type of theatrical entertainment. The asbestos curtain is several times the usual thickness and is so braced as to resist any possible fire draft. The curtain is so accurately balanced that it may be raised or lowered easily and quickly by the touch of a finger. A system of counter weights will be installed for making scene changes and the stage equipment will be operated by specially designed devices.

One of the most striking effects is in the lighting fixtures, largely in gorgeous crystal chandeliers in foreign style made in great detail at great expense. The beautiful marble lobby will prove a revelation in itself with its paneled walls devoted to the paintings. The ventilation system is also a noteworthy feature. Fans will force fresh air into the theatre over heaters and mushrooms and grills worked into the construction of the building. In the summer the heating system will be a cooling system. Ducts and fans in elaborate arrangement will rid the house of foul air.

Entrance to the Earle will be from a vestibule and the lobby extending from Market Street. There will be 1,800 seats on the main floor and the balcony will have 1,164.

On the main floor also will be six boxes and four loges. There will be six boxes in the balcony. Mickeys will be on Elizabeth and Ludlow Streets and through a court and passageway under the building to Market Street.

Two Story Fireproof Theatre Building for Kelso

A two story fireproof building, housing a theatre with a seating capacity of 1,500, will be built soon in Kelso, Wash., as the result of a deal closed recently by J. Brooks of the Washington Investment Company, which made the purchase of the property from Mr. and Mrs. M. T. Hutchison. The theatre, according to advance reports, will be operated exclusively under a first run policy with admission prices of ten and fifteen cents.

The property purchased is in the newest business section in Kelso, and covers a half block on the north side of the west approach to the Kelso bridge on the Pacific Highway. The new building will cover the entire block. In addition to the theatre in the center of the building, there will be small stores on the street floor facing the Highway, and the second floor will be used either as offices or small apartments.

Next Year We May Be Able to See Over the Radio

Prediction that within twelve months we will be able to see as well as to hear over the radio, is made by C. Francis Jenkins, of Washington, D. C., motion picture projection machine inventor and radio expert who recently sent a picture of Governor Gifford Pinchot, of Pennsylvania, over the radio—according to a special article by Margaret Becker Kulp, appearing in the Harrisburg, Pa., Patriot, of March 14.

Mr. Jenkins is a brother of Mrs. Francis X. Maxfield, 2830 North Second Street, Harrisburg, at whose home he has frequently been a guest, and according to the story in The Patriot, he invented, thirty-four years ago, the first motion picture projection machine of the type in use in every motion picture theatre the world over, and for which the Franklin Institute awarded him the Elliott Cresson Gold medal.
pictures should be seen
- not felt

IT USED to be that people not only saw movies, but felt them—in their eyes. To-day there is absolutely no excuse for eye-strain caused by poor carbons or improper light source.

Light never had a better chance to play on the emotions than it has to-day through the modern screen, but it must be good light—pure, steady, strong—the light of the National Arc.

Every house, everywhere, should use these carbons. There is a trim for every lamp and for every current supply, AC or DC, any standard voltage or amperage.

Each trim has been developed by experienced projection engineers to give you the best light for you and your audience.

Brilliant—Steady—Dependable

National
Projector Carbons

Our Service Engineers are always at your call

Manufactured and Guaranteed
NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
SAN FRANCISCO, CAL.

CANADIAN NATIONAL CARBON CO., Limited, Toronto, Ontario
Formation of Image by Concave Spherical Mirror

Lesson 2 — Part VI

The concave spherical mirror is essentially an image forming device. Where light is to be projected over a considerable distance in the form of a beam, or, wherever a beam of small spread is desired, a special form of mirror, with a parabolic curvature, is used for a reason which will be given in a subsequent article.

The concave mirror offers a more interesting study than does the convex type since it gives a wider range of object-image combinations for the same object and also allows of greater opportunity for practical use.

There are, truth to tell, six principal cases which result from different positions of an object with reference to the mirror. These are:

1. Object placed beyond the center of curvature of the mirror.
2. Object at center of curvature of mirror.
3. Object placed between center of curvature and focal point.
4. Object placed at the focal point of the mirror.
5. Object placed between focal point and the mirror itself.
6. Object placed at the mirror (at point where mirror crosses the axis).

No mention is made of the case where the object is placed an infinite distance away from the mirror since this condition, like that of a point source of light and a perfect mirror is unobservable.

Even when an image of the sun, which is at times, more than 93,000,000 miles away from the earth, is formed at the focal point of a concave mirror, it has appreciable size and is anything but a point of light.

It is enough to know that, theoretically, when a bundle of parallel rays strikes a concave mirror having a diameter less than its focal length, the rays will be brought to a focus at the focal point of the mirror. Also when a point source of light sends light rays to such a mirror these rays will be reflected in a direction parallel to the principle axis of the mirror.

We are chiefly interested, however, in the practical operating conditions of the concave type of mirror as outlined by the six cases previously mentioned and these cases will, therefore, be described in detail.

Case 1

Any image formed by a concave mirror can be located both as to size and position by means of two or three principal rays as shown for the case of the convex mirror. Thus in the case where the object is placed beyond the center of curvature of the mirror, as shown in Fig. 21, a ray of light from point O on the object OB, travels parallel to the axis AX and strikes the mirror at point R. After reflection, this ray of light passes through the focal point, F, and travels on in the direction RM.

Another ray of light from the same point, O, on the object passes thru the center of curvature, C, and strikes the mirror at point H. After reflection this ray travels back over the same path over which it came and naturally crosses the first ray, OR, at point M. Consequently, an image of point O is formed at point M and this becomes a point on the general image, IM, of object OB. Furthermore all other light rays from point O striking the mirror will be reflected so as to pass thru point M.

It would seem, at first thought, that since light ray OH passes thru point M before reflection, part MH of this ray could be cut off and an image still formed. This is not so since, if a piece of paper were placed at point M between the mirror and object, ray OM would strike one side of the paper whereas ray ORM would strike the opposite side and hence no image would be formed. The requirement for image formation is that all the light rays from any particular point on an object must, after reflection, meet again at some point to form an image of the object point under consideration.

Similarly, a parallel ray of light, (Fig. 21) from point B on the other end of the object will, after reflection pass thru the focal point F and continue on. Also another ray from the same point, passing thru the center of curvature C, on its way to the mirror, will be reflected back on its own path and intersect the first ray at point O at 1 to form an image of point B at that point. The image of OB is then located at IM and since

I is an image of point B and M an image of point O it can be easily seen that the image IM is inverted and real. That is, it will be extended in space and can be received on a piece of paper or some other suitable object.

The object and image positions are interchangeable. This is similar to conjugate foci in the case of a lens since if the object is placed in the image position the image will be found at the position occupied by the object.

From what has just been said the following rule can be stated: When the object is placed beyond the center of curvature the image will be found between the center of curvature and the focal point and it will always be smaller than the object and inverted.

Case 2

If the object is moved closer to the mirror until it is at the center of curvature as shown in Fig. 22, the following will be true. According to the principles of image construction before described, the parallel ray, OR, from point O on the object is reflected thru the focus F to point M.

The only possible way however, in which a ray from O could pass thru the center of curvature, C, would be straight up to point G on the mirror and this ray comes back to meet the parallel ray OR, at M to form an image there of point O.

If another ray from point O struck the mirror at X, the intersection of the mirror, with the axis, AX, it would make equal angles with the axis and be reflected to point M to help form the image at that point.

Likewise, the image of point B on the object will be found at point M from which it can be seen that for this case the image is the same size as the object, but inverted, and it occupies the same position as does the object.

This principle is much used in employing Mazda lamps for motion picture and stereoscopic projection. The filament of the lamp is placed at the center of curvature of the mirror and at the same position as is the filamentator and the image then formed is of the same size.
Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

**EASTMAN POSITIVE FILM**

Gives faithful reproduction no matter how delicate the detail. Look for the identification—“Eastman” and “Kodak”—in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

**EASTMAN KODAK COMPANY**

ROCHESTER, N. Y.
Device Gives Phone Conversation Privacy

Upon various occasions we have heard motion picture theatre owners state that it was impossible for them to operate their telephones in their office, which in most cases, is in direct connection with the ticket window without everybody in the lobby knowing all about their private affairs.

The Hush-A-Phone Corporation of New York has just brought out an inexpensive attachment which can be put on any telephone transmitter, by means of which the theatre executive may use his telephone in his ticket booth, lobby, or any other semi-public room in connection with his theatre without everyone in the immediate vicinity knowing what he is talking about.

This new device fits over the transmitter mouthpiece and by talking directly into it the voice is inaudible at a distance of three or four feet.

This new invention is worth the investigation of every theatre man.

Frank Adam Electric Company Issues Bulletin

The Frank Adam Electric Company has recently published the following literature which is ready for distribution, free upon request:

Catalog No. 32—1924 Panelboards—Steel Cabinets, 48 pages, 75¢ x 10½, illustrating and describing Safety Type Sectionally Constructed Panelboards, together with complete catalog listings.

Bulletin No. 29—Type P Safety Type Panelboards and Cabinets—12 pages, 75¢ x 10½.

Bulletin No. 27—New Triumph Residence Safety Type Panelboards—16 pages, 75¢ x 10½, containing complete wiring diagrams and specifications for average modern residence.


Catalog No. 25—Knife Switches and Accessories, 32 pages, 75¢ x 10½.

Ritz Laboratories Have Fine Plant at Flushing, L. I.

The Ritz Laboratories at Flushing, L. I., is an institution of no mean size. Here is a big plant with solid buildings scientifically constructed and thoroughly well organized to make possible an output of huge proportions. Aside from the facilities for developing by hand, which are extensive, there are automatic machines with a combined output of ten million feet of finished positive a month. These machines develop, fix, wash, tone and dry the film in one operation.

Private cutting rooms are available to Ritz customers as are also a battery of twelve projectors. These facilities constitute part of the Ritz service. In the printing room is a row of Duplex printers; here also continuous printers are at work. There is vault storage for nine million feet of negative. A fully equipped machine shop in charge of a skilled mechanic is another department of the plant. A print shop equipped with presses and all the paraphernalia necessary in a modern plant of this kind is incorporated in the plant.

So modern is the construction of all buildings, which in addition are thoroughly protected by a sprinkler system, that the rate of insurance throughout the laboratory is an unusually low rate.

Contract Figures Taken for New Seattle House

General contract figures have been taken and a contract is expected to be awarded soon by Architect B. Marcus Prentice and J. Lister Holmes for the erection of a moving picture theater on the southwest corner of 10th avenue northeast and East 59th street, Seattle, Wash. Cost estimated at $90,000, 60x102 feet, mill construction. Seating capacity will be 500.

California

Los Angeles—Arch. John J. Frauenfelder has been commissioned to prepare plans to represent an investment of $75,000 for a theatre and office, hotel and apartment building to be constructed at Vermont Ave. & First St., by J. J. Warrick and C. M. C. Walters. The theatre will be 90 x 145, cost $350,000, seat 900.

Los Angeles—Hulsman and Boyd are erecting a $250,000 motion picture theatre seating 2000 on S. Pacific Boulevard, Huntington Park, to be designed by Lindley & Selkirk. The theatre building will be three stories high and leased by the West Coast Theatres.

Connecticut

Hartford—E. C. Horn Sons, 151 West 42nd St., N. Y. C., are drawing plans for a $18,000 alteration on a theatre on Main St. owned by Strand Theatre Co., E. J. & E. B. Hoffman, 113 Church St., New Haven, Conn.

New Haven—Jacob WeisFin, architect, has drawn tentative plans for a syndicate who plan to erect a motion picture theatre at 488 Whalley Ave. be.t. Boulevard & Brownell Sts. which will seat 1000, thoroughly fire proof.
For Results on the Screen, for Economy, for Satisfied Patrons, Use the

The "TRANS-VERTER" is in more than seventeen hundred theatres in the United States and Canada.

Two sizes of Transverters are being made for the Mirror Arc.

"TRANSVERTER" when equipping your house.

The Hertner Electric Co.
1900 WEST 112th ST., CLEVELAND, OHIO
(In Canada: Perkins Electric, Ltd.)

BEAUTIFY YOUR THEATRE
by using our DECORATIVE ARTIFICIAL FLOWERS, PLANTS, VINES AND TREES, all of which are illustrated in our SPRING CATALOGUE.

No. 7135—Camouflaged Window Box with Begonia Plants, Blooming Geranium Sprays, Sempervivums and Ivy Vines, complete $6.00.
FRANK NETSCHERT, INC.
61 Barclay Street
New York, N. Y.

Our catalogue lists a complete line of fine seating for modern theatres, from elaborate upholstered models to inexpensive but substantial veneer chairs.
Sent free on request.

STEELE FURNITURE CO.
Grand Rapids, Michigan

AN OPEN SECRET

It is an open secret among the most successful exhibitors that sumptuous, colorful, lighting effects are proving an immediate Box Office asset. These up-to-date men do not depend on feature-pictures alone for their drawing power. More and more, they are proving the drawing power of a pleasing presentation, but especially of beautiful lighting.

That is why the 8 Major System of Lighting Control is installed today in over one hundred of the most magnificent theaters in the country. Yet because of its unit construction, the 8 Major System is practical for any house of any size. It is compact, occupying little stage space, is flexible in operation, and capable of endless variation in lighting effects—a different blending of colors every night if desired.

Moreover, it is absolutely safe.


Frank Adam
ELECTRIC COMPANY
ST. LOUIS

TIME TO SPRUCE UP!

When renovating or planning to remodel consider the use of NATIONAL Plant Relief Ornaments. Mouldings, recesses, cornices, balconies, front doors, capitals and all the other ornaments you need are illustrated and priced in our new catalogue.
Ask for your copy. It's FREE.

LIGHTING FIXTURES, ALSO

NATIONAL Fiber-O-Lite Lighting Fixtures are especially designed to meet the needs of theatre owners. They are graceful and artistic, and cannot be easily distinguished from metallic fixtures costing 50% more.
Consult with us when you wish to change your fixtures for something distinctly better, or decide to build a new house. We will send our latest booklet of fixtures, showing direct, semi-indirect and indirect bowls, chandeliers, lanterns, fan brackets, sconces, and floor lamps. More than 100 beautiful creations to select from.
We can save you money on dependable, high grade and extra-durable fixtures.
Write for both catalogues TODAY. No obligation.

THE NATIONAL PLASTIC RELIEF MFG. CO.
907-909 EVANS ST.
CINCINNATI, OHIO
Projection

(Continued from page 1686)

itself. The mirror is then slightly tilted to one side so that the mirror and filament coils intermingle with each other and so apparently form a solid light source.

Case 3

If the object is moved still closer to the mirror so as to come between the center of curvature, C, and the focal point F, the result will be opposite to that found in case 1. Thus, in Fig. 23, ray OR from point O, on the object is reflected thru F and then thru M. Ray OG, apparently coming from the center of curvature, C, is reflected back thru point M and point M on the image is located.

Similarly point B on the object is located at point I and IM is the image of OB. Also, say OX striking the center of the mirror will, after reflection make equal angles with the axis AX and hence be reflected to point M. Ray BX will likewise be reflected to point I over the same path.

The use of this central ray so to speak, makes possible the location of the image both as to size and position without actually constructing the figure shown since triangle IXT and OXE are similar (corresponding angles of each triangle are equal).

Thus,
\[ \frac{IT}{TX} = \frac{OE}{EX} \]

This means that the size of the image IM is equal to the size of object OB multiplied by the distance of image to mirror, TX, divided by the distance of object to mirror EX.

The regular mirror formula is as follows:

\[ \frac{1}{u} + \frac{1}{v} = \frac{1}{f} \]

In other words, one divided the distance from object to mirror, plus one divided by the distance from image to mirror is equal to two divided by the radius of curvature, or one divided by the focal length (half the radius).

This same formula, in another form which is more convenient, follows:

\[ f = \frac{uv}{u+v} \]

The product of the two distances mentioned divided by their sum is equal to the focal length. Also

\[ \frac{1}{1} + \frac{1}{1} = \frac{1}{1} + \frac{1}{1} \]

\[ \frac{u}{f} + \frac{v}{f} = \frac{u}{f} + \frac{v}{f} \]

As an example: A concave mirror with a focal length of 4 inches is placed 5 inches away from an object. Where will the image be formed?

\[ \frac{1}{1} + \frac{1}{1} = \frac{1}{1} + \frac{1}{1} \]

\[ \frac{u}{f} + \frac{v}{f} = \frac{u}{f} + \frac{v}{f} \]

\[ \frac{1}{0.25} - 0.20 \]

\[ \frac{1}{0.20} \]

\[ \frac{1}{0.04} \]

\[ \frac{v}{0.04} = \frac{25}{0.04} \]

If the object was 2 inches high how large would the image be?

\[ \frac{IM}{OB} = \frac{U}{V} \]

\[ IM = 25 \]

\[ IM = 2x5 \]

\[ IM = 10 \] inches high

To measure the focal length.
### SEPTEMBER

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<td>Why Worry?</td>
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### OCTOBER

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<td>Big Dan</td>
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<td>Breaking into Society</td>
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<td>Do It?</td>
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<td>Eternal Struggle, The</td>
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<td>Glenn, The</td>
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<td>In the Palace of King Solomon</td>
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<td>Mile-A-Minute Romeo</td>
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<td>No Mother to Guide Her</td>
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<td>Rambler's Kid, The</td>
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<td>Richard the Lion-Hearted, Wallace Beery</td>
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### DECEMBER

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<td>Around the World in 80 Days</td>
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<td>Beau</td>
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<td>Border Mounted 2</td>
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<td>Call of the Canyon</td>
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<td>White</td>
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**Note:** The above table lists features released in September, October, and December of 1924, along with their respective studios and length of release.
P H O T O  G R A P H  P A R A G R A P H S : : :

S H O U L D contain a propose, and
kindred leap year angles are
featured in the colorful press book
which Distinctive Pictures Cor-
poration's "Triumph and Youth,"
which will be released through
Goldwyn - Cosmopolitan.

The woman proposing idea is

"A kindred of young ladies, on
each side of him, each trying to
obtain the other to please him and
possibly win his favor.

In its tie-up with Goldwyn Pic-
tures Corporation for the com-
dined exploitation of the film
version of Elinor Glyn's "Three
Weeks" and the photo play edition
of the book, the Macaulay Publish-
ing Company is handling one of
the biggest editions ever published
in its series of popular price re-
prints of copyright novels. The
edition will be for sale at a low
cost, and the Macaulay company antici-
pates that it will be entirely ex-
cluded from demand for which
will be aroused by the showing of the
photo play throughout the coun-
try.

The Macaulay Company has ar-
 ranged to exploit the book on a big-

In the Columbia Picture Cordora
in a new independent film ex-
hibition in that territory, is
following out a plan of adver-
ising their pictures through a new
scheme just issued by themselves
which contains all the information
they want the exhibitor to know in
interesting news form. The ex-
dition is for their highest-gross-

excellent results from the very first
issue on March 1, and declare them
with further issues "now and then."

This first issue was devoted al-
most exclusively to C. B. C., whose
pictures they are handling.

The press book for Rupert
Hughes' picture of the woman
in business, "True as Steel," is
now ready for exhibitors. It is in line
with the big, attractive service
books which Goldwyn-Cosmo-

tan has been issuing for the past
year. As usual, the front cover is a
reproduction of a page from the book
and is a very attractive one. Posters
are reproduced in color and have
been prepared with special attention
to the fact that the 24-sheet is a
unique design, showing across
the upper half of the poster
pictures of the stars, and the hand-
holding hands across a table. The
title of the picture, the cast, the

credits, etc., are given on the lower
half of the sheet. The 24-sheet and
3-sheet also have excellent designs
for cut-out and window display
purposes.

A special presenta-
i

the Opera House in Tucson, Arizona, Rex Ingram's
"Scaramouche" evoked the liveliest enthusiasm from prominent people
of the city. Subsequently "Scara-

mouche" was played at the
theatre, and the hearty support of the
newspapers and the general public
was evident. A letter received from Tucson
ladies complimenting them on

society and Dramatic editor of
the Tucson Citizen wrote: "I feel it is
a privilege to say that it is one of the
best presented and the most inter-
testing photo plays it has been my
fortune to see. Scara-
mouche" is a real treasure, and will

love it."

Kate B. Reynolds, County School
Superintendent, wrote: "I recom-

"Scaramouche" as a picture of

unusual educational merit. I can
true to say that I enjoyed every
moment of the performance and
that every one in Tucson will avail
himself of the opportunity of
seeing it."

The universal popularity of
Metro's "The White Sister," is
obvious from a report by Rev.
H. H. Rose, minister of the
Church of the Redeemer, who pre-
sented it in his church in Newark,
New Jersey, which was held the last
week. Dr. Rose, who frequent-
ly presents right plays, 

entirely fought the popular appeal
of the picture, stating that the
audience was larger and the
house started to empty by the
second show. "Our own church
was filled for the second show,
but there were a good many in the
side room and the balcony. We

I want to tell you of the splendid
attendance last night when we
showed "The White Sister."

The church was so crowded we had to
bring in three rows of chairs.

The picture and the story made
an excellent impression. I am going
to recommend it to The World's Fair
in the High School of Commerce in
New York. I have Metro down
for another pictures to be shown,
which is attracting great audiences
to my church and winning enthusi-
astic commendation."

TWO feature comedies distribu-
ted or sold by Associated Ex-
hibitors have places in a recom-

M o t i o n  P i c t u r e  N e w s

juction with advertising material
for the picture.

Leighton's clothing store at 47th
and Broadway was the center of
attribution of a wax figure dress
in Mr. Barrymore's original costume.

The windows were made up
for beauty parlors, each card

a special wax figure dress in the con-

of one of the players in the picture.

A prominent jewelry store dis-

played the snuff box owned by

Beat Brumwell and used by

Mr. Barrymore in the picture and

attracted large crowds to the store.

PRESS books have been started
by the Selznick Distributing
Corporation publicity department
on the Distinctive Selznick picture
"Twenty Dollars A Week" with
George Arliss, Taylor Holmes and
Edith Roberts, and on "The Right
of the Woman," featuring the
Zenith produc-
donction with E. K. Lincoln. The
book on "Twenty Dollars A Week"

is to be issued in two

colors throughout, and will contain
some unusual exploitation ideas and
total tie-ups.

Campaign books have just been
completed by the Selznick forces on
Jane Martin's "Flapper Wives," featuring May Allison and Rock-
cif Scott, and on Grace Sanderson Michie's "Pagan Pass-
ions" featuring Wyndham Stand-

ing and Rosemary Thaby.

"A F T E R  S I X  D A Y S," the
biblical photo play spectacle feature picture "Moses," and the
Commandments, distributed by
Weiss Brothers' Artclass Pictures
Corporation, now in its second
week at the Tremont Temple in
Boston, is having its musical program
broadcast over the Radio.

"Listeners in," have heard the
augmented symphonic orchestra,
under the direction of Mr. Frank
S. Truda, and the beautiful ren-
dition ofselective themes by the
Imperial Quartet. The program has
been broadcasted, on alternating days,
both by WNAC of the Sheerl
Station WHZ of the Boston
Herald-Traveler, the latter relay-

ing the concert to their station at
Springfield, Mass.
DOUGLAS FAIRBANKS
THE THIEF OF BAGDAD

opened at the
LIBERTY THEATRE
n.y.c.

with
Simplex
Projectors
OF COURSE

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO., INC.
317 East 34th St.--New York
Playing rings around all other pictures!

Elinor Glyn's
THREE
WEEKS

Distributed by
Goldwyn-Cosmopolitan
The Trade is Entitled to Know!

Every Exchange Manager should know about the Screen Insurance of "STANDARD PRINTS"

Look on the Screen at the Results of Flawless Developing and Printing

Listen to the Endless Comments on the SCREEN BRILLIANCY of the Laboratory work of

The Standard Way in Hollywood

Standard Film Laboratories
John M. Nickolaus
Seward and Romaine Streets
Holly 4366
Hollywood, California
Right when you need it most— a big, dazzling Cecil B. De Mille modern production as fine as “Manslaughter” or “Male and Female”!

Picturized with all the gorgeous girls and gowns, the lavish settings and unique touches that have made De Mille the screen’s greatest showman. And a love story of today that will grip audiences with its power and sincerity.

“TRIUMPH” is the BIG BOX-OFFICE SHOW this spring and summer! You can’t duplicate it anywhere.

A Paramount Picture
Every record made by "THE HUMMING BIRD" is being smashed by GLORIA SWANSON in "A Society Scandal"

At the McVickers Theatre, Chicago, "A Society Scandal" did $24,646 in one week.

At the Imperial, Charlotte, N. C., it broke all records for three days and beat "The Humming Bird" by $248.

At the Bijou, New Haven, Conn., it beat the opening night record, held by "The Humming Bird," by $77.

Spragg Amusement Co. (Ohio circuit) writes: "We are making house records with 'A Society Scandal.' THERE in every detail. Just the type they want."

And so it goes all over the country!

The BOX-OFFICE RAGE OF THE HOUR is "A Society Scandal"!

Get this Paramount Picture TODAY!
HERE she is, Gentlemen, the bewitching little miss who is drawing the mobs to motion picture theatres throughout the length and breadth of the land. Millions know her as Mack Sennett's former Queen of the bathing girl beauties.

—She's the Peach of All Peaches—She's ALBERTA VAUGHN—Scintillating—Captivating Star of

"THE TELEPHONE GIRL"
Series—The H. C. Witwer-Cosmopolitan Magazine Stories

And how this new series has hit the public. With those two side-splitting comedians, Al Cooke and Kit Guard, and with George O'Hara and Gertrude Short and practically the entire cast of the original "FIGHTING BLOOD" series, you can surpass your success of the "FIGHTING BLOOD" stories. 12 knockout chapters, two reels each, running riot with youth, love, fast action and the snippiest, snappiest stuff your patrons ever saw. They're cleaning up for thousands of theatres. Have YOU booked 'em yet?

FILM BOOKING OFFICES
OF AMERICA, INC.
723 Seventh Avenue
New York, N. Y.
The Reject

A Distinct

ALMA RUBENS


Here is a Vital Drama, Set in the Modern World of Luxury, Jazz and Carefree Beauty. It is the Story of a Girl Who Pays a Tremendous Price to Enter Golden Portals, Almost Wrecking Her Happiness and the Man She Loves.
WOMAN

tive Picture with
CONRAD NAGEL
and WYNDHAM STANDING

Written by
JOHN LYNCH

Directed by
ALBERT PARKER

Goldwyn-Cosmopolitan
Help Me Solve

No. 377—Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Pictures Corporation

Just as I have tried to help you meet your problems from year to year, and just as you have helped me to meet mine during the past ten years, I now again ask you to help solve the biggest one of all, because the proper solution is important to you as well as to me.

Universal is about to undertake a big thing, a revolutionary change in its production policy. Hitherto we have been making from forty to fifty-two so-called “program pictures” every year, but only from eight to twelve really big pictures, the latter being known as Jewels.

Up to this time there has been a real need for “program pictures.” They have been more or less the backbone of business for many thousands of theatres. But now, according to reports from all over the world, but particularly in the United States and Canada, the “program picture” seems to have outlived its usefulness. It becomes necessary for Universal to take another step forward, and we are getting ready to take it.

Hereafter we intend to produce 36 big pictures per year instead of only eight to twelve. We have already started on this plan. In fact, the first half-dozen big pictures are completed and paid for even though they will not be offered to you until May or June for early Fall showings.

Be sure you get your copy of the April 12th issue containing Universal’s Great Spring Drive Surprisingly to 1600 Broadway, N.Y. Get it.
A Big Problem

To go on with our huge new production plan will require every dollar I can get. I have no other partner except you, no other financier except you. I must operate on funds that I get from you. The only way I can get such funds is to supply you with pictures. The only way you can help me is to use the pictures I have—pictures which you have not yet played.

These pictures must have the widest possible circulation. Nothing but thorough circulation of Universal pictures in the past has enabled us to sell them to you at live-and-let-live prices. In the ordinary course of events the pictures already released would be circulated pretty thoroughly during the next six months. BUT I NEED THAT CIRCULATION FASTER THAN THAT. I NEED IT WITHIN THE NEXT TWO OR THREE MONTHS.

So I have told the sales force to use every effort to get you to help finance future Universal pictures—our big program—by GETTING YOU TO USE ALL UNPLAYED UNIVERSAL PICTURES JUST AS FAST AS YOU POSSIBLY CAN.

The money thus brought in will be used to make the newer and better Jewels which I have already told you about.

Your part is to PLAY ALL UNPLAYED UNIVERSAL FEATURES IN QUICK ORDER. MY PART IS TO PRODUCE MORE OF THE KIND OF PICTURES YOU NEED IN QUICK ORDER. If we work together it will be easy. If we don’t, it will be impossible. Are you with me?

of "The Universal Weekly" and succeeding issues se Offer. If you are not getting it write immedia-
Read it! It means money to you!
COMING!
AN
AL CHRISTIE
FEATURE

"HOLD
YOUR
BREATH"

with a great comedy cast

Dorothy Devore
Walter Hiers
Tully Marshall

Jimmie Adams
Priscilla Bonner
and
Jimmie Harrison

Directed by
Scott Sidney

Story by
Frank Roland Conklin

Distributed by
HODKINSON
Foreign Distributor

Wm. VOGEL Distributing Corp
Season 1924-1925
Thirty First-Run Pictures

DOROTHY
DEVORE

WALTER
HIERS
In Production

Priscilla Dean

who is established as a first run star of tremendous drawing power, will soon be seen in a series of four special productions. In this series Miss Dean has been provided with vehicles that will give her an opportunity to display to the utmost the consummate artistry that has endeared her to the amusement going public.

The first of the series has as its theme a powerful story under the personal supervision of one of the screen's greatest directors.

WATCH FOR FURTHER ANNOUNCEMENTS
again a winner at
FENWAY Theatre,
Boston Week-March 16th

what the critics say

"Fun, plenty of fun and nothing else but fun, kept me entertained, acted in zippy style."
—Boston Advertiser

REGENT PICTURES CORP. PRESENTS

"The DRIVIN' FOOL"

featuring
WALLY VAN,
Patsy Ruth Miller
and Alec B. Francis
Directed by Robert J. Thornby

If you haven't played this whirlwind picture you are cheating yourself out of some easy money

BOOK IT NOW!

Played by
Southern Enterprises Theatre
Circuit
Poli Circuit
Pantages Circuit
Jensen & Von Herberg Circuit
West Coast Theatres
And by almost every big independent theatre in America.

Distributed by
HODKINSON
FOREIGN DISTRIBUTOR

Season 1924-1925 Thirty First-Run Pictures

H. VOGEL, DISTRIBUTING CORP.
you've seen
telegrams before--but
read this one

WESTERN UNION
TELEGRAM

TABLE OF SERVICE

DATE

TELEGRAM

DAY LETTER

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1924 MAR 9 AM 1 32

STLOUIS MO 8

WW HODKINSON CORPORATION

469 FIFTH AVENUE NEW YORK NY

CONGRATULATIONS THE HOOSIER SCHOOLMASTER STOP OPENED AT KINGS
THEATRE TO BIGGEST BUSINESS SINCE THANKSGIVING WEEK STOP PATRONS
AND CRITICS UNANIMOUS IN PRAISING THIS CLASSIC STOP IF THIS IS
INDICATION OF WHAT FUTURE HODKINSON PRODUCT WILL BE THEN YOU HAVE
NOTHING TO APOLOGIZE FOR STOP IT'S A REAL PICTURE

WILLIAM GOLDMAN.

Whitman Bennett
presents
"The Hoosier Schoolmaster"

The Mid-Western Classic

by Edward Eggleston

featuring

Henry Hull & Jane Thomas

Directed by

Oliver Sellers

Scenario by

Eve Stuyvesant

Distributed by

HODKINSON

Foreign Distributor

WVOGEL Distributing Corp

Season 1924-1925

Thirty First-Run Pictures
Betty Compson
in
"MIAMI"
Story by John Lynch
An Alan Crosland
production
Produced by Tilford
Cinema Corp.

Reservations now being taken at all Hodkinson Exchanges for first run bookings

Distributed by Hodkinson
Season 1924-1925
Thirty First-Run Pictures
"'His Darker Self' has the ingredients of a clamorous success. It is funny in concept and funny in execution and the sub-titles are among the funniest that have ever been written into a picture. . . . We found the picture extraordinarily good entertainment. Its laughs and thrills can hardly miss with any kind of an audience. It ranks with the very best feature length comedies we have seen and we expect it to be responsible for a gale of laughter in the motion picture houses of the country."

MARTIN J. QUIGLEY,
Exhibitors Herald.
Square Deal Moore

The well-known "TOM" of Washington, D.C., wires—

WESTERN UNION
TELEGRAM

RECEIVED AT
3C1FY PTQ 56 BLUE
40C WASHINGTON DC 42SP APR 1 1924

SELZNICK DIST. CORP. NEW YORK, NY

RECALLS ON DAUGHTERS OF TODAY WHICH FINISHED SATURDAY WERE
BEYOND MY ESTIMATE AND IN FAIRNESS TO YOU I AM VOLUNTARILY
FORWARDING A GOOD SIZE CHECK AS ADDITIONAL RENTAL STOP IN
DAUGHTERS OF TODAY YOU HAVE A PRODUCTION THAT SHOULD DO
BUSINESS ANYWHERE WISHING YOU THE BIG RETURNS YOUR PICTURE
DESERVES YOURS WITH VIRTUOUS REGARDS AND THANKS

TOM MOORE

SELZNICK DISTRIBUTING CORPORATION
He'll Swear To It!

Charles Olsen,
One of the foremost exhibitors in the middle west
Offers to give a sworn statement to any exhibitor
That

"DAUGHTERS OF TODAY"
exceeded by several thousand dollars the largest gross ever attained by any picture at the Ohio Theatre, Indianapolis.

TRIED AND PROVED
A Certified Winner

SELZNICK DISTRIBUTING CORPORATION
This F. B. O. Box Office Attraction Thunders with red-hot sure-fire melodrama and action——

Billie Dove
And
Geo. Larkin

— IN —

YANKEE MADNESS

YOUR patrons will "eat this picture up" . . . . It's a picture made to order for those who revel in melodrama . . . and how this one does step . . . . With exquisite Billie Dove, by far the screen's most beautiful star—and George Larkin, popular screen hero, you've got one in "YANKEE MADNESS" that is sure fire . . . And say—where have you had a picture with a sure fire-come-on title like "YANKEE MADNESS?"

And if you want EXPLOITATION, what stuff you'll find in our press book. You know the kind. The F. B. O. kind that is the talk of every exhibitor in the land. Grab "YANKEE MADNESS" and bank some fine profits with it.

FILM BOOKING OFFICES of America, Inc.
723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE
Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London W. 1, England
The "Babe" Bats Another!
"Another Sure Box Office Success; Will Pack 'Em In At Any House"
—Motion Picture News

Again, brothers, again! Gosh, how this Coogan kid does clean up!

Listen:
"Will do splendid business. Plenty for you to talk about. Will go big."
—The Film Daily

Plenty is right! In the first place, as the News says,—

"it is 'different' in plot, a relief from the sameness of present day pictures. Second, it has a novel scenic background—quaint Flanders with its wide pantaloons, wooden shoes, dog carts and art. Third, it offers an opportunity for delightful musical settings and wide exploitation. Fourth, it is rich in comedy values, and fifth, it is a picture of especial appeal to children.

"One of the real novelties of the season. Jackie contributes a characterization that is going to reach the hearts of a nation. Not only the most appealing, but the most novel role of his career. Never have there been more real comedy situations in a Coogan picture, never more heart touching moments."

And the Moving Picture World: "More than the usual quota of laughs and tear-compelling situations."

"Yes, there's no doubt about it, this is a winner for exhibitors! No matter what class their audiences fall in."
—Exhibitor's Trade Review

That, brothers, is your answer!
COOGAN

in A BOY of FLANDERS

Directed by
Victor Schertzinger
Produced under the personal Supervision of
Jack Coogan Sr.

Continuity and Scenario by
Walter Anthony
Adapted from
Ouida's "A Dog of Flanders"

Imperial Pictures Ltd., Exclusive Distributors throout Great Britain—
Sir William Jury, Managing Director
A Boy of Flanders eclipses everything Jackie Coogan ever did.
Three two-reel fun-subjects, beginning with "Midnight Blues", full of thrills and merriment that come at a mile-a-minute clip.

"Here is one of the most interesting two-reelers turned out in a long, long time. It is chock-full of real comedy of a variety that is different than usually seen in these short subjects. x x x The action is fast and furious x x x This one is good for laughs in any kind of house."

— M. P. News

MIDNIGHT BLUES
with LIGE CONLEY
Supervision of Jack White

EDUCATIONAL FILM EXCHANGES, Inc.
EDUHammons President
Juvenile COMEDIES

Offering a new boy star who is rapidly winning his way to the top as a favorite with lovers of screen comedy.

JOHNNIE FOX, Jr.
and his host of kid pals are a scream in

"BARNUM JUNIOR"
and "ABOUT FACE"

Good wholesome fun for young and old alike is one of your best business builders.
Use it—and ADVERTISE IT.

EDUCATIONAL FILM EXCHANGES, Inc.
729 Seventh Avenue
New York City
HAMiLTON
COmEDIES

An excellent added attraction for any program, and a box-office bet that will pull equal to your longer feature unless it is of the very best.

LLOYD HAMILTON
in
"LONESOME"
and
"KILLING TIME"

Supervised by Jack White

Hamilton always sends them away happy. He will draw them in as well—if you back him up in your advertising.
Let this be your booking guide— it is one of dozens of wonderful reviews of Harry Ascher's production.
Supported by Mildred Harris and a Great Cast

No scenes ever filmed carry such tremendous punches as do the scenes of the train wreck. These alone are worth the price of admission. Adam Hull Shirk’s big novel wonderfully done under the direction of R. Wm. Neill. Play it for the big money.
RACING LUCK

WITH

MONTY BANKS

ASSOCIATED

Physical Distributor: Pathe' Exchange Inc.

Arthur S. Kane,
"Some Laughs!" Says Wid Gunning:

I have said repeatedly that the great American public craves comedy. I want to emphasize to you right now that this picture can do a terrific business for you and register tremendous satisfaction if you will get behind it and make the right sort of noise about it . . .

The gang wants to laugh and this carries some great laughs, so it is up to you to cash in on it."
TO
Bennett Sanders, Garden, Pittsburgh, Pa.
Stanley Swartz, Darlyn, Brodhead, Wis.
L. C. Lidball, Isis, Fort Worth, Tex.
Mrs. J. G. Heywood, Lyric, Cornell, Wis.
Harry Muller, Crystal, Anderson, Ind.
W. C. Hearn, Hub, Bishop, Tex.
C. T. Gresham, Art Craft, Mooresville, N. C.
George W. Vint, Grand, Harrisburg, Pa.
R. A. Flora, Fowlers, Caribou, Me.
Hippodrome, Williamsport, Pa.
Charles W. Ryan, Milford, Chicago, Ill.
Palace Theatre, Marksville, La.
Theo. P. Davis, Fourth Street, Moberly, Mo.
H. T. Hare, Russell, Detroit, Mich.
Louis R. Markun, Tuxedo, Indianapolis, Ind.
G. H. Jenkins, Victor, Minoca, Wis.
N. T. Thompson, Stuart, Wausau, Wis.
Harry Hall, Dean Street, Adrian, Mich.
L. W. Sloop, Strand, Osage City, Kas.
M. J. Black, Bijou, Waverly, Ill.
J. F. Jorgensen, Community, Mount Hope, Kas.
Fred Meyn, Pershing, Kansas City, Kas.
E. G. Michel, Michel, Marble Falls, Tex.
G. B. Morris, Strand and 12 others, San Antonio, Tex.
C. H. Brown, Liberty, Zanesville, O.
G. F. Post, Post-Cammack, Spring Green, Wis.
W. A. Erwin, Orpheum, Marion, Ill.
N. C. Sikes, Lomax Opera House, Lomax, Ill.
Haeuline & Lawhen, California and Majestic, Corona, Cal.
and others who made title suggestions.

ASSOCIATED
ARTHUR S. KANE,
PHYSICAL DISTRIBUTOR: PATHÉ EXCHANGE INC.
You win!

You have convinced us of the inadequacy of the title, "Plaster Saints," although it was successfully used for a book and two serial publications of Frederic Arnold Kummer's gripping story of modern life.

You have sold us on the necessity for a title more descriptive—more specifically appealing—better understood. Such a title has been adopted. It is "The Spitfire."

Your suggestions, and those of several hundred other exhibitors, have resulted also in important changes in the plan for picturizing Mr. Kummer's book. These will be made known soon. We hope—and believe—you will approve these changes. It is your picture. You are the ones to be pleased.

We thank you most sincerely for your frank and intelligent response to our production questionnaire. A better picture than we had planned will be one gratifying result of your cooperation.

Murray W. Garsson
J. S. Woody
Hot off the Press!

British Scientist this week announces amazing war invention exactly like the one that furnishes the whole plot for

DOROTHY DALTON AND JACK HOLT

in

The Lone Wolf.

An S.E.V. Taylor Production
a mouthful

Yes, brother, and you can take it from us that chechahco also is an eyeful

Are you still asking: What does it mean?

It's simple. There are two classes of people in Alaska:
The sourdoughs, meaning the old-timers, and the

chechahcos

(pronounced chee-chah-kose)

meaning newcomers, or the tenderfeet. Our picture, an epic of the screen, deals dramatically with the newcomers.

Associated Exhibitors

ARTHUR S. KANE, President

PATHE, Physical Distributor
Delight Evans Says:—

("in May Screenland")

The Month's Four Best Screenplays

"America"
"Beau Brummel"
"Yankee Consul"
"Yolanda"

Delight Evans also says:—

"You'll have the time of your life at 'The Yankee Consul'. Everybody, to the theatre ushers enjoyed themselves."

"You'll probably roll right out of your seat and down the aisle at the finish."

"'The Yankee Consul' bounds along with all the speed of a plucky flivver."

"Douglas MacLean has given me more legitimate laughs than any other screen actor except Chaplin."

"Patsy Ruth Miller is present, too, the little cut up."

Delight Evans Says:—

("in May Screenland")

The Month's Four Best Performances

John Barrymore in "Beau Brummel"
Holbrook Blinn in "Yolanda"
Douglas MacLean in "The Yankee Consul"
Lionel Barrymore in "America"

Sidney Garrett
Foreign Representative

ASSOCIATED EXHIBITORS

Arthur S. Kane, President

Pathe
Physical Distributors
editorially speaking

Bob Welsh in the April 12th Issue
of the Moving Picture World
Says:

Stepping Along

First, "The Marriage Circle." Then "Beau Brummel." And now the tipsters from Los Angeles are sending us cross-country whispers, "Watch for 'Broadway After Dark!"

The last named production, by the way, introduces a new director in the person of Monta Bell. Wid Gunning, who still ranks in our opinion as the most competent and consistently right critic breaking into type, waxes enthusiastic over his work.

It is pleasant to record the fact that the Warner Brothers are striding strongly in a cycle of successes. Those who aim high make sacrifices, tremendous sacrifices; the Warners deserve the rewards due those who give free rein to ambition and ideals.

Robert E. Welsh
Take a look at this 3 sheet

If you could see this screaming three sheet in colors, and the other posters and accessories we've put behind "DAMAGED HEARTS" you would appreciate the drawing power of this picture and you would applaud F. B. O's strong arm showmanship.

The thrilling death struggle under water, as shown on this bill, is a TRUTHFUL picturization of the battle as it actually occurs in the picture.

It is not one iota exaggerated. Your patrons will see precisely what the posters show. This same thing obtains for all the other advertising material prepared for this thrilling and romantic fantasy of the Everglades of Florida, a story packed with gripping melodrama that's brand new to the public.

Add to this the fact that it is a BASIL KING story, directed by T. Hays Hunter, with Mary Carr, Tyrone Power, Edmund Breese, Sara Mullin, and huge cast, giving you mountains of advertising ammunition, you can't hesitate to book and boost —

List these Big Stars as "COMING" in your programs, use our powerful ads, posters, and other accessories. Play up the fact that this is a BASIL KING story—something new in conception, a different story in a strikingly different locale. Big business is certain.

Directed by
T. HAYS HUNTER

FILM BOOKING OFFICES
723 Seventh Ave., New York, N. Y.

Exchanges Everywhere
by far the best thing Barthelmess, Robertson and Miss McAvoy have ever done and is the first picture in months to bring tears to the eyes of a hardened reviewer —

Don Allen in N.Y. Evening World
You'll be the only one responsible—
if—when you play

"WHEN A MAN'S A MAN"

you don't knock blazes out of your house records

You have at your command a ticket selling go-get'-em advertising feature that makes big profits to you an assured thing from the moment you flash on your lights.

A First National Attraction
that feature is the name of

HAROLD BELL WRIGHT

when your date for showing "When a Man's a Man" comes around get your teeth on this name and pound it hard. Get it all over town—in all your lights and every form of advertising you do—that the picture you're going to show is by this author—whose enthusiastic reader following numbers more than 50,000,000 and watch the fans flock in.

Harold Bell Wright's—"When a Man's a Man"—with John Bowers, Marguerite de la Motte, George Hackathorne and Robert Frazier. Directed by Edward F. Cline. Presented by Principal Pictures Corporation, Sol. Lesser, President.
Celebrate

LOVE
WEEK

May 5th to May 12th
or any other week you play

CYTHEREA

Goddess of Love

A George Fitzmaurice Production

from the best-seller novel by Joseph Hergesheimer
adapted for the screen by Frances Marion
with an “electric-light” cast of All Star players

LEWIS S. STONE  NORMAN KERRY
ALMA RUBENS  IRENE RICH
CONSTANCE BENNETT

Produced by Samuel Goldwyn
(not now connected with Goldwyn Pictures)

To Day’s Love Classic!  Tomorrow’s Box-Office Sensation!
The Distribution Plan Contest

The immediate response to MOTION PICTURE NEWS’ prize offer of $1,000 for a new distribution plan makes it evident that a great deal of constructive good will come out of the contest.

Opinion may be divided as to whether or not distribution, as operated today, is largely and fundamentally wrong.

But, certainly no one will contend that it is satisfactory, that it meets today’s exactions—that it cannot be greatly improved at least in certain very important factors that enter into its operation.

It is our profound belief, in fact it is already evident that from this concentration of thought and effort there will come forth at least some changes and additions of practical benefit.

* * *

We, for our part, while ready to admit that distribution as it exists is often efficiently managed, have always believed it to be wrong in conception, in foundation.

General Film distribution was efficient enough but it failed completely in the all important fact that it discouraged the better kind of pictures the public so evidently wanted and would continue to want.

When feature pictures came along they were distributed thru independent exchanges which then grew into the present multiple system of producer owned exchanges.

Distribution is a tremendous factor in this business. It is all embracing in its power and effect. It determines the progress of the picture and the profits of the producer and exhibitor. You may say that good pictures determine their own fate but they don’t; they are dependent upon distribution. Distribution continues, just as it did in General Film days to encourage or discourage the making of the constantly better pictures the public demands.

You may say that the dealing between exhibitor and salesman is a matter of ethics, of the human equation; but that is only partly true. Salesman and exhibitor are in general as fair to each other as the selling plan permits them to be.

* * *

The various high storm centers that have from time to time developed in this business have, its always seemed to us, arisen deep down from distribution. The issues of producer owned theatres, of exhibitor owned distribution, of first run control, of uniform contracts, advance deposits, booking combines, distribution mergers and the like have all come to the surface because, underneath, distribution was not functioning rightly in its fundamentals. Cures have been attempted; but it has always seemed idle to deal with the top when the trouble began at the bottom.

Then there are the important matters of percentage, playing—of national advertising. These too, are distribution factors.

* * *

Anyway, we know this, that distribution costs the industry a mighty sum. Figures don’t lie. The cost is excessive. Other businesses could not stand its exactions and inequalities. And we know that better pictures must be constantly forthcoming from many sources; and that distribution must encourage them. And we know that booking combines are bad and that monopoly in distribution is equally bad.

We need, in all probability, a new distribution Constitution. But assuredly, we need some Amendments.
PICTURES

AND PEOPLE

OTHER sponsors of Hollywood have come forward to establish the town in the public eye as a decent place in which to live. Laurance L. Hill and Silas E. Snyder have written a little book entitled, "Can Anything Good Come Out of Hollywood?" (Snyder Publications) — which is a constructive effort to set forth the beautiful side of a community that has been so much maligned. Its chapters are filled with the good work being accomplished there and its authors bring out the condemna-
tions and then proceed to smash them.

It is profusely illustrated, the views giving the lie to its defamers. We see art galleries, colleges, libraries, high schools, and the world famous "Bomber" museum in the pages and discover enchanting samples of foliage on display. Again there are impressive views of the colonization going on there — with snug, substantial homes dotting the landscape.

These pictorial documents establish the fact that Hollywood is just like any other thriving American community, harboring people who believe in homes and children — who strive in and day out, with real civic pride to make it a place of beauty, peace, contentment and refinement.

THE Kansas City Star thinks well of Frank L. Newman, owner of the Newman theatres in K. C. Two paragraphs were given up toward acclaiming his critical faculties. And here they are:

"It would be fine to be a movie critic if one could hibernate during long, dreary seasons of mediocre pictures and come to life occasionally to shout out the window and mail postal cards to the readers to be sure and see the rare good offering.

"That is what Frank L. Newman has managed to do and in so doing has made of himself a reviewer whose judgment of what people will like holds few equals. When he affixes his personal recommendation to a film it is well to cut out something at the cafeteria that week and sink your savings at the Newman. But then, Mr. Newman has endorsed just six pictures in ten years. Imagine what would happen to most reviewers with a record like that. He never has done wrong, but just think how many times he has kept quiet."

SCORE one for the sake of accuracy! Walter Woods recently made a six-thousand mile journey from Hollywood to Philadelphia and back just to see one stage performance of "Merton of the Movies," which James Cruze will direct under the supervision of Mr. Woods. Mileage and money mean nothing these days when a production editor or director wishes to establish proper atmosphere and details. By seeing the play Mr. Woods will know just how to handle the screen version.

HORSES, dogs, oxen, goats and monkeys have played considerable part in motion pictures. Which reminds us that the meek and placid cow has been grossly neglected. There was a time when the animal who feeds the universe displayed considerable temperaments. We have all know of the cow that jumped over the moon. There's a feat never accomplished by the horse! And what about Mrs. Murphy's cow that kicked over the lamp and caused the Chicago fire? That cow made history.

Now comes a cow that has kicked her way into pictures — and you will find her in King Vidor's production, "Mary the Third." A cow may not bring in so much on the hoof as a horse — but she's precious just the same — so precious in fact that Mr. Vidor had to get special permission from
the California authorities to drive the cow onto the Goldwyn pasture. There's a quar-antine in existence out there against the transportation of cattle while the hoof and mouth disease is prevalent.

** * *

THE exhibitors who want to tie up with Mother's Day—which arrives May 11—and show their respect for the hand that rocks the cradle—can book all types of picture carrying a relevant theme.


** * *

COLONEL JASPER EWING BRADY, scenario editor of Metro, has taken time from his film duties to write another play. It is called "Intuition" and will be presented for a try-out in a Brooklyn theatre some time in the near future. Colonel Brady will go to Washington in a few weeks to address the convention of the League of American Pen Women. His subject will be "The Trials and Tribulations of a Scenario Editor."

** * *

TOM MIX is deserving of his popularity. Ever since he became a screen actor—and projected the spirit of the West in his dashing adventures afoot and in the saddle, he has given us consistently good pictures. He does not try to offer us epics of literature. While the story is important in his estimation—he depends mostly upon characterization, rattling fast action and crisp incident. The plot will naturally take care of itself.

Yet we have never seen a mediocre story forming the background of his pictures. If some of the ideas are old—they dress them up with colorful trimmings—and makes them look like new.

The Tom Mix pictures are money-makers because he symbolizes the spirit of the West. Whether he visualizes the days when buffaloes roamed the plains and the pony express carried the mail over the mountains—or whether he visualizes the modern West—he brings us the romance of the cowboy.

Here is an instance of his popularity: During a recent poll of the schools in Bloomington, Illinois, Tom Mix was voted the favorite male actor. The school children in their replies paid special attention to the trick riding and jumping of the star.

** * *

THE censors will let this one go through—as is. Eight million bathing beauties are to be used in a short subject of Educational's—and not a stitch of clothing will be worn by any of them—not even the abbreviated costume affected by the "mackmennets." Every one of the eight million will be annihilated in the big "punch" scene of the picture.

A special lake of unique proportions has been constructed for the setting of the big mass scene and the slaughter of the innocents.

Every one of the actors has but one eye.

The eight million unfortunate actors are microscopic organisms called "flies" and will be used in one of the "Secrets of Life" series of microscopic pictures produced for Sol Lesser.

The lake? It’s about the size of a teacup.

** * *

TOM MEIGHAN has returned from White Sulphur Springs, West Va., where he combined a vacation with work. He carried a copy of Booth Tarkington's new screen story under his arm—a story entitled "Whispering Men." Tom and the story are soon to go into production.

** * *

IT WAS reasonable to believe that when Harry Hershfield, the cartoonist, considered appearing on the screen, he would take up talking pictures—for Harry is SOME talker, especially when it comes to funny stories.

Dr. Lee DeForest has got the creator of "Abie the Agent" under his wing—and at some future date the cartoonist will entertain film patrons. They will see Hershfield draw a picture of Kabibble. They will also hear Kabibble in his broken English, talk with Hershfield.

The creator of this comic strip has already made records for talking machine companies besides sending his merry quips through the air via the radio.

** * *

RICHARD WALTON TULLY, the playwright and film producer, is the defendant in an action brought by Mrs. Grace A. Fendler—in which she charges Mr. Tully with having incorporated a portion of her play, "In Hawaii," into the original manuscript of "The Bird of Paradise." The suit is a re-opening of a legal battle of some twelve years ago.

** * *

RATTLING the skeleton again. Any of you who have marveled over Charles (Buck) Jones' horsemanship will understand that he came by his talent through being a feature rider in the Wild West show of Ringling Brothers' Circus—back in 1915.

** * *

CRIES of "Author! Author!" are being heard in England. But Eve Unsell and Beulah Marie Dix are not responding to the calls because of their presence in California. These scenario writers are cashing their first royalty checks received from their play, "Stigmata," now being presented by Phyllis Neilson Terry throughout the English provinces, prior to its opening next season in London.

** * *

TOM TERRISS, the director, writes from Havana that his company is experiencing a wonderful time making "The Bandolero." His outfit is the first to venture into the wilds of Cuba—and the entire party has been living in woods and caves, far from palatial boxes and handsome haciendas. Mr. Terriss expects to return to New York about the middle of April.

** * *

HERE is a bit of kitchen "business" not written in the script. With the secret out that Douglas Fairbanks is a pastry fiend (according to the publicity agent) he might hunt up E. Mason Hopper who is as handy with the pots and pans as he is with the megaphone—and have the director prepare him a sumptuous feast. It's been broadcasted that Mr. Hopper can concoct dishes from over three hundred recipes ranging all the way from fried chicken a la Maryland to apple strudel.
R. R. Biechele Heads Kansas M. P. T. O

Elected President as Liggett's Successor—Convention Is Largely Attended

The annual convention of the M. P. T. O. of Kansas held in the Hotel Independence, Emporia, Kas., last week was a tribute to the progress of that organization.

The banquet, at which 250 exhibitors and their families attended, was a spectacle without rival in the history of the organization. R. R. Biechele of the Osage theatre, Kansas City, Kas., former vice-president, and one of the most ardent workers in the association, was elected president, succeeding R. G. Liggett, resigned.


Following an address of welcome Tuesday morning by Walter Gunsolly, president of the Emporia Chamber of Commerce and a responsive address by President Liggett, Mrs. Z. Wetmore, president of the Kansas Parent-Teacher Association, made an appeal to the exhibitors to play films approved by the P. T. Association, using a small insignia of that organization in the advertising of pictures. A resolution approving such an action was adopted, with the reservation that such pictures would be played as much as possible. Cooperation between the welfare committees of the exhibitors and Parent-Teacher organizations also was urged by Mrs. Wetmore.

The arbitration committee, appointed by the new president, consists of A. F. Baker, R. G. Liggett, Fred Meyn and C. M. Smith, all of Kansas City, Kas. Committees on production and research, auditing and other duties later will be appointed. An annual report, covering activities of the M. P. T. O., was given by Mr. Liggett at the banquet.

Samuel A. Handay, attorney for the organization, urged exhibitors to keep up the fight against payment of music tax. The central shipping project was endorsed, while unfair competition of schools and churches came in for a punning.

The Music at the banquet was furnished by the Emporia Glee Club, while an address was given by Rollin Boynton, county prosecuting attorney. A gold watch was presented Mr. Liggett by Judge Hopkins as a token of appreciation of Mr. Liggett’s services to the organization. A huge birthday cake was presented Mrs. Liggett by the Paramount exchange of Kansas City. Six candles, marking the anniversary of the M. P. T. O., were placed on the cake, which was returned to Kansas City and served at a special gathering at the Paramount office, which is next door to the M. P. T. O. headquarters, the Kansas quarters being too small to accommodate the crowd.

Resolutions approving more economy in the production of films, opposing the playing of pictures where the stars are of questionable character, extending appreciation to senators and representatives in their work to abolish the war tax and appreciation of Mr. Liggett’s services were adopted.

New Companies Chartered in N. Y. State

Motion picture companies incorporating and engaging in business in New York state during the past week included the following: Tex Austin’s Imperial Rodeo, capitalized at $20,000, with William S. Walters, William G. Lovatt, William N. Halffheimer, New York; Sassano Film Company, $50,000, Alpeido and Antonio Sassano, Frank P. Amato, Brooklyn; Moss Hallert Enterprises, $50,000, Harry Mor, Mal Halliet, Ann Moss, New York City; Hurricane Film Corporation, $50,000, John Marks, K. S. Deitz, New York City; F. E. Johnson, Brooklyn; City Island Catering Company, $10,000, John McNulty, William McNulty, New York City; Charles Bohen, Pelham Bay Park; Numotion Products Corporation, capitalization not stated. H. M. Kanne, J. M. Hart, H. B. Walters, New York City; Port Henry Picture Corporation, $150,000, J. E. Giovanneli, D. Melhore, L. J. Scherber, New York City.

Riegel’s Term Up as Ohio Censorship Chief

The term of Vernon M. Riegel, censor chief in Ohio, expired April 4. His friends are urging that he be reappointed, but Governor Donahue would not discuss the matter other than to say that Riegel’s work had been satisfactory.

“I am not ready to make any announcement at this time,” the Governor added. Riegel will continue until he is reappointed or his successor is empowered. At a meeting of city superintendents of schools of the state educational council attended by Riegel, it was explained that playing politics by sponsoring inaccurate propaganda, Riegel was also director of the State Educational Department.

R. R. Biechele, new president of M. P. T. O., Kansas

Veteran Exhibitor Dies in Cleveland

Max Schachtel, veteran exhibitor and exchange manager of Cleveland, died suddenly at his home April 2. He was manager of the Cleveland Universal exchange at one time, about eight years ago. He was also interested in several suburban picture theaters.

At all times he was vitally interested in the advancement of the picture business, and took an active part in the proceedings of the Cleveland Motion Picture Exhbitors’ Association. He is survived by his widow and a son, Sam, who manages the “Y” theater, Cleveland.

Revival in Theatre Building in Canada

Statistics issued for the whole of Canada covering building projects for the first three months of 1924 show that there is somewhat of a revival in theater building operations throughout the country.

Projected new work for theaters, designated in construction permits and contracts during the first quarter of the year, amounted to $592,500. This included two new theaters at Montreal which have been decided upon by the Independent Amusements, Limited, which operates half a dozen other attractive theaters in that city.

Pictures Being Shown in Methodist Churches

The motion picture will invade many Methodist churches within the bounds of the Wyoming Conference, according to indications from the conference session at Binghamton, N. Y., this week. Pictures are being booked by agents of a non-theatrical concern in all the four districts of the conference.

Standard Theatre, Cleveland, Is Closed

The Standard theater, Cleveland, Prospect avenue and East Ninth street, is closed. The theater will be dismantled, and it will be utilized for commercial purposes. Universal Pictures Corp. was running the Standard theater; the lease has been cancelled with Universal.

There’s quite a bit of local sentiment connected with the Standard theater. It was built about 12 years ago by Joe Grossman and it was the first house built in Cleveland downtown district as a movie theater. The other theaters had all been storerooms first and had later been converted into picture houses. When it was built, it was considered the last word in elegance. Grossman sold the house about five years ago.
Censorship Repeal Defeated in N. Y.

Assembly Kills Davison Bill

The motion picture censorship law will remain on the statute books of New York state for another year at least. This became a foregone conclusion Thursday afternoon when the Davison censorship repeal bill was defeated in the Assembly by a vote of 77 to 63. There was some breaking away from party lines on the part of both Republicans and Democrats, but there were not sufficient of the former to bring about the passage of the bill which had been introduced by F. Trubee Davison, of Nassau county, a Republican. Simon Adler, the Majority Leader of the lower house, and a resident of Rochester, led the Republican delegation of seven who voted in favor of the repeal measure.

Although the Walker repeal bill will not go to a vote in the State Senate until some time Thursday night or early Friday morning, just before the legislature adjourns, the very fact that a Republican censorship repeal bill was defeated earlier in the day by a body Republican in its majority, means that the Walker bill has not a ghost of a chance once it reaches the Assembly. It is generally conceded that the Walker bill is a Democratic administration measure, even though it had been offered as a compromise between the first Walker repeal bill and the Davison bill, when complaint was made that the latter was far too drastic.

The fight on the floor of the Assembly before the Davison bill went to a vote easily became one of the features of the closing day of the Legislature. Although there had been reports from time to time during February and March that the repeal bill would go to a vote before the hectic hours that mark the close of the session each year, matters continued that way until it was only during the final hours of the session that the bills were reported out, first in the Assembly and second in the Senate, and to a vote.

Both factions were represented in the crowd that thronged the Assembly Chamber when word went out that the Davison bill was on the calendar and would be reached early in the afternoon. Canon Chase and Rev. O. R. Miller, well known reformers, sat side by side along the west side of the Chamber. George VanNamee, former secretary to the Governor, and recently named as a member of the Public Service Commission, occupied a seat in the well of the Chamber and followed the debate word for word.

Before recording himself in favor of the repeal bill, Simon Adler, of Rochester, Republican leader of the Assembly, in a carefully prepared and worded speech, said that he did not regard the measure as one of a political character and that his vote would be solely as an indication of his convictions.

"I voted for the first censorship law that was passed and adopted in this state," said Mr. Adler. "I did so because it was demonstrated to my satisfaction at that time that the great motion picture industry was even then so new and undeveloped in its management that it was not being conducted with proper judgment and attention to the rights of the people. Before we placed the censorship law in the books of New York state, through the passage of the bill in the legislature, producers had said to us that they were given more time they would correct their own faults.

"We were convinced, however, that the industry at this time was not in the hands of men who lived up to their promises and after promise after promise had been broken we became convinced that they did not intend to live up to their word, and so censorship was put through in the way of a bill in the legislature.

"We know that the management of the motion picture industry and the personnel has changed, and we know that the heads are now responsible. We know that any promises made by this industry as a whole, or by its heads, can be relied upon.

"The Davison bill is a perfect protection to the public from so-called indecent films. Under its provisions if improper pictures are shown and convictions follow, punishment is certain and sure. It is in accordance with American sentiments to punish after conviction.

Believing as I do, I desire to be recorded in favor of the Davison censorship repeal bill."

Among the lesser lights who spoke in favor of the bill were W. J. Avillier, Hacken- huber, Murphy and Nugent. Those speaking against the bill were Assemblymen Esmond, Clayton, G. S. Johnson, who talked for a considerable length, Jenks and Hutchison and Milan E. Goodrich.

Mr. Goodrich declared he had been told that producers were today holding back millions of dollars' worth of pictures which they would flood this state with in case the present censorship law was wiped out of existence.

Assemblyman Davison made a remarkably good plea for his bill. At the outset, Mr. Davi- son said that he believed that almost every member of the Assembly was opposed to cens- sorship. He said that he was personally opposed to censorship in its principle and yet he should vote in favor of the Hacken huber bill which was for repeal of censorship because it provided no substitute to protect the general public from indecent pictures.

Mr. Davison took some time to recite the history of his bill, now he had set about to frame a measure which would serve as a substi- tute for censorship and one which would not operate solely against the exhibitors.

As Mr. Davison spoke, he was interrupted from time to time with rather pointed questions from Assemblyman Burton D. Esmond, of Balskon, Sny. and Walter F. Clayton, of Brooklyn, who introduced the censorship bill that was passed in 1921. At time it became almost a debate between Mr. Davison and Mr. Esmond, with the latter taking the stand that the present system was superior to any- thing embodied in the bill under discussion.

Before concluding Assemblyman Davison said that he had submitted his bill to three different district attorneys and each had said that it was workable. Mr. Davison read

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Death of Edward Earl Is Mourned by Industry

Edward Earl, President of the Nicholas Power Company, died at 7:30 p.m., Friday, April 4th, in the Memorial Hospital, ew York City. He was born in Elizabeth, New Jersey, 53 years ago. He is survived by two brothers, Richard S. Earl, and Clarence A. Earl. . . . At the time of Mr. Earl's death, he was vice-president of the Enos-Richardson Company and president of the Isley-Doubedey & Company.

Funeral services were held at the First Presbyterian Church, Elizabeth, New Jersey, on Monday, April 7th. Interment was at Evergreen Cemetery, Elizabeth. Mr. Earl was a member of St. John's Lodge No. 1 P. & A. M. and after the Church services Masonic services were also held in the Church.

Government Speakers at I. M. P. P. D. A. Luncheon

HUSTON THOMPSON, Chairman of the Federal Trade Commission was the guest and principal speaker at the Independent Motion Picture Producers and Distributors Association luncheon in the Colonie, April 7th. A. A. Keen, Post-office Inspector; Oscar Neu- feld of De Luxe Exchange of Phila- delphia, and R. E. Welsh of Moving Pic- ture World were the other speakers.

Huston Thompson stated that the Federal Trade Commission was chiefly interested in keeping the channels of commerce open and that any branch of an industry that could show that other branches in the same industry were con- spiring against them would be sure of relief from this government commission to restore fair competitive conditions and an open field.

President I. E. Chadwick was toast- master, and about thirty independent pro- ducers were present, some coming from as far away as Chicago for the luncheon.
A NOUNCEMENT was made this week from M. P. T. O. A. National headquarters that plans are being made for the Boston M. P. T. O. Convention, to be held May 27-28-29. Mayor Curley of Boston will open the convention with an address of welcome, which will be supplemented with speeches from other city officials.

The business sessions will open with a report by the National Board of Directors on the activities of the organization during the year. Executive Secretary Englebert H. Horstmann of the M. P. T. O. of Massachusetts and members of the convention committee are rapidly completing arrangements for the event. The Chairman of the New England Convention Committee is H. L. Worringer of the Eagle theatre, Roxbury, Mass., and he is assisted by a group of exhibitors. The committee held a meeting last Tuesday and the following program was decided upon:

- May 26: Meeting of National Officers, Members of the Executive Committee at the Copley-Plaza for reports of the year and final convention arrangements.
- Tuesday, May 27: Opening of the Convention at 11. Address by His Honor, the Mayor of Boston, and other dignitaries. Convention business. Grand Ball at Copley-Plaza in evening.

The city of Boston will provide the theatre owners and other visitors to the Convention with a trip riding the Boston Harbor and other sections of the New England coast. The historic elements associated with Boston Harbor, notably the Boston Ter Party, landing of the British troops, just previous to the battle of Bunker Hill and other phases will be illustrated during the trip. A musical program and other forms of entertainment including a luncheon will feature the trip.

The Motion Picture Ball on Tuesday evening at the Copley-Plaza will be attended by the civic and social leaders of Boston and vicinity, and many prominent actors and actresses. While the delegates are busy in the convention hall, there will be special entertainment for the ladies, in addition to the above arrangements. A committee of Boston ladies will have charge of these arrangements.

Coincident with this detailed work in Boston with respect to the convention, are the activities of the National Convention Committee in New York. President Sydney S. Cohen, M. E. Comerford, R. F. Woodhull, John A. Schwall, Fred Seegert, Glenn Harper, and J. W. Walsh, members of the Committee, are busy on the convention program.

**Censorship Repeal Defeated in N. Y. State**

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a letter from the president of the Association of District Attorneys of New York state, which went on to say that the writer was in favor of the bill as it solved the problem of censorship and possessed teeth sharp enough to guard the public from indecent films and furthermore that it could be enforced.

Minority Leader Maurice Bloch, of New York, spoke briefly saying that his party was pledged to the support of censorship repeal.

Although the Assembly was working under what is termed a "close call" of the House, with no one being given permission to leave the Chamber, there were nevertheless eight members absent when the show roll call recorded the vote.

The motion picture industry, particularly the exhibitors who had been hoping to obtain a law which would enable them to admit unaccompanied children to theatres under certain conditions, received a jolt in the Assembly Wednesday night, when the Jenks bill permitting children between the age of eight and sixteen years, unaccompanied, to attend a motion picture theatre at such times during the day as would not conflict with school hours, was defeated by a vote of 131 to 14. The Jenks bill was also introduced by a Representative from one of four bills that were introduced during the session of much the same character, the other bills being the Reibner measure, the Miller measure and the Schoell measure, differing but little in substance and having the demand certain provisions that might better be embodied in an amendment to the original bill.

There are two or three other bills relating to the motion picture industry to come before the legislature to its improvement before the opening of 8 o'clock. There will be closed sessions the opening day and at 7 P.M. a banquet open to all. The second day will be open sessions with anyone connected with any branch of the industry invited.

DeSales Harrison, southeastern representative of the Public Relations Department of the M. P. T. O. of Washington, has been invited to address the convention and has already accepted.

**Carolina Convention Will Be Held in June**

T HE annual convention of the North Carolina M. P. T. O. will be held at Morehead City, North Carolina, June 11th and 12th. The executive committee have arranged for an opening before the opening at 8 o'clock. There will be closed sessions the opening day and at 7 P.M. a banquet open to all. The second day will be open sessions with anyone connected with any branch of the industry invited.

DeSales Harrison, southeastern representative of the Public Relations Department of the M. P. T. O. of Washington, has been invited to address the convention and has already accepted.

**Eastern Missouri M. P. T. O. Meets April 22**

The annual convention of the Motion Picture Theatre Owners of Eastern Missouri will be held at the Elks Club, St. Louis, Mo., on April 22. It will be held in conjunction with the annual gathering of exhibitors from the Southern Illinois territory that has been on hand.

A movement is under way to give the Eastern Missouri the right to be considered over the Southern Illinois territory because those exhibitors purchase their film in the St. Louis market.

The convention is expected to take a decided stand against Federal and state taxes on theatre tickets, and also to favor the repeal of the music tax.

**Big Plans for Illinois M. P. T. O. Meeting**

The Get Together Dinner and Midnight Follies which will be a feature of the Illinois Motion Picture Theatre Owners' convention and will be held at the Sherman Hotel, Chicago, on the night of April 22nd, promises to be a big success.

The film board is cooperating with the exhibitors to put it over and the following committee has been appointed by the film board: T. Maynard Schwartz, Edward Silverman, J. Maynard Schwartz, and Harry Kisreg. The Exhibitors' committee is composed of J. C. Miller of Woodstock, Ben Berve, of Rochelle, Glenn Reynolds of De Kalb, and L. Siegel, L. Zailer, Ben Cooney, and Abe Cohen, of Chicago.

Among the prominent men who have promised to attend and address the Exhibitors are Mayor Dever of Chicago, and Charles Pettijohn, of the Hays organization, who will come from New York especially for the dinner.

**New Jersey Convention at Asbury Park**

When the board of directors of Motion Picture Theatre Owners of New Jersey put the choice of a convention city up to its 80 per cent membership the vote was as follows:

- Asbury Park, 104 votes; Atlantic City, 31 votes; Lake Hopatcong, 29 votes and Newark polled a seven.

The dates will be announced later.

There is one bill introduced on February 26, by Senator Knight which is of prime importance to the theatre owners of New York state and one which if passed and signed will serve to control and curtail the expenditure of vast sums in obeying the proposed standard building code. The Knight bill provides that the proposed code shall not apply to New York city or to such other cities as have a bureau of buildings charged with the duty of enforcing your building code.

The Levy bill, which includes employees of motion picture production getting not to exceed $25 a day or $100 a week within the provisions of the state compensation law for workmen, may be passed before the legislature adjourns.
Important Ruling on Sale of Picture Rights

The Court of Appeals of New York State, handed down a decision last week to the effect that motion picture rights are not included under a sale of "dramatic rights." No decision came as the result of an injunction proceeding brought some time ago by John G. Underhill, who restrained Richard G. Herndon from exhibiting "La Maquere" as a picture. It appears that Mr. Underhill had the right to translate and reproduce the play. He made a contract with Mr. Herndon transferring to him the exclusive dramatic rights. Herndon produced the play under the name of the "Passion Flower." He then sold the motion picture rights for $22,500 to Joseph M. Schenck, the latter producing a picture under the name of "The Passion Flower," starring Norma Talmadge.

Underhill's contention was that the motion picture rights had not been given to Herndon and that its showing in competition with the play resulted in reduced royalties. The decision on the part of the court of appeals is of importance in determining the question of a play of which a producer, having the dramatic rights, Herndon's claim that such rights were included when not expressly stated was not accepted by the court of appeals.

"Cheechahoes" Showing for U.S. Officials

A special showing of "The Cheechahoes," an Associated Exhibitors' release, was scheduled for late this week for government officials in the auditorium of the Department of the Interior at Washington. This is an Alaska-made production. The late President Warren G. Harding and the Congressional party were guests of the company on their Alaskan tour.

Cast of "Babbitt" Is Now Completed

Clara Bow and Raymond McKeel have been secured by Warner Brothers and the cast is now complete to produce the Sinclair Lewis story, "Babbitt."

John B. Rock Predicts a Prosperous Summer

VITAGRAPH'S general manager, John B. Rock, declared that the coming summer will be the most prosperous for the motion picture industry, upon his return from a flying visit to Cincinnati, Pittsburgh, Detroit, Buffalo and Albany.

These conclusions are the result of specific territory surveys made by the Vitagraph sales force under the direction of branch managers and which were reported to Mr. Rock at general sales meetings in each of the cities visited.

Those who did these surveys were J. M. Duncan, manager, and J. A. Steinson, manager, Chicago; C. L. Kendall, Cincinnati; J. H. Young, Detroit; F. W. Redfield, Pittsburgh; C. W. Anthony, Buffalo and S. N. Burns, Albany.

Governor "Fires" Member of Kansas Censor Board

The political "axe" moved swiftly in Kansas last week. Governor Davis requested Miss Emma Viets to resign as a member of the Kansas Board of Film Censorship, no reason being given in a letter from Governor Davis to Miss Viets received at the censor board's office in Kansas City, Kas. She has been succeeded by Miss Ella Tripp, of Fort Scott, Kas. Miss Viets went to the state capital, Topeka, to resign in person.

Miss Viets was the first member of the board to be appointed by the governor. She is a Republican and said she knew of no reason for her resignation. Miss Viets, whose home is in Girard, Kas., was an inspector for the board before she became a member. Miss Tripp has been employed in the office of the hotel commissioner at the state capital several months.

Film Boards Hear Five Thousand Cases

Since a year ago, more than five thousand have been actually tried by the thirty-one film boards and fully three times have come up for argument outside the meetings, according to Charles C. Pettijohn, general counsel of the Hays' office, who is handling the operations of the F. I. L. M. Clubs throughout the country.

In the Cleveland territory above, there were 107 cases tried during the last eight months of 1923. This board handles only about one case in seven as many are attended to by Sand T., who handles the cases in conjunction with W. J. Banks, secretary of the Cleveland unit, and Howard Christman, secretary of the F. I. L. M. Board.

Emory Johnson Editing Fifth Production

With the final scenes of warfare filmed in the hills back of Santa Monica, overlooking the Pacific Ocean, Emory Johnson has begun the work of editing his fifth production for F. R. O. It is tentatively called "Swords and Plowshares."

The new picture was written by Johnson's mother, Emilie Johnson, who wrote the script for all the other Johnson successes, including "The Name of the Law," "The Third A'Varm," "Westbound Limited" and "The Mail Man."

Hollywood Publicity Chief Takes Bride

The marriage of Wilson M. Heller and Miss Wilmuth Holdaway was recently solemnized in the Hollywood Congregational church. Rev. James Hamilton Lash tied the nuptial knot. The bride is a former society girl of Salt Lake City. The young couple are living in Hollywood. Mr. Wilson is director of publicity for the Hollywood studios.

"Never Say Die" For Douglas MacLean

Douglas MacLean's third starring vehicle for Associated Exhibitors is a screen adaptation of William Collier's farce, prepared by Raymond Griffith and entitled "Never Say Die."

Bureau Urges Producers to Send Information

JANUARY 1 the Bureau of the Census, of the United States Department of Commerce, sent out questionnaires to ascertain the extent of the American film and film-play manufacturing activities. More detailed information was sought in the schedule sent out than heretofore, and more of the independent producers were reached than previously. The inquiry contains 8 main divisions and pertains chiefly to the term "The Motion Picture Industry (Studio, Laboratory Work, Etc.) being a sub-section of the "Census of Manufactures." The form is restricted to the calendar year, not the fiscal year, just passed. With the cooperation of the Hays organization the form has been broadcast to all known producers whose output was in excess of $1,000 or over 1,000 feet of film.

The Bureau has requested the Washington correspondent of Motion Picture News to urge that all producers fill out the schedules and expedite receipts of the information by the Bureau of the Census, at Washington. Many of the larger concerns have sent in their replies but the figures cannot be published accurately, pending a receipt of all schedules now out.

"A Woman of Hollywood" for Vitagraph

J. Stuart Blackton's next production for Vitagraph is "A Woman of Hollywood," and Irene Rich has been engaged for one of the three leading roles.

It is described as a drama of life in the film colony among the studio and will include intimate shots of pictures in the making. Production starts soon at Vitagraph's Hollywood Studios.

Universal Starts "Souls That Pass in Night"

"Souls That Pass in Night," a Universal feature with Chester Franklin directing, has gone into production at Universal City. In the cast are Lucille Ricksen, Winifred Hurley, Johnny Howard, Charles K. Verne and Vyon Kalo, Chinese juvenile character actor.

The story is an adaptation by Emilie Forst.

Grainger Back from Long Visit to Coast

JAMES R. GRAINGER, General Manager of Sales for Goldwyn-Cosmopolitan is back in New York after a six weeks' trip to the company's exchanges.

Mr. Grainger spent some time at the Golden studios in Culver City looking at productions now under way and conferring with executives there. He is particularly enthusiastic over the half completed film of "Tess of the D'Urbervilles." He reports that King Vidor has started "The Man in the Bower" and is under way with a picturization of an English novel by Edwin C. Booth, "The Tree of the Garden."

"The fruit, business conditions good everywhere," said Mr. Grainger.

"The exhibitors were mostly in a satisfied frame of mind due to a generally prosperous season. The big money makers have been the big special productions."
Musicians Demand Pay for Radio Work

OTTAWA, Ontario, musicians, practically all of whom are identified with local theatres, have formally notified the radio broadcasting stations that radio concert engagements must be paid for according to a union scale in future.

This step was taken, it was pointed out, because the musicians realized that radio had developed as a competitor of the theatre and they expected station owners to recognize their livelihood. The scale established by the musicians for broadcasting concerts was $2 per hour with $5 for the orchestra leader.

Eumenheiser Makes Changes in Theatre Personnel

A. H. Eumenheiser, president of the Pacific Southwest Theatres, which by the pastorate, which has succeeded the Western Theatres, Inc., has announced some changes affecting the motion picture houses of San Diego, Calif., which have been taken over by the syndicate.

Dwight L. Hill, has gone to Los Angeles as manager of the syndicate's latest addition to its list, the Mission Theatre at Ninth and Broadway. Mr. Hill will also do the buying and booking of pictures for the entire group of houses controlled by the Eumenheiser interests.

Russell Rogers will have general management of the syndicate's theatres in San Diego.

Charles J. Plambeck, who has been handling the publicity for the Whiston houses for some time, has been retained as advertising and publicity director of the Eumenheiser theatres.

Eastern Penn. M. P. T. O. Committees Named

The standing committees of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, to serve for the ensuing year, have been announced by President H. J. Schad as follows:


Entertainment.—L. Pizaro, Chairman; Ben Pertel, Ben Shindler, Al Frichard, E. J. O'Sullivan.

Fire Marshal and Operators.—J. Rosen- thal, Chairman; S. Hyman, Herbert Lewis, E. Goldman, J. Hayes.

Membership.—M. Lessy, Chairman; Charles Rapoport, N. P. Kantor, George Kline, J. Cook.

Posters and Supplies.—H. Green, Chairman; Gus Becker, H. Pearlman, G. Naudits, M. Fine, A. Benecke.

Publicity and Propaganda.—D. Bar- rist, Chairman; Ben Pertel, C. G. Hexter, Jay Emanuel, Samuel H. Stiefel.

Finance and Auditing.—A. B. Smith, Chairman; Samuel S. J., Chairman; M. Brenner, M. J. Smith, A. M. Altmann, J. A. LaPories.

Sergeant-at-Arms.—E. Goldman, M. J. Smith, Assistant; Charlie Dutkin, Assistant.

Daylight Saving.—Charles Segal, Chairman; Charles Rapoport, George Arrows.

Advisers.—Richard Columbus, Stampfer, Chairman; Morris Steifel, David Morris, C. Stengel.

Arbitration.—Lew Pizaro, Chairman; Geo. Kline, Chairman; Ben Pertel, Alternates, C. F. Kline, Tom Prentol, Sam Blatt.

Boston Convention.—Board of Managers with power to appoint sub-committees for the various activities.

Missouri Theatre Mortgage Notes on Sale

The Merchandise Trust Company of St. Louis has placed on sale a total issue of $1,950,000 first mortgage serial notes of the Missouri Theatre Company. The notes are secured by the Missouri theatre and office building at the corner of Grand Boulevard and Lucas avenue, considered one of the most profitable ventures in the city from an investment standpoint.
Late Studio Briefs From the West Coast


Ernest Lubitsch will start directing for Warner Brothers a story by himself and Hans Kratz with Pauline Frederick and Lew Cody.

James Flood, assistant director to Lubitsch for "The Marriage Circle," has signed a three year contract with Warner Brothers as director.

William Farnum's first picture for Paramount will be "The Man Who Fights Alone," under the direction of Wallace Worsley from a story by Wilton Barrett and Alfred Kuner.

J. D. Williams, president of Ritz-Carlton Pictures, declared: "This is the most constructive move ever made by a motion picture trade paper. I am glad to see it, and I congratulate you upon the plan myself, and I am sure that there will be a general response throughout the industry to your call for constructive suggestions."

Adolph Zukor, president, Famous Players-Lasky, declared: "The offer by the Motion Picture News of a prize of $1,000 for a new distribution plan is to be commended. Since its beginning the motion picture industry has been confronted with several problems. These problems have been worked out or are being worked out in the natural evolution of things; and the problem of efficient distribution, I believe, is being solved in the same way. Just as we are making better pictures today than we were five years ago, so we are selling pictures more scientifically today than we were five years ago.

Zukor Commends Plan

"However, anything that will hasten the solution of whatever problems there are in distribution, certainly should receive the closest attention of everybody in the business. Prizes have been offered for better pictures, better stories, and new players. Certainly a prize for better distribution will engage the attention of everybody who is interested in the distribution phase of the industry; and from this combination of thought some valuable ideas should result. Particularly will it be helpful in eliciting suggestions from exhibitors and sales managers out in the field. These men who are in close touch with individual problems may be able to put forth some ideas which will make the selling and physical handling of film better for all concerned."

"If it accomplishes this, the offer of the News will have performed a distinct service."

W. E. Atkinson, vice-president and general manager of Metro, sent this communication: "William A. Johnston and the Motion Picture News are to be highly congratulated for their appreciation of the industry's greatest problem, and their readiness and enter prise to obtain a constructive remedy.

The motion picture business has many problems to solve, but that of distribution is one of the most distressful. After all, good pictures can be made—but it is the proper and efficient selling of these pictures, the proper division of the dollar, on which the production must depend."

"If a plan, satisfactory and fair to producers, distributors and exhibitors, can be found through this contest inaugurated by Mr. Johnston and his paper, every person who derives either money or entertainment from motion pictures, will feel everlastingly indebted to the backers of this pious-spirited offer."

In a letter to William A. Johnston, Elmer Pearson, vice-president and general manager of Pathe, said:

"I doubt that the industry actually believes that there exists as much waste and inefficiency in distribution as some uninformed writers seem to think."

"At any rate, I congratulate you upon the prize offer for a distribution plan. Let us hope that many practical people will submit plans, because the more light we can have upon this subject the more likely criticism of present methods will dissolve.

"A Great Idea"}

"We will also hope that such concentration upon this important subject brings to light some really new ideas the practicability of which will be so obvious that every distributor shall adopt them, and the industry reward the Motion Picture News for its progressiveness."

E. A. Eschmann, general manager of distribution of Associated First National, made this comment: "Motion Picture News, in offering its prize for a plan for distribution, is certainly rousing and stimulating thought toward the solution of distribution problems, and anyone doing such a work is certainly benefiting the entire industry.

"This prize competition is a means toward what may be a constructive change in our present system which as it is now, certainly leaves much to be desired. There is a duplication of sales effort; a duplication of physical handling, which, in summary, amounts to a duplication of selling. By focusing attention upon these problems and crystallizing thought, the Motion Picture News may be doing a great benefit to the industry."

Paul Mooney, vice-president in charge of distribution for Hollandson Corporation, wrote Mr. Johnston as follows: "The information and opinion you publish in my opinion is a great idea, and I sincerely hope that it will result in something of material benefit to all of us who are really interested in the future of the industry.

"Perfection is the ideal in every line of industry and the perfection of the system of picture distribution is, I am sure, desired (continued on page 1724).
Exhibitors Rush Envoys to Washington

RESPONDING to an emergency call sent out by Chairman Al Steffes of the exhibitors "French Lick" committee, representatives of six state organizations met at the Congress Hotel, Chicago, April 8th, and after deciding that prompt measures were necessary to secure amendments to the Dallinger bill revising the copyright law, rushed Judge S. A. Handy to Washington to appear before the Senate Committee at the public hearing on the bill Wednesday morning.

Judge Handy was to make an effort to have the measure changed so that exhibitors will be relieved of the so-called music tax.

Other matters taken up at the Chicago session were means of abating competition of churches and other institutions showing theatrical pictures, and to consider to proposals for changes in the so-called uniform contract.

Present at the meeting were Al Steffes of Minnesota, A. Handy and R. R. Biechele of Kansas; H. A. Cole of Texas, James Ritter and H. M. Richey of Michigan, Frank Rembusch and Billy Connors of Indiana, Glenn Reynolds and Ludwig Siegel of Illinois and J. R. Denniston of Michigan.

New Organizations Granted Delaware Charters

The corporation commissioner at Dover, Delaware, granted the following charters the ten days ending April 5th: The Pottstown (Pa.) Theatres, Incorporated, to conduct places of amusement on a capital of $150,000; The John A. Miller Company, Incorporated, to conduct places of amusement, $25,000; R. G. Hill Enterprises, Incorporated, motion pictures, motion picture films and theatres, $100,000; Peninsula Studios, Incorporated, to produce and exhibit motion pictures, $600,000; The Leo A. Scheuneman, Incorporated, to conduct theatres and other places of amusement, etc., $500,000; Incorporators, Leo A. Scheuneman, Helen Scheuneman, Henry H. Morris, all of Chicago, Illinois.

The Phano Flex Products Corporation, Inc., to manufacture radio, phonograph and movie products, capital authorized, $2,200,000, incorporators, Samuel Copeland, and associates, of New York City; The All Metal Screen Company, Inc., to manufacture screens of all kinds, Riverside, Md.; Washington, D. C.; Baltimore, Md.; Wilmington, Del., and Philadelphia, Pa.; interests being represented in the incorporators.

Hamlin Publicity Director for N. Y. Strand

Fred E. Hamlin has been appointed publicity director of the Mark Strand Theatre in New York to succeed H. A. Leonard, who had been assigned to take up his residence on the West Coast.

Hamlin is a newspaper man of wide experience. Before coming to New York he was city editor of the Atlanta Georgian and the New Orleans States. During the war he was publicity director for the American Red Cross in Louisiana, Mississippi and Alabama.
Ottawa to Have Daylight Saving

Ottawa, Ontario, is to have daylight-saving once more, regardless of what the rest of Canada does, according to announcement made at the Ottawa City Hall on April 5, a formal motion having been presented in the City Council for the advancement of clocks from the end of April to the end of September this year.

In Montreal, which is Ottawa’s nearest civic neighbor of importance, a considerable number of storekeepers and large employers of labor have organized a Daylight Saving Association for their own observance of “summer time,” regardless of what the Montreal civic authorities do in the matter.

Stores and factories identified with the movement open and close their places of business one hour earlier than the others. This resulted in a situation last year that compelled exhibitors to advertise the hours of picture performances in two sets of schedules, one for standard time and the other for “adopted” time.

Des Moines Theatre Partially Damaged by Fire

The Grand theatre, located in East Des Moines’ business district, was partially damaged by fire and smoke occasioned by a fire in a downstairs room. The fire was discovered about noon and had evidently been smoldering for some time. Efforts to reach the small room in which the blaze was by the cellar stairway proved fatal to several firemen. Three were overcome by gas and the fire was finally reached by chopping a hole in the floor of the theatre auditorium.

Sam Ellman, manager of the theatre, suffered considerable loss also in the damage which the smoke did to the seats and the curtain.

Charlotte Film Board Holds Election

The Charlotte Film Board held its semi-annual election of officers March 31. E. F. Dardine, manager of Universal, succeeds himself as chairman; Frank Bryan, of First National, successively as vice-president, and H. H. Everett, of Progress Pictures, is again secretary and treasurer. Installation of officers for another six months was held April 7.

Sunday School Director Slams Pictures

Out of 300 motion pictures examined by a church board of 30 were fit for children to see, declared Miss Minnie E. Kennedy, elementary superintendent of the general Sunday school board of the Methodist Episcopal church with headquarters in Nashville as vice-president of the board, speaking last week before the North Carolina Sunday School conference at Wilson, North Carolina.

She pleaded for cooperation in cleaning out what she termed the things in the motion picture industry which are very harmful to the children of the nation. She asserted that the National Board of Review was valueless as a moral censor board and that many local censorship boards were just as useless.

Canadian Exchanges to Enforce Two Weeks’ Clause in Play Date Changes

All exhibitors of Ontario have been notified by the Canadian Moving Picture Distributors Association, through Secretary John A. Cooper of that association, that he has been authorized to enforce in all booking contracts to cover the privilege of a change in playing dates for any release. This clause has been inserted in contracts, it is stated, to eliminate misunderstandings and disputes regarding playing dates booked, of which there had been a considerable increase it is pointed out.

The new regulation provides that a playing date for a picture which has been agreed upon by both exhibitor and exchange cannot be changed unless the exchange receives a written request for a postponement of date at least two full weeks prior to the original date in question and only when the exhibitor gives a reasonable cause. A change is to be made to the booking list. When such a request is received, the exchange may cancel the original play date, it is noted, providing that the subrogate date occurs not later than 30 days from the original date.

The notification states that “no exhibitor shall ask for a change and no exchange shall permit a change unless the request reaches the exchange a full 14 days before the original play date; otherwise the exhibitor must pay the rental of the picture for the original dates arranged just as if the picture had been shipped to him for those dates but the exhibitor shall be entitled to play the picture without further rental at a future date. If payment is not received before the date when it is necessary to ship to protect the original contract, the film shall be shipped C. O. D.”

This proclamation, which was issued jointly in behalf of all exchanges operating in the Province of Ontario, has caused some stir among exhibitors and the matter has been taken up by the Motion Picture Theatre Owners Association of Canada, it is announced.

Japan Financing Many New Theatres

Dell Goodman of Fox Film Corporation Describes Film Methods of Government

Audiences in Japan are content to sit through twenty-two reels in the motion picture theatres there. Two shows daily are presented.

The government is partly financing many temporary theatres throughout the empire, according to a communication received by Fox Film Corporation’s house office from its representative, Dell Goodman of Kobe, Japan.

Every evening at eight the admission charge to the Japanese movie palaces is cut in half and great crowds fight to get in to see the remainder of the program, according to Mr. Goodman’s letter.

English titles are used but a “binshi” or interpreter is in a little box along side of the screen and he transcribes the titles as the picture is unwound. This system is somewhat similar to the old talking pictures in America, when a man talked from behind the screen and a transparent curtain was used.

The “Binshi” has a following the same as the popular actors and many people patronize certain theatres because they like the “binshi” interpretation of the picture. The “Binshias” are high-salaried men and sometimes to get a certain “Binshi” it is necessary for exhibitors to give them a bonus as high as 5,000 yen.

The Japanese exhibitor is about five years behind the American theatre owner. Reels are not used. The film is cut up the same as raw stock and placed on a spool.

There are three types of theatres in Japan. One runs the American style of films adapted from famous poems dating back 300 years or more. New school Japanese pictures are supposed to be up-to-date. American film is slowly but surely replacing both.

Approved Films Announced in Jamestown, N. Y.

The Parent-Teachers association of Jamestown, N. Y., working in cooperation with the Better Films committee of that town announce the following list of approved films:


Sales Chiefs Meet at In-Formal Dinner

A dinner attended by the sales chiefs of the important distribution companies was held at the Hotel Astor, New York, on April 7.

Discussion of various problems connected with distribution and booking resulted. The affair was said to be entirely informal. No statement was issued regarding the meeting.
The Reader Has His Say

Editor's Note — The following letter relative to the subject of prints, featured in a series of special articles in Motion Picture News, has been received from P. A. Powers, president of the Powers Film Products Company.

Mr. Johnston: I have read with much interest the letter addressed to you by Mr. John M. Nickolaus, of the Standard Film Laboratories, and printed in the April 5th issue of your publication.

Mr. Nickolaus has turned the light upon a subject which too long has been a sort of accepted evil, and I am taking the liberty of writing to amplify a bit on the vital points in his letter.

How far has the industry encouraged competition in raw film manufacture? This is a fair question and pertinent.

Every one is "Passing the Buck." They say — The EXHIBITOR plays rough house with costly prints. The DUPLICATOR does not supply quality prints to make the rounds respectably. The PROJECTOR comes in for his share of complaints, and John M. Nickolaus takes a rap at the PRODUCER for being "penny wise and pound foolish" for asking how cheaply can prints be made, not how well.

The producer, I think, is within his rights in getting his work done at the lowest figure quoted by reputable finishers, just as the Laboratories are within their rights in buying supplies in the cheapest market. The Produc-

er furnishes considerable "cooperation" by keeping up the flow of negatives to be printed from.

The producer has his hands full; Heaven knows! The Laboratories are in a position to show the producer where his best interests lie. They represent the technical branch of the motion picture art, and as such, are the producers' representatives and should be his advisors and counselors. But if they do not take the trouble to investigate the claims of other manufacturers of raw stock, they have only themselves to blame for the continuance of the conditions which they so loudly deplore.

What is needed more than anything else is what the industry may have for the asking, is film base not so delicate as to require professional nursing — raw stock which while thriving best under fine conditions will nevertheless thrive even if the thermometer or hygrometer does play pranks occasionally.

The whole trouble is just in the way one branch of the industry has educated the other. The laboratory has educated the producer to believe that good work can be done only with a particular make of film. The producer holds the laboratory to the tenets of this education and so they have tied each other into knots. Neither has had the spirit to recede from the uncomfortable position. Perhaps their troubles have not given them time to try.

The American producer has brains enough to listen. He can be reasoned with, not talked at. The laboratories can relieve the situation and set the whole industry upon a firmer footing by giving competitive raw stock manufacturers a fair chance. It is perfect folly to deprive the laboratory of co-operation between producer and laboratory when the whole industry depends upon the combative spirit of the American competitive raw stock manufacturers.

Nickolaus states: "The producer himself, with no technical knowledge, were he to go into a laboratory, would instantly realize that there must be a definite reason for humidity, temperature, and cleanliness in their effect upon the product."

While durability is to some extent controllable in the laboratory, it cannot add to the durability of the raw stock. The laboratory can control only to the extent of preserving the original strength of the material he is using. In other words, the laboratory must not be destructive. But the further must work fast; not only because of the price he is paid for the work but also to meet release dates. It is easy to see how more durable raw stock will relieve the print situation better than anything the laboratories can do.

The best friend the motion picture industry can have will be competition in the raw film manufacture.

Very truly yours,

(Signed) P. A. POWERS.

Buffalo Exhibitor Declares Radio Is Menace to Small Picture Houses

In discussing the effects of radio on motion picture theatre business, Arthur L. Skinner, manager of the Victoria theatre, Buffalo, N. Y., has the following to say: "The radio, which is becoming more popular every day and is being made more perfect all the time, must be looked upon as a serious menace to the industry especially the neighborhood and small town theatre. It must be acknowledged that the box-office is suffering at present from this popular pastime.

"The theatres can do little or nothing until the radio reaches a more advanced stage of perfection which will give exhibitors a better opportunity to install it and use it as part of their program. This, I believe, will do more than anything else to encourage the radio fan to attend the theatre. However, a receiving instrument must be installed which is more powerful than any in use by the average fan and must be able to give a concert with the same facilities."

"It is also up to the owner or manager of the theatre to surround his radio concert with proper atmosphere and feature it as much as the picture. I believe that by encouraging the use of radio in the theatre at the present time exhibitors will be able to curtail the sale and installation of more sets in the homes and may be the means of increasing the box office receipts."

J. E. Rickards Heads New Producing Company

T WELEVE two-reel subjects, each dealing with a great woman of history, is planned by a new producing company being organized by J. E. Rickards in Hollywood. Mr. Rickards is a well known exhibitor and senior member of Rickards & Blank's Enterprises, to advance his opinions, and he declared that co-operation and not competition will be the final result with benefit to both industries.

"Out of the Blue," "Hearing," "Senses of Life" are two that have a bearing directly upon the amusement business," says Mr. Holah. "Motion Pictures cover 'Seeing' and Radio covers 'Hearing.'"

"The motion picture has developed from the visualization of human emotions on the screen through the eye without 'hearing,' 'Radio' is fast developing from that source of 'Hearing' without 'Seeing.'"

"Where there is a person that has become a movie fan that has not had the 'Feeling' of wanting to 'See' their favorite Screen Star?"

"Radio is developing another source of curiosity, 'hearing' a favorite but not being able to 'see' them, which will all cause a natural development within the public mind of a desire to 'see' them."

"The combining of the Radio with Pictures only seems natural and will take place eventually."

"After the Ball" Minstrel Car in Cleveland

After many unique and exciting experiences, the "After the Ball" minstrel cast, which William Quick is piloting across the continent for Anderson Pictures, has reached Cleveland. The car, which is exploiting the picture, left the front of the Cap'tol theatre in New York early in February and is expected to reach the coast late in September. The minstrel crew has visited every exchange center between New York and Cleveland.

Fox Completes "Man Who Came Back" Cast

The Fox Film Corporation has completed the cast for its production of the Jules Ferrand Goodman play, "The Man Who Came Back." George O'Brien will be seen in the title role, with Dorothy Mackaill in the feminine lead.

The balance of the cast will be made up of Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel and David Kirby.
A SAYS HICKS

Australia Business Best Ever, Says Hicks

MONO the arrivals in New York last week was John W. Hicks, Jr., managing director of Famous Players-Lasky Film Service, Ltd., of Sydney, Australia. With him are his wife and son.

Mr. Hicks is most enthusiastic over conditions in Australia, regarding which he had the following to say:

"We have enjoyed the best business ever known in Australia. Our leading exhibitors are whole-heartedly back of the movement for better pictures and are looking to their earned support to their proper presentation and exploitation. A number of new high class theaters soon will be in operation, and there is every indication that the year 1924 will witness a big increase in Australia's rapidly-increasing film business.

"We have employed a well-known American exploiter, John E. Kennebec who, in the three months he has been in Sydney, has obtained the heartiest cooperation from exhibitors who are interested in increasing their business through the most modern and efficient exploitation methods."

War in Ohio on Children's Specialty Acts

The Ohio State Industrial Relations Department has opened active warfare against the practice of exploiting young children for specialty acts in picture theaters.

On affidavit of Miss Loretta Bean, deputy field inspector of the Department, Miss Corinna Harding, singing and dancing teacher, was fined $25 and sentenced to 30 days in the county jail by Justice of the Peace M. J. Plentz. She was accused of directing the appearance of a 12-year-old girl at a performance in the Dennison Square theater.

Sentence was suspended, however, and Miss Harding was released on $200 bail, pending motion for a new trial. Cleveland exhibitors say they are all through with children stunt nights.

"U" Arranges Turkey, Greece Distribution

Universal recently made arrangements with the Turkish merchantile importing and exporting house of Leon Nissim Taranto, in Constantinople, for the distribution of many Universal films in Turkey, Greece and other countries of the Levant.

Leon Nissim Taranto, one of the heads of the Turkish company, who is now in this country, arranged the distribution plans and contracts directly with Carl Laemmle, president of Universal.

The contract included eighteen Universal Jewel productions and six serials. It is of particular interest that film distribution in the Levant is being undertaken by established merchantile houses.

"Little Old New York" in History Museum

Cosmopolitan's "Little Old New York" has been placed in the archives of the American Museum of Natural History of New York City because of its accurate portrayal of the life, manners and customs of early New York.

In and Out of Town

HARRY REICHENBACH sailed from London on the Anconina April 5. He will join Famous Players on his arrival here.

B. P. SCHULBERG has come from the Coast for a stay of several weeks in New York.

ROBERT SCHWOBTHALER, of Express-Films Co., Berlin, is due in New York shortly to look over product.

ARTHUR S. KANE, President of Associated Exhibitors, left Los Angeles last week for a trip which will include Chicago, the Northwest, Denver, St. Louis and Pittsburgh.

F. M. SANFORD, state rights producer, is an arrival from the Coast.

ADVICES have been received in New York reporting the arrival at the Coast of Richard A. Roundlow, general manager of First National.

RICHARD DIX, George B. Van Cleve, Arthur Brillant, Hamish McLaurin, Mrs. Terry Ramsaye and Ralph Wilk are among those expected to attend the annual banquet of the University of Texas Film Association of New York at the Hotel Commodore April 28. Former Minnesota students and residents wishing to attend the affair are urged to get in touch with Harry Wilk, 184 Eldridge St., New York.

RICHARD BARTHELMESS returned this week from a vacation spent in Bermuda.

EARL W. HAMMONS, President of Educational, is back from Los Angeles, where he closed several deals, including the distribution of Christie Comedies for next season.

VICTOR SHAPIRO, of Samuel Goldwyn Productions, has returned from a trip to the Middle West.

HARRY S. STONE, of the Easkay-Harris Film Co., is back from Europe. He established offices in Paris, London, Rome and Berlin.

FRANK BRUNER and Clarence Hyde have joined United Artists as exploitation men for "The Thief of Baghdad."

JOE BRANDT, president of the C. B. C. Film Sales Corp., has returned to New York.

Miss Belle Fox Marries in Los Angeles

FRIGENDS and relatives of William Fox received the news last week from Los Angeles of the marriage of Miss Belle Fox, the youngest of his two daughters, to Milton S. Schwartz of New York.

The wedding took place on her twentieth birthday and was the culmination of a courtship which began several weeks ago in Yosemite National Park, where Mr. Schwartz first met Miss Fox who was visiting there with her parents.

Says Picture Costs Exceeded Musical Comedy

EXHIBITING motion pictures in New York comes higher than producing musical comedy, according to Hugo Riesenfeld, director of four New York picture houses. Regarding the subject he says:

"What seemed an extravagant price for a week's program back in 1916 wouldn't pay for a new red comedy now. We used to be able to get the best pictures on the market; Douglas Fairbanks, Billy Bevan, Norma Talmadge, for only three hundred a week. And we considered that price so outrageous that we refused to have a comedy thrown in for free. Now if we get our features for ten times that amount, we think ourselves lucky, and the comedies aren't handed out as appetizers. On music alone at the four theaters of which I am director, we are spending nearly a million a year."

Kansas City Salesmen Form Organization

An organization of film salesmen in the Kansas City territory, for the purpose of elevating the standard of salesmanship and combatting evil influences gained by acts of a few unworthy salesmen, is nearing perfection.

Impeccable to the formation of such an organization was given at a meeting last week at the Metro office, under the auspices of the Kansas City Film Board of Trade, presided over by Al Kahn, of Film Classics, Inc. An effort to acquaint all salesmen fully with the workings of the board of trade will be made.

The speakers and their subjects: Tom Byrle, assistant manager, First National, "Irregularity of Contracts;" M. A. Kahn, manager, Film Classics, Inc., "Irregularities;" W. E. Truog, district manager, Goldwyn, "District Managers' Problems;" Cecil Vaughan, manager, Pathé, "Mules;" E. C. Rhoden, chairman, board of arbitration, "Joint Board of Arbitration;" Trudy B. Wildman, president, Film Board of Trade, "Film Board of Trade."

Milwaukee Clubwomen Aid Better Pictures

Unofficial review of motion pictures in Milwaukee county by a committee of ten clubwomen was recently decided upon at a meeting of the Milwaukee County Federation of Women's Clubs. The movement is receiving the full cooperation of the Wisconsin Association of Theatre Owners, according to Henry Stabn, secretary of the organization, who is co-operating with the managers in educating the public to better pictures.

Film Booking Offices Give Dance for Employees

Employees of the Film Booking Offices thoroughly enjoyed a meeting and dance given them at the Hotel Majestic Wednesday night. Among the features of the entertainment were impersonations of characters in pictures soon to be released by F. B. O. Mrs. Gene Stratton-Porter and Emory Johnson were among the honored guests baked to the affair.
Hodkinson Schedules Release Dates

Will Distribute Eight Feature Productions Between April 20 and August 1

The Hodkinson Corporation has definitely set release dates for eight feature productions embracing a wide variety of subjects, which will be released from April 20 to August 1.

“Wandering Husband,” a C. Gardner Sullivan story, starring James Kirkwood and Lila Lee, supported by Margaret Livingston, under the direction of William Beaudine is set for release on April 20.

“Miami,” the Alan Crosland production starring Betty Compson with Hedda Hopper, Carney Sierry, Lacy Fox, Benjamin Finney and Lawford Davison in the supporting cast will be released April 27. This special is from the original story by John Lynch.


“The Lightning Rider,” the second of the Harry Carey features is listed for release on May 18. Virginia Browne Faire has the leading feminine role.

“Hold Your Breath,” the Al Christie feature comedy with Dorothy Devore and Walter Hiers, under the direction of Scott Sidney will be officially released on May 25.

“Another Scandal,” the Cosmo Hamilton story in which Lois Wilson is starred under the direction of F. H. Griffith, will be released on June 22.


The first of the Heene Chadwick pictures on the Hodkinson program is scheduled for release on July 20. This will be titled “The Old Free Will,” from the Ethel M. DeLahl novel of the same name. This picture will be the first of the series to be produced by Eastern Productions, Inc.

“After Six Days” Will Have Ten Road Shows

Weiss Brothers were so satisfied with the showing of their Artless Pictures Corporation production of “After Six Days” at the Terminal in Boston and the Nixon at Philadelphia that they are preparing to send out ten road shows to present this spectacle featuring Moses and the Ten Commandments.

Max Weiss, at present in Chicago supervising the exploitation and advertising for the opening at the Cast’s theatre on April 21st, will leave directly after the premier for Cleveland where the first of the ten road shows will have its initial presentation.

Weber to Film His Play “Little Jesse James”

With the same cast playing “Little Jesse James,” the musical comedy now in its ninth month at the Little theatre in New York City, L. Lawrence Weber has decided to produce the film himself, although many offers have been received for the screen rights.

Reports Sale of Blue Fox for South America

W. E. Shallenberger reports the sale to Max Gluckman of the Arrow Serial “The Blue Fox,” starring Ann Little for Chili, Peru, Ecuador and Bolivia.

F. B. O. Launches Canadian Sales Force

The announcement has been made at Toronto, Ontario, that Film Booking Offices of Canada have organized their own sales association for the whole of Canada, the arrangement for Canadian representation through United Exibitors of Canada, Limited, Toronto and five other cities, having been terminated.

United Exibitors is the exchange organization which grew out of the old Canadian Exhibitors Exchange, Limited, the latter having been organized by the original exhibitors association for the Province of Ontario, namely, the Movietone defence the Protective Association of Ontario.

F. B. O. has announced the appointment of Phil Hazza as general sales manager for Canada, his headquarters being at Toronto. Mr. W. E. Allen has been appointed manager of the F. B. O. office in Montreal; Harry Decker has been placed in charge of the office at St. John, N. B., and W. Gould has been made manager at Winnipeg, Manitoba.

Further offices are to be established at Calgary, Albert, and Vancouver, B. C.

Whitman Bennett Decides Upon Title Change

Whitman Bennett has changed the title on the production he is making at his studio in Yonkers. Originally titled, “Divorced in Name Only,” the picture will be released as “Love of Women.” Actual photography will be concluded within a week, and it is expected the production will be ready for release within a month.

The cast includes: Helen Chadwick, Monique Love, Maurice Costello, Mary Thurman, Lawford Davison, Marie Shotwell and Frankie Evans.

Foreign Deal Closed for “After Six Days”

Globe Theatres, Ltd., have purchased the rights from Weiss Brothers for Burma, Ceylon and India on their Artless picture, “After Six Days,” a biblical playopera spectacle. It is the intention of the purchasers to release the production, arrangements having been made for extended runs in all the principal cities of the territory.

Helen Ferguson Signed by Douglas MacLean

Douglas MacLean has signed Helen Ferguson for the role of the Parisian dancer in “Never Say Die,” his second independent production for Associated Exhibitors. She will share the feminine honors with Lilian Rich. The production is being directed by George Crone.

“Racing Luck” Scheduled for Early Release

Monte Banks in “Racing Luck” will be an early release by Associated Exhibitors. It was given a preview on the coast recently, and is a comedy feature revolving about an auto race. In the supporting cast are Helen Ferguson, Francis McDonald, Lionel Belmore and others.
Hearst and Laemmle Sign New Contract

A NEW agreement has been signed between William R. Hearst and Carl Laemmle whereby Universal will release the International News Reel for a period of five years. The original contract was signed between the two five years ago last December.

Edgar B. Hatrick, general manager of International News Reel Corp. is planning to issue more positive prints on the service than at any time in the past.

M. A. Chase Has Selznick Eastern Division

President W. J. Deuitte of Selznick Distributing Corporation has placed Maurice A. Chase in complete charge of the Eastern sales division of the Selznick Distributing Corporation and he will have personal supervision of the sales from the following Selznick branch offices:

- New York City, Albany, Buffalo, Cleveland, Detroit, Cincinnati, Pittsburgh, Philadelphia, Washington, Boston, and New Haven.

Morris Confers With Abe Warner at Chicago

Warner Brothers distribution for 1924-1925 will continue as at present through franchise held by state right operators and twenty-two pictures will be released.

Sam E. Morris is meeting Abe Warner in Chicago, and they are discussing the idea of holding a national convention of Warner Brothers franchise holders some time in May.

Beatty to Direct "U" Exploitation

Is Appointed by Carl Laemmle to Handle Campaigns on Thirty-Six Jewels

JEROME BEATTY, formerly advertising and publicity director for Preferred Pictures has been appointed exploitation director of Universal Pictures by Carl Laemmle. He will arrange the details of exploitation for the thirty-six Jewish which will comprise next season's program. Exploitation will be done in connection with prerelease and first run showings and in their follow-up bookings, according to Beatty.

The new chief will start augmenting his staff which includes the following: Jean Belasco, Kansas City; Jack Meredith, Dallas; Andrew Sharick, Atlanta; Harry Yost, Philadelphia; Jack Hays, Pittsburgh; Herman Fisher, Des Moines; Al Feinman, Chicago; Wayland Taylor, San Francisco; W. H. Wilkes, Toronto.

One of the outstanding features of Universal's exploitation plans for next summer and fall is the close cooperation that will exist between the exploitation force and the sales department. Al Lichtman, general manager of exchanges for Universal, is convinced that every big picture should be thoroughly exploited, and that exchange men and exploitation men should work hand in hand to assure the exhibitor a high box office value for every picture.

The new Universal exploitation chief has very definite ideas about exploitation and is an enthusiastic concerning high class methods of putting pictures over. In his opinion exploitation is more necessary today than ever before.

"Pictures today are bigger and better," he explains, "and the exhibitor faces the necessity of playing to bigger business to cover his rentals and overhead. Increased business is attracted by more and better exploitation. The distributor must aid in this exploitation—he must help to make the picture more profitable for the exhibitor."

"A Boy of Flanders" for April Release

Jackie Coogan's "A Boy Of Flanders" opens at the Rialto in New York this week and Metro will release it throughout the country this month.

Victor Schertzinger directed this screen version of Louise De La Rame's Flemish romance and in the picture Jackie shares honors with "Teddy" the movie dog who is his constant companion through the picture.

Fawcett Starts in "Tess of D'Urbervilles"

George Fawcett started work this week at the Goldwyn studios in the Marshall Neilan production, "Tess of the D'Urbervilles." Fawcett is setting the role of Tess's father. Neilan is said to be making rapid progress on the production. Blanche Sweet has the title role.

"Manhandled" Completed for Paramount

Allan Dwan has finished his production of "Manhandled," with Gloria Swanson in the star role, at the Paramount Long Island studio. The story is by Arthur Spinney and has been running in the Saturday Evening Post.
Major Thomson Talks Distribution
F. B. O. Managing Director Tells Need of Good Outlet for Independent Product

Major H. C. S. Thomson, managing director of the Film Booking Office, is back from the coast with considerable to say in regard to the outlet for independent pictures.

"If there is one thing the film industry has needed and needs today, it is a reliable, honest and efficient outlet for the product of the independent producer," said Major Thomson.

First Charles Ray Feature Titled "Smith"
The first of the new series of pictures in which Charles Ray will star for Thomas H. Ince has been titled "Smith." It was written by C. Gardner Sullivan and will be directed by Ralph Ince.

Initial scenes of "Smith" are now under way at Truckee, California. The full cast will not be announced until the company's return to the studio.

Stella Day, "Mary" Star in N. Y. Shopping
Miss Stella Day, who has just completed work in the seven-reel feature "Mary," produced by the Detroit Motion Picture Corporation is a recent arrival in New York.

Kenneth Harlan has the leading male role in "Mary," which is the first of a series of features to be produced by the Detroit company.

"Honor Your Mother" Is Chosen by F. B. O.
Eighty-four percent of the exhibitors who submitted opinions on a title for Emory Johnson's "Swords and Plowshares," selected "Honor Your Mother," originated by J. J. Sampson, manager of F. B. O.'s Chicago exchange, who will receive a check of $500.00 for the suggestion.

Ince Acquires "Christine of Hungry Heart"
TheoM C. INCE has acquired screen rights to the Kathleen Norris story, "Christine of the Hungry Heart." The production will be under way within two weeks under the direction of John Griffith Wray with Mr. Ince acting in a supervisory capacity. The picture will be released through First National.

Bradley King has completed the scenario for the story, which recently appeared in Good Housekeeping as a serial. No cast has yet been announced.

"Secrets" World Premiere in Los Angeles
With Fred Niblo, president of the Motion Picture Directors, as master of ceremonies, Norma Talmadge's "Secrets," had its world's premiere at the Criterion theatre in Los Angeles, March 20.

The Los Angeles Examiner devoted a full page to the opening and critics were said to be enthusiastically unanimous in profusely praising the production.

It is declared that this is the first time in Los Angeles theatrical history that squads of police on horse-back were used on the sidewalks and in the lobby of the theatre to clear the way for holders of tickets.

Miss Talmadge was accompanied to the theatre by Eugene O'Brien and the ovation received was declared to be tremendous.

Brandt Announces Program for C. B. C.
Joe Brandt, president of C. B. C. Film Sales Corporation, who returned from the coast last week announces most of the program for the 1924-25 season. In addition to eight special productions to be released under the Columbia branch, there will be a series of eight dramas in which William Fairbanks and Jane Novak will be the featured players.

Screen Snapshots and a series of short reel subjects are contemplated in the production schedule so far arranged.

"Defying the Law" Ready for Release
Gotham Productions announce the immediate release on the independent market of the William B. Brush production, "Defying The Law," with Lew Cody as the featured player.

The scenes are laid along the waterfront of San Francisco.

In addition to Cody the cast includes Renee Adoree, Josef Swickard, Charles (Buddy) Post, Dick Sutherland, Evelyn Adelson, Nalde Morelli, Kathleen Chambers, Marguerite Kosek and James B. Leong.

"Hunchback" Paris Opening Early in Summer
Universal's "Hunchback of Notre Dame" is to have its Parisian premiere early in the Summer. It will be presented in the Mariinsky Theatre. Joe Weil, assistant general manager of exploitation for Universal will prepare the opening and exploit the picture during its run in Paris. Weil sailed last week on the steamship Paris.
Fox Making Progress With
"Dante's Inferno"

"DANTE'S INFERNO," in modernized version, will be one of the first of the 1924-25 productions from the William Fox West Coast Studios. It has been in production for the past two months. Henry Otto is directing and Julian Harrison is art director.

Lawson Butt will be seen in the role of Dante, while Ralph Lewis will play the male lead in the modern part of the story. Pauline Stark has the leading feminine role, those in the cast including Joseph Swickard, Howard Gay, Gloria Gray, William Scott and Bob Klein. The scenario was prepared by Edmund Goulding.

Jones Host to Children for Circus Scenes

Charles Jones, star of the Fox picture, "The Circus Cowboy," was host recently to a large number of children of Los Angeles, who were invited to join the audience in the big tent for the filming of the circus scenes. Several thousand of the youngsters are said to have responded. The picture has been completed.

"Sundown" Being Finished by Director Hoyt

Harry C. Hoyt is directing the few remaining scenes of "Sundown," uncompleted by Director Laurence Trimble, who is seriously ill at El Paso. Mr. Hoyt was the director of "The Woman On The Jury." Earl Hudson is personally supervising "Sundown" for First National.

First National Inaugurates New Plan

Will Bring Branch Managers to N. Y. to Study Departments in Home Office

A PLAN that will bring branch managers in closer relationship to home office executives will be inaugurated May 4 by First National, E. A. Eshmann, general manager of distribution is responsible for the move which will be inaugurated May 4. Two branch managers will be brought to the home office each week and will make a careful study of all departments. The first will be F. E. North of Detroit and Leslie Wilkes of Dallas.

"By having each branch manager," stated Mr. Eshmann, "spend time with the accounting, sales, advertising, publicity, personnel, purchasing, and film department individually and alone there is no doubt but that a greater good is accomplished than by any national convention. The department heads get to know the branch managers and vice versa. There is an immediate and common understanding developed so that each can conform to the others requirements. There is no doubt in my mind but that we in the Home Office will get equal if not greater good from these visits of branch managers. They will carry their territorial problems and requirements to us and together we shall endeavor to solve them.

"Quite naturally our men having, up to January 1st, 1924, enjoyed local guidance from their associated exhibitors and partners feel the keen necessity of knowledge concerning the manner of things in the Home Office. Their problems were formerly very particularly local, but now with the development of a national distribution unit they will feel the necessity of a broader viewpoint.

"The great advantage of nation-wide conventions of branch managers, for which we are substituting this new plan, lies in the general discussion from the floor of definite problems. However, we will be able to accomplish the same results, I believe, by bringing our managers to the Home Office. There will be certain definite problems presented to visiting exchanges and they will express their opinions and suggestions. These opinions and suggestions will be put in writing and presented to other branch managers as they visit New York. In this way we will accomplish the same results as if we gathered all our managers in one place and held an open meeting."

"The Last of the Duanes"

Started by Fox

Lynn Reynolds will direct "The Last Of The Duanes," the Zane Grey story adapted for the screen by Edward J. Montague, which has just been placed in production at the William Fox West Coast Studios. Marion Nixon is the new leading lady for Tom Mix and the other principals are Brindley Shaw, Frank Nelson, Lucy Beaumont and Harry Lonsdale.

Barbara La Marr to Star in "Sandra"

Pearl Dole's Bell's current novel "Sandra" will be filmed as Barbara La Marr's initial release for Associated First National. It will be made in New York under the auspices of Sawyer and Lubin.

Vergesslich Now Manager of N. J. Exchange

Associated First National's New Jersey exchange is now managed by J. C. Vergesslich, who succeeds F. M. Brockwell, resigned.
Warners Completing Year's Production Schedule

Warner Brothers are rapidly completing their 1923-24 production schedule and will shortly launch the twenty pictures they are to make for 1924-25. Four of the seven remaining on the present program are in production and the others will be cleaned up within the next few weeks.

Two units nearing completion are "Bah-hut!" the screen version of Sinclair Lewis' novel, and "How to Educate a Wife," from the story by Elinor Glyn. Monta Bell is directing the latter and Harry Beaumont the former. Two others under way are "Cornered," from the story by Zelda Sears and Dodson Mitchell, which William Beaudine is directing, and "Being Respectable," from the story by Grace Lundran, with Phil Rosen at the directorial helm.

William Beaudine is also scheduled to shoot "Lover's Lane" as soon as he completes "Cornered."

The two remaining pictures, "Her Marriage Vow" and "The Tenth Woman," will be assigned directors as soon as room is cleared at the west coast studios.

Lloyd's General Manager Refutes Rumors

William R. Fraser, General Manager Harold Lloyd Corporation, makes the following statement to refute rumors:

"It has been reported from various sources that we have aligned ourselves with organizations for the distribution of our pictures following our current contract with Pathé Exchanges, Incorporated. There can be no foundation for these stories. We have three more pictures to be released by Pathé under our present arrangements. First of these is 'Girl Shy,' which will be released late in April. It will take at least a year to complete the other two pictures called for in the Pathé contract. Therefore, we see no need to talk new contract with any organization or individuals."

Victor Schertzinger to Direct "Bread"

With Mae Busch in the leading role, Victor Schertzinger will direct for Metro a screen version of "Bread," one of Charles G. Norris' best sellers.

Miss Busch has just finished a leading part in "The Shooting of Dan McGrew." "Bread" is the fourth consecutive picture Mr. Schertzinger has directed for Metro. The first was Jackie Coogan's initial Metro picture, "Long Live the King," following which he directed "The Man of the Town." From a story he had written with Wm. Freder Dunn. Then came Jackie's second Metro picture, "A Boy of Flanders" recently completed and now "Bread."

Local Man to Represent New Foreign Concern

CHARLES S. HERVEY, president of Hervey, Inc., and treasurer of Distinctive Pictures Corporation has been advised of his appointment as American representative of a gigantic European organization launched to establish first run theatres and distribute American made films in Germany, Central Europe and the Near East.

The organization is headed by Ludwig Klitzsch, owner of a string of newspapers, magazines and news services in the countries mentioned.

Charles Murray, associated in Hervey, Inc., as representative in Berlin, will also be an executive in the new concern.

Prominent Players Line Up for Universal Features

Prominent players are lining up at Universal City for a number of features entering production or about to go into production. Charles De Roche got under way last week in "The Beggar of Algiers," Reginald Denny started work in "The Missourian," with James Horne directing. In the cast are Julianus Johnston, James McElhern, Claire De Lorenzo, Fred Kelsey, Stanhope Wheatcroft and James O. Barrows.

Ruth Dwyer has been engaged as leading woman for Herbert Rawlinson in "Dark Stairways." Perey Marmont has been cast opposite Virginia Valli in the Mary Roberts Rinehart story, "K."

Ruth Clifford, Laura La Plante, Norman Kerry and Kenneth Harlan have the principal roles in "The Butterfly," adapted from the Kathleen Norris novel by Olga Printz-Bauer and directed by Clarence L. Brown.

"Triumph" Premiere Is Set for N. Y. Rivoli

Cecil B. De Mille's "Triumph" is scheduled to have its Eastern premiere at the Rivoli Theatre in New York April 20th. It was given a preview showing at the Temple Theatre, Alhambra, California, to an audience of 700 last week and is said to have been enthusiastically received. Rod La Rocque, Leatrice Joy and Victor Varconi have leading roles.

Brennon Makes Additions to "Mountebank" Cast

Herbert Brennon has added two new names to the cast for "The Mountebank," which he is making for Paramount. They are William Ricard and Mme. Adrienne d'Ambricourt, both of whom have been assigned to prominent roles. "The Mountebank" features Ernest Torrence and Anna Q. Nilsson.
Mabel Normand Welcomed to St. Louis by Mayor

Mayor Henry W. Kiel of St. Louis, headed a large delegation of representative citizens and motion picture exhibitors and exchange men that met Mabel Normand at the Union Station where she arrived. While the Mayor grasped the star's hand and welcomed her to the city, Charley Sonnars, manager of the Grand Central pressed into her arms a large bouquet of American Beauty roses. She was then escorted to a waiting limousine and driven to the Chase Hotel where she stopped during her stay in St. Louis. Handicapped by a very severe cold, Miss Normand refused to ennoble her appearances at the theatre.

Selznick Changes Sales Department

Following the resignation of David R. Blythe, former director of sales and distribution for Selznick Distributing Corporation, President Doolittle, assisted by L. J. Darmour, will supervise the activities of that department.

In addition to their twenty-six branch managers they have in the field five special representatives who will cover the entire country working out of the Home Office and whose duties will be to stimulate sales and generally supervise the operation of the branches.

"Born Rich" Is First of Garrick Pictures

With Will Nigh as director and T. A. Persons as production manager, "Born Rich" will be the first picture made by the newly-organized Garrick Pictures Corporation, capitalized at $200,000 with offices at 247 Park Avenue, New York.

Hughes Connell wrote the story which ran serially in 16 Hearst newspapers and filming will start at the Biograph studios, Jess Smith and Leland Hayward are the directors of the new producing corporation which will release its first picture through Associated First National.

Geraghty Completes Cast for Jack Pickford

Norma Shearer has been loaned by Louis B. Mayer to Tom J. Geraghty and will play opposite Jack Pickford in the Geraghty production in which Pickford is starred, "The End of the World." Work on this picture is well under way.

Miss Shearer's engagement practically completes the cast which includes Alec B. Francis, Herbert Pryor, Claire McDowell, Ann May, and George Bromgold. Bob, the dog and Felix, the cat also have prominent roles.

Arthur Loew Warns U. S. Producers

ARTHUR LOEW, general manager of the foreign department of Metro Pictures Corporation, just back from a European tour warns producers against flooding the foreign market with back releases which cannot compete with current productions. He said:

"The foreign market is limited as to theatres and they are all eager to buy outright or play percentage the big American feature productions. This demand has created a buyer's market that should mean even more to American producers in future years than it does at present. Instead of taking advantage of this opportunity to build up good will through the foreign market, and realize the largest financial profit, what have American distributors done?

"They have literally flooded the foreign markets with old releases of several years ago, and films of inferior quality, that cannot compete with current productions, because the short-sighted producers figure that they have the pictures and whatever they can get is profit. The result is that American producers are, to put it truly, 'cutting off their noses to spite their faces.'"

Woman Is Producer of "Which Shall It Be?"

Madeleine Brandies, former society leader, of Omaha, Neb., is responsible for the production of "Which Shall It Be?" a Hodkinson release at present on the screen at the Cameo theatre, New York.

It is Mrs. Brandies' intention to produce a number of photoplays having a child appeal in them. She also intends to reproduce classics in poetry and drama in two-reel pictures. Her next production will be "Maud Muller," an adaptation of Whittier's famous poem, which will be ready for release in two months.

Rex Beach's "Recoil" Is Ready for Goldwyn

J. Parker Read, Jr., has completed in France the latest Rex Beach picture, "Recoil," and Goldwyn-Cosmopolitan is now preparing to release it.

Betty Blythe and Mahlon Hamilton are in the leading roles, with Clive Brook, an English character actor; Fred Paul and Ernest Hilduard.

Lee-Bradford Will Release Screen Players Product

The Screen Players, Inc., are to produce a series of two-reel comedies for release through Lee-Bradford Corporation, according to word from Arthur Lee. They will be released for the state right market.

F. B. O. Division Managers Hold Meeting

A meeting of district managers of the Film Booking Offices was held last Saturday and Sunday at the New York offices. Its purpose was for the discussion of the handling of forthcoming releases.

The sessions were presided over by J. I. Schmitz, vice-president. All divisions were represented with the exception of the West Coast. H. M. Hoffman, vice-president and A. A. Aronson, general sales manager of the Transart Film Corporation addressed those present on the Transart productions to be distributed by F. B. O.

Sanford Here to Dispose of Eight Features

Frank M. Sanford, president of Sanford Productions, is in New York, from Hollywood, in the interest of eight five-reel productions featuring Matty Matison, which his company is now producing on the East Coast. Five of the pictures are already completed and the others will be rushed to conclusion. They are to be state rights. Mr. Sanford is arranging for the sale of several foreign territories. The five completed pictures are, "The Lone Wagon," "Mile-A-Minute Morgan," "The Last White Man," "North of Alaska," and "Shell-Shocked Sammy.

Universal Buys Western for Hoot Gibson

"The Ridin' Kind From Powder River," western novel by Henry Herbert Kibbels, has been purchased by Universal for Hoot Gibson's first feature under his new production schedule for the coming year.

Production will start on the picture in about three weeks under the direction of Edward Sedgwick. It is probable the troop will go to Arizona or Wyoming for exteriors.

The screen version of the novel has been prepared by Sedgwick and Raymond L. Schrock. Gibson's supporting cast will be selected within the next week.

Two Additions to "Janice Meredith" Cast

George Nash has been engaged by Cosmopolitan for the role of Sir William Howe in "Janice Meredith," in which Marion Davies will star. Douglas Stevenson, leading man in dramatic and musical comedy productions is another who has recently been added to the cast. He will play the part of a young British officer.

"Janice Meredith" was adapted by Lillie Hayward from Paul Leicester Ford's story of the American Revolution. E. Mason Hopper is the director.

Scenes from "Those Who Dance," which will be released by First National
“Bugler of Algiers” Under Way for Universal

Rupert Julian has started work on “The Bugler of Algiers” for Universal. This is a screen version of “We Are French,” which Julian starred in and directed some years ago.

Charles De Roche has the leading role, with Madge Bellamy in the leading feminine part. Little Priscilla Dean Moran also has a prominent part. Others in the cast are Gibson Gowland, Ford Sterling and Charles De Ravenna.

“Nellie, Beautiful Cloak Model,” Held Over

Goldwyn’s “Nellie, The Beautiful Cloak Model” was held over for a second week at the California Theatre in Los Angeles as business was reported excellent and the reviews were declared to be so favorable.

The cast, which embraces Claire Windsor, Mae Busch, Edmund Lowe, Raymond Griffith, Lew Cody and Hobart Bosworth, were all given fine notices by the Los Angeles newspapers.

Effective “Triumph” Tieup Is Arranged

What should be an effective tieup has been arranged by Paramount for its production of “Triumph,” which is to be released this month. Through an arrangement with the Adwalt Corporation of New York, automaniacs-seekers, used on bundles in department stores in place of string, will carry advertising matter on “Triumph.”

According to the Paramount contract four million seals are to be used each month throughout the country, for a period of three months, April, May and June.

Panzer and Herbert Join “The Fool” Cast

William Fox has added Paul Panzer and A. J. Herbert to the cast of Channing Pollock’s stage play now being filmed at the New York studios.

The former has the role of Unanski and Herbert is cast as Joe Henning. Edmund Lowe appears as Rev. Daniel Gilchrist with Brenda Bond in the leading feminine role. Harry Millard is directing.

Hall Joins “Unguarded Women” Cast

Alan Crosland has added Donald Hall to the cast of “Unguarded Women,” which he is making for Paramount. Bebe Daniels and Richard Dix are the featured players.

Roth Succeeds Ginsberg at Preferred

HENRY GINSBERG is succeeded as General Manager of Preferred Pictures Corporation by Max Roth who joined the organization several months ago to handle special campaigns on “The Virginian” and “Maytime.” J. G. Bachmann, treasurer of Preferred, made the announcement that Mr. Ginsberg had resigned last week and that Mr. Roth had been general manager for Sol Lesser and then assistant to Irving Lesser in New York City in connection with the distribution of Jackie Coogan, Baby Peggy and other Lesser productions.

Max Roth is now on a four weeks tour of Preferred exchanges.

“Meddling Women” Completed by Chadwick Corp.

The last click of the camera has been heard on the final scene of Lionel Barrymore’s latest screen vehicle, “Meddling Women,” at Chadwick Pictures production, which was both written and directed by Ivan Abramson. In the supporting cast are Sigrid Holmquist, Dagmar Godowsky, Hugh Thompson, Ida Darving and Alice Hegeman.

“Meddling Women” is the second of twelve productions, to be completed, that are scheduled for release during 1924-25 by Chadwick Pictures Corporation. The first production to be made by the four units that are producing for Chadwick Pictures Corporation was “The Fire Patrol.”

“Broadway After Dark” Is Next Warner Release

Owen Davis’ melodrama, “Broadway After Dark,” is the next Warner Brothers picture slated for release following the spadasmere in New York’s Rivoli or Rialto theatre.

Incorporated in the picture are the scenes from the recent Equity Ball showing noted stage stars and players. These include Fred and Dorothy Stone, Raymond Hitchcock, Elsie Ferguson, Florence Moore, James J. Corbett, John Steel, Frank Tinney, Paul Whiteman, Irene Castle and Buster West.

“The Cheechnacs” May Not Be Road Showed

Although Associated Exhibitors was considering routing “The Cheechnacs” as a road show, the plan may be abandoned after General Manager J. S. Woody and Arthur S. Kane, President of Associated Exhibitors go into conference when the latter returns to New York.

Franklin Signs Contract With Schenck

Sidney Franklin has signed a two-year contract with Joseph Schenck Productions to direct both Norma and Constance Talmadge in coming productions. He will also serve in an advisory capacity in the selection of series.

The first picture Mr. Franklin will direct is “Learning to Love,” in which Constance Talmadge will star. He has been associated with the Talmadge sisters for several years and has directed them both in a number of pictures.

Cast Completed for “When a Girl Loves”

The cast has been completed for Victor Hugo Halperin’s second production for Associated Exhibitors, “When a Girl Loves,” which is said to deal with the misplaced love of a quadrangle instead of the eternal triangle. In the leading quartette of roles are Agnes Ayres, Percy Marron, Kathryn Williams and Robert McKim. Principal in support are Mary Alden, George Siegmund, John George, William Orlond, Leo White, Ynez Seabury, Rosa Rosanova, Otto Lederer and H. C. Pennell.

Vitagraph Pre-Showing of “Between Friends”

A pre-showing of “Between Friends” has been arranged by Vitagraph at Wurlitzer Auditorium, New York, Monday afternoon. A special program has been arranged. Guests will include New York critics and exhibitors from nearby territory.

“Between Friends” is a J. Stuart Blackton production from the Robert W. Chambers novel.

Another Compton Picture for Selznick

Selznick has acquired “White Shadows,” starring Betty Compton, to follow her first Selznick release, “Woman To Woman.”

“White Shadows” is a picturization of an original sketch for play by Michael Morton. The scenario is the work of Alfred J. Hitchcock, and it was directed by Graham Cutts, and presented by Balcon, Freedman and Saville.

Cabanne to Direct “Youth to Sell” for Burr

C. C. Burr has signed William Christy Cabanne to direct “Youth to Sell,” the fourth of a series of four productions for the independent market made and distributed by Burr Pictures, Inc.
NEW YORK CITY

Capitol Theatre—Film Numbers—Three Weeks (Goldwyn), continued.

Rivoli Theatre—Film Numbers—The Breaking Point (Paramount), Rivoli Pictorial (Selected), Trip to Mars (Cartoon, Warsaw (Scene)). Musical Program—Selections from "Fagiuoli" (Orchestra), Roger Wolfe's Symphony (Orchestra). "Love's Old Sweet Song" (Soprano, Tenor and Orchestra).

Rialto Theatre—Film Numbers—The Mortal Sinner (Paramount), Rudolph Valentino (Gallery of Living Portraits), King of Wild Horses (Pathé), Musical Program—Classical Jazz Overture (Orchestra).

Mark Strand Theatre—Film Numbers—Bean Brummel (Warner Bros.), continued.

Cameo Theatre—Film Numbers—Bluff (Paramount), The Misfit (Educational), Pathé News, Musical Program—"Southern Rhapsody" (Overture), Louisiana Dixie Syncopators, "I Love You" (Vocal Unit).

Gruman's Million Dollar Theatre—Film Numbers—Dorothy Vernon of Haddon Hall (United Artists), Musical Program—"William Tell" (Overture).

LOS ANGELES

Gruman's Metropolitan Theatre—Film Numbers—Bluff (Paramount), The Misfit (Educational), Pathé News, Musical Program—"Southern Rhapsody" (Overture), Louisiana Dixie Syncopators, "I Love You" (Vocal Unit).

Gruman's Million Dollar Theatre—Film Numbers—Bluff (Paramount), The Misfit (Educational), Pathé News, Musical Program—"Southern Rhapsody" (Overture), Louisiana Dixie Syncopators, "I Love You" (Vocal Unit).

Miller's Theatre—Film Numbers—Bean Brummel (Warner Bros.), Musical Program—Musical numbers compiled by management, Flesh and Gold (Specialty).

Mission Theatre—Film Numbers—The White Sister (Metro), continued.

California Theatre—Film Numbers—Nellie the Beautiful (Columbia), "I Am an American" (Orchestra), "American Pageant" (Orchestra).

Hollywood Theatre—Film Numbers—The White Sister (Metro), continued.

Tally's Theatre—Film Numbers—The Hunchback of Notre Dame (Universal), Musical Program—Vaudeville.
California Theatre —
Film Numbers — A Society Scandal (Paramount), Hodge Podge (Educational), Fox News.
Musical Program — "Tambourines" (Overture), Violin Solo, "Echoes from Birdland"; Whistling Solo, "Hook Plug — Dance and Song.
Granada Theatre —
Film Numbers — Inc Bound (Paramount), Picking Peaches (Pathé), International News.
Musical Program — Paul Ash and his Sync-Symphonists (Specialty including singing, dancing and latest songs).
Strand Theatre —
Film Numbers — Three Weeks (Goldwyn) continued.
Tivoli Theatre —
Film Numbers — Land of Whispering Song (FOX).

BUFFALO
Shea's Hippodrome —
Film Numbers — The White Rose (Metro), Smile Please (Pathé), Current Events (Pathé) and International News.
Musical Program — "1812" (Orchestra), Vocal selections by Sud Frasier, concert singing.
LaFayette Square Theatre —
Film Numbers — The Age of Deceit (First National), Pathe Comedy, Current Events (Pathé).
Musical Program — Selections from "Sit Down Pretty" (Orchestra), "Modest Love" from "Thais" (Orcan Solo).
Loew's State Theatre —
Film Numbers — Daddies (Warner Bros), The Income Tax Collector (Fox), Current Events (Pathé). Music Programme — Emmiti Lurdeke and his Harmonists playing the latest hits.
New Olympic Theatre —
Film Numbers — Call of the Canyon (Paramount), Leather Pushers (Universal), Current Events (International News), Musical Program — "Norma" (Orphan Solo).

ST. PAUL
Capitol Theatre —
Film Numbers — Lilies of the Field (First National), Col. Hazea Liar Cartoon (S.R), Capitol Digest (Selected), Capitol Snickers (Local).
Musical Program — Raymond (Overture), a Garden Fancy (Speciality), Selections from "Mamade Butterfly" Organ recessional.

CINCINNATI
Capitol Theatre —
Film Numbers — Name the Man (Goldwyn), Capitol News (Selected), Aesop Fable (Pathé).
Musical Program — Orchestr.
Gifts Theatre —
Film Numbers — Discontented Husband's (S.R.), Fun from the Press (Hodkinson), The Luminat (Selznick).
Musical Program — Virginia Entertainers.
Waldorf Theatre —
Film Numbers — The Next Corner (Paramount), Don't hesitate (Educational), Pathé News Aesop Fable (Pathé).
Film Numbers — Orchestra.

ROCHESTER
Eastman Theatre —
Film Numbers — The Humming Bird (Paramount), Eastman Theatre, Current Events (Selected), Around the World in the Speciale (Paramount).

CLEVELAND
Stillman Theatre —
Film Numbers — Secrets (First National) continued.
Musical Program — 2nd Hungarian Serenade (Orchestr.
Allen Theatre —
Film Numbers — The Fighting Cowards (Paramount), Stay Single (Educational), By Lantern Light (Educational), Fun from the Press (Hodkinson), Pathe News.
Musical Program — "Operative Mirror" (Overture), "By the Waters of Minnatonka," "Minding your Business," (Orchestr.
State Theatre —
Film Numbers — In the Nellie, The Beautiful Closet Model (Goldwyn), Ride 'Em Cowboy (Educational), Our Little Nell (Pathé Ancestors (Selznick), International News.
Musical Program — "Nadine" (State Theatre Ballet), "Where the Lazy Daisies Grow" (song and dance), "My Heart at Thy Sweet Voice," (soprano solo).
Port Theatre —
Film Numbers — Don't Doubt Your Husband (Metro), Hollywood Kid (Paramount), Fun from the Hodkinson, Pathe News.
Musical Program — Classical Jazz Revue.
Rendle's Hippodrome —
Film Numbers — The Blizzard (Fox), Andy Gump (Universal), International News.
Musical Program — Popular Jazz Revue (Overture), Canteen Week (Jazz Orchestra), vaudeville.
Cicle Theatre —
Film Numbers — The Marriage Circle (Wanner Bros) continued, an all Star Cast; Aesop's Fable, "I Follow," (Educational) International News.
Musical Program — Emerson Gill Jazz orchestra playing.

INDIANAPOLIS
Apollo Theatre —
Film Numbers — Maytime (Preferred), Picking Peaches (Fox), Fox News Weekly.
Musical Program — Charles B. Lines orchestr.
Colonial Theatre —
Film Numbers — A Box of Flowers (Metro), Aesop's Fable (Pathé).
Musical Program — American Harmonists and Melody Sextette playing popular selections.

Circle Theatre —
Film Numbers — When a Man's A Man (First National), Family Life, (Educational), International News.
Musical Program — Selections from "Katinika," (Orchest.) "When Lights Are Low." (Organ).

NEW ARK
Branford Theatre —
Film Numbers — The Hill Billy (Universal), Topical of the Day (Pathe), The Buckenders (Pathé), Branford Review of Events (Selected). Musical Program — "Overture Solennelle" (Overture), Vocal Quartet (Prologue).
Shea's North Park Theatre —
Film Numbers — Don't Call It Love (Paramount), The Weakening (Fox), Current Events (Pathé and International News), Musical Program — "Parade of the Wooden Soldiers" (Overture), Orchestra.

PALACE THEATRE —

DES MOINES
Des Moines Theatre —

Strand Theatre —
Film Numbers — The Encanted Cottage (First National), Kinograms (Educational).
Rialto Theatre —
Film Numbers — The Day of Fate (Goldwyn), Let's Build (Pathé).

OMAHA
Rialto Theatre —
Film Numbers — Poisoned Paradise (Preferred), Midnight Blues (Educational), Current Events (Kinograms), Musical Program — "Dance Slave," "I Am Going South," (Overtures), "Until Tomorrow," (Organ Solo), "Ye Merry Birds," (Exit March), Central High School Students Orchestra.
Royal Theatre—
Film Numbers—The Great Wait Way (Cosmopolitan), Royal Screen Magazine (Pathé and Kinodramo), Fox News.
Musical Program—Selections by Royal Syncopators (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—Flowing Gold (First National), Pathe News, Musical Program—Selections (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Love's Whirlpool (Hodkinson), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

SALT LAKE CITY

American Theatre—
Film Numbers—When a Man's a Man (First National), Felix the Cat (S. R.), Fun from the Press (Hodkinson).

Kineo Theatre—
Film Numbers—Girl Shy Pathe), International News.

Pantages Theatre—
Film Numbers—Michael O'Hallor (Hodkinson).

Paramount-Empire Theatre—

Victory Theatre—
Film Numbers—The Yankee Corsair (Asso. Exhib.), The Busher (Pathe), Comic News.

KANSAS CITY

Newman Theatre—
Film Numbers—The Fighting Cowboy (Paramount), Among the Missing (Pathe), Fun from the Press (Hodkinson), Pathe News and Views (From Pathe and kinograms), Musical Program—"Southern Rhapsody" (Overture), Helen Yorke (Soprano), Jerry and His Piano Girls (Novelty), CLOWN SINGERS (Novelty), Senorita, Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Excitement (Universal), A Society Sensation (Universal), International News, Musical Program—Selections from Orchestra.

KANSAS CITY

Newman Theatre—
Film Numbers—The Fighting Cowboy (Paramount), Among the Missing (Pathe), Fun from the Press (Hodkinson), Pathe News and Views (From Pathe and kinograms), Musical Program—"Southern Rhapsody" (Overture), Helen Yorke (Soprano), Jerry and His Piano Girls (Novelty), Clown Singers (Novelty), Senorita, Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Excitement (Universal), A Society Sensation (Universal), International News, Musical Program—Selections from Orchestra.
Exhibitors Service Bureau

Unusually attractive window display on "His Children's Children" (Paramount) in a Jacksonville, Fla., department store during the showing of the picture at the Imperial theatre.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rezzer, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
E. I. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stalte, Des Moines theatre, Des Moines, Iowa.
W. C. Quinby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
L. A. Parrington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Express theatre, Salt Lake City.
William T. Fahl, Jr., Managing Director, Loew's State theatre, Cleveland.
Sidney Greenman, Greenman's theatres, Los Angeles.

THE CHECK-UP

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big." The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 0%; one of "Fair," 40%; "Good," 75%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>FAMOUS PLAYERS</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Big</th>
<th>Value</th>
<th>Length</th>
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<tr>
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<td>9</td>
<td>89</td>
<td>7 reels</td>
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Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.
Phil. Gleichen, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombach, Managing Director, Liberty theatre, Spokane, Wash.
Ros A. McVey, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriano, General Manager, Century theatre, Baltimore, Md.
Ace Berry, Managing Director, Circle theatre, Indianapolis.
Post Card Stunt Works Well in Seattle

A post card stunt was used quite successfully recently in Seattle, Wash., by Edwin B. Rivers, assistant manager of the Helilug Theatre when that house showed "The Lullaby.

Mr. Rivers purchased two thousand stamped mailing cards, and on the corresponding side had a message printed to resemble a woman's handwriting. The message read something like this:

"Dear Friend:—I have just been to the Helilug theatre to see "The Lullaby" and it is a wonderful picture. Jane Novak in the leading part is exceptional, and as a friend of yours, I want to take this means of advising you to be sure and see the picture this week while it is here."

At each performance, Mr. Rivers used a slide on the screen advising the women in the audience that as they left the theatre they would be given one of these cards. The slide farther requested them to put the name and address of one of their friends on the card, and drop it in the mail box as they left at the end of the performance, at no expense to themselves.

These cards were given to the first two thousand women to enter the theatre, and an actual survey of the stunt disclosed the fact that more than five hundred of the cards were returned to the theatre by women who had received them.

Teaser Ads Stunts Works on "Temporary Husband"

Manager Cliff Denham used the Victoria newspaper to advertise for "A Temporary Husband" when he played the attraction of almost similar title at the Royal theatre. His newspaper ad read:

"A Temporary Husband — Young girl, 22 years of age, attractive, must marry within a week. Will pay any man who marries her well, but he must leave her after the ceremony. Prefer gentleman of good breeding, but one who does not expect to live longer than a week. Apply Burns and Burns, Post Box 1000."  

Manager Denham placed the ad as an advance teaser campaign. To his amazement he was rewarded with about 30 replies. The general excuse was to get in on some easy money. The prospective bridegrooms all had different ideas about the ceremony. One wanted it on the quiet. Another admitted he was momentarily hard up. Still another declared that he hoped the matter of dying within a week wasn't important.

On Friday before the opening Manager Denham advertised again. This time he said:

"Found — A Temporary Husband — He'll be at the Royal Theatre four days commencing Monday."

Stands Pat on Editorial in "Anna Christie" Display

Ave Berry of the Circle theatre, Indianapolis, decided that all the copy he needed for his campaign for "Anna Christie" was contained in the editorial which appeared in the Chicago Tribune during the run of the picture in Chicago. A cut of the advertisement was made in time for the Indianapolis first run and was used as a 16 inch advertisement on the picture.

White Puts "Scaramouche" Over in Sumner, S. C.

Manager Oscar White of the Rex theatre, Sumner, S. C., recently put over an excellent campaign on "Scaramouche" at that house. Many Sumner residents had seen the picture in a nearby cities, and White knew he could count on a certain amount of word-of-mouth publicity. With that as a nucleus, he built up his campaign.

The smaller nearby towns were covered by truck, putting up several stands of paper a week in advance. This theatre has just recently established a good regular mailing list which is reserved and used only for the best and highest class attractions.

Had you taken a trip over the outlying districts of Sumner you would have seen Scaramouche advertised everywhere, and might have thought a circus was coming to town.

The telephone was used announcing the picture, its merit and the playing date.

Oil paintings were used in the lobby and a few cut-outs, also stills and lobby-photos making altogether an attractive display.

Screens Reel in Store to Tie-Up With Style Show

Christie Deibel, of the Liberty Theatre, Youngstown, who prizes for his prowess in golf, but that isn't the only thing he knows how to do well. He demonstrated that he knows a thing or two about exploitation recently when he put over a unique style show in connection with his showing of "Nellie the Beautiful Clamp Model." Deibel took an old moth eaten idea, and gave it a brand new turn that got the whole town of Youngstown talking about his show. First, cooperating with McKelvey's, the largest department store in the town, he staged a reel of "Nellie," — the reel that displays the most and the finest gowns — at McKelvey's Department Store with the style show. In that way he caught people either at the theatre, or at the department store, or at both. The attraction drew crowds, the picture setting a new high mark in theatre attendance.

Quite appropriately, during the showing of "Fashion Row," (Metro) Manager Clifford Stiff of the Tivoli theatre, Chattanooga, Tenn., staged the fashion show here depicted.
Lobby Circus on “Fools Highway”
William Raynor Stages Elaborate Fun Frolic in Theatre Foyer During Run

WHEN “Fools Highway” was shown recently at Reade’s Hippodrome, Cleveland, Manager William Raynor put it over a stunt that made the house the talk of Cleveland.

In the first place, the Hippodrome has a tremendous foyer, which lends itself to effective exploitation. Beginning at the top, he hung row upon row of fantastic colored flags from the ceiling, giving the entire place a gay appearance. Then, at the back, he had regular side show tents erected. In one, Prince Ali Sadhoo gave special mind reading exhibitions free of charge. In another, Madam Abhikia read your palm by the light of a spooky lamp. Still another, exhibited a crystal gazer, who looked into the future for anyone who inquired.

One entire section of the lobby was roped off like a prize fighting ring. Here two mid gets boxed before the show. The “smallest pomes in the world”—one of "em twenty-four inches high and the other is thirty inches high—were harnessed to a tiny cart and a little black boy in bright red uniform as driver, attracted attention in the foyer. In addition, about fifty novelty kiddy tester horses were placed there, for the younger to ride. A clown supervised them, and refereed their races. All this in the lobby, before the patrons even entered the auditorium.

Inside, the entire vaudeville show was built around the circus idea and the Bowery atmosphere of the picture. Every act on the bill was a circus act, many of them from the big circuses, just working in the theatre until time for the big tent to come out.

Manager Raynor took advantage of the occasion to build up two window displays in the lobby, to exploit future attractions. One was a snow storm display, artistically arranged with life sized figures, and announcing the coming of “Judgment of the Storm.” Another was a Jazz window, highly colored, gay, and announcing the approaching Jazz Festival. But it in no way conflicted with the big circus exploitation, which was the talk of the town.

Private Showing Quiets “Youth” Objectors

Instead of trying to squeal objection raised when he announced “Flaming Youth” Manager Walter Richards, of the Royal, Findlay, O., adopted a policy of pitiless publicity. He invited the city fathers to witness an advance screening with the result that they gave it the official endorsement of “Fine.”

Objection had been raised by the Women’s Federated Clubs, and, according to the local scribe, it developed afterwards that they dropped their protests “after seeing the picture.” In the meanwhile Richards, profited by the hubbub.

Texas House Profits by National Tie-up

Manager Al. H. Lever of the Lyric theatre, Houston, Texas, profited by a National tie-up when he played “Black Ozen.” The story had been serialized and publicized and the song tie-up had been advertised locally as “When Romance Wakes.”

Lever used the “Melody in F” as his musical duel opening and followed it up with “When Romance Wakes.” The use of this song was good for a music store window display.

Odd Fellows Tieup With “The Shepherd King”

The interest stirred up in Winnipeg, Canada, by a Grand Lodge Convention of the Odd Fellows, turned to excellent advantage by the National theatre for its presentation of “The Shepherd King.” The visiting delegates were the guests of the theatre at a special screening and as result offered their cooperation in boosting the show.

The Odd Fellows induced the Canadian National Railways to use a display card in the window of their main office. The card stated that while “The Shepherd King” travelled from place to place on the backs of cows, he had lived in this age of rapid transit his mode of travel would have been in a Canadian National Pullman.

Many patrons were reached through a circular letter sent out to various lodges by the Grand Master of the Manitoba Lodge. This spoke of the merits of the film and urged the support of the members of the lodges to which it was addressed.

Juvenile Player Appears With “Big Brother”

Mickey Bennett, juvenile featured player in “Big Brother,” was the guest of the city of Newburgh recently, the occasion being the showing of “Big Brother” at the Broadway theatre.

Three thousand post cards mailed from New York and bearing a face-smile signature of Mickey, told the people of Newburgh that he would arrive on the 10:19 train Monday. A big crowd was at the station and Mickey was driven to the City Hall where he was presented with an enormous “key to the city” by Mayor Spence.

Monday night Mickey was the honor guest at the luncheon of the Lions’ Club and Tuesday night he was entertained by the Rotary. Monday night was Lions’ night, Tuesday was Rotary night and Wednesday was Kiwanis night at the Broadway and Mickey made a personal appearance on each occasion.
Two Displays in One Store Made for "Black Oxen"

Guy Kenimer captured two window displays in one department store for his showing of "Black Oxen" at the Arcade, Jacksonville.

One was a big window facing the entrance to the store which featured a card decorated with portrait pictures of Corinne Griffith and built up with copies of the novel arranged to cover the floor of the window and support the big card. The other was in the cosmetic department where Kenimer had a sign reading, "An actual case of rejuvenation based on scientific methods is Black Oxen."

Tags Fire Hydrants with "Flaming Barriers" Copy

By persuading the fire chief of Evansville, Ind., that motorists and truck drivers needed a little reminder that they were not to park near fire hydrants, A. K. Hoel, director of publicity for the Criterion theatre of that city obtained permission to tag all the hydrants with a sign which boosted his results with the "Flaming Barriers" feature. Cards with black lettering on red flashed the warning: "Beware of 'Flaming Barriers.' Do not park within ten feet of this plug."

Music Tieup Gives Murray Thorough Mail Campaign

To announce "Singer Jim McKee," W. J. Murray made his "direct to consumer" appeal through the Vietrola mailing list of the Cable Piano Company. Five thousand insert folders were made and delivered to the Cable company. Their mailing department did the rest.

Novel "Under Red Robe" Prologue

Elaborate Presentation Is Put Over by John Hamrick at Seattle Theatre

When "Under the Red Robe" played at the Blue Mouse theatre, Seattle, Manager John Hamrick used an unusual prologue, written, staged and directed by Henri C. LeBel, manager of presentation.

The prologue opened with the orchestra rendering "The March of the Toys," from "Ba-Ba in Toyland." During this rendition, two children, attired as court courier marched onto the stage from opposite sides, each bearing a card. When placed together, these cards announced the beginning of the presentation.

Following this, a small scene to the right of the stage showed the character, Renee DeCouchert and Gil de Bercruit, attired as they were in most of the scenes in the end of the picture. In this scene on the stage, each character sang through a verse of "Twilight Rose," and the scene ended with a duet of the number by the two.

As the lights faded on this scene, the couriers re-entered to the strains of "March of the Toys," this time bearing cards saying, "Richelieu's Intent." At the end of this appearance of the couriers, a scene at the left of the stage was lighted to show a character, attired as Cardinal Richelieu, sitting at his desk. While a violin softly played Nevin's "Love Song," the character Richelieu made a brief speech, reading from a scroll regarding the state of affairs of the French nation at that time, Richelieu's methods of aiding the state, etc.

Following the end of this scene, the couriers re-entered for the third time, in the same way. This time they bore cards reading, "John Hamrick presents "Under the Red Robe." From this point on, the orchestra continued playing "March of the Toys," while the screening of the picture began. The preliminary titles, etc., of the picture, were omitted, so that the first thing shown on the screen following the announcement by the cards carried by the couriers was the cast of characters.

In line with the prologue and theme of the picture, the staging of the scenes was made more graphic by the use of red lighting effects, and red draperies. On the red draperies that were used during the staging of the prologue were hung small gold fleurs-de-lis, symbolic of the time expressed in the film.
Gets Fourteen Individual Tieups for "Scaramouche"

A distinct tieup for each of the fourteen window displays for his engagement of "Scaramouche" is the rather unique record achieved by Charles McFarland of the Queen theatre, Houston. The display in each window featured an idea especially suited to the stunt. A drugstore, for example, exhibited a sign reading: "Follow the example of beautiful Alice Terry star of Scaramouche, and keep that beauty in your complex of beauty by using Palm Oil products." In Goggan's music store the window was plastered with cover sheets of "Rose of Picardy" with the line that the song was being featured at the Queen. In the millinery store there were fifteen stilts from the picture some of them pasted on hat box covers, built around a picture of Alice Terry in a hat of the 1794 vintage which went with the line see our "1794 advance styles." McFarland changed his lights in front of the house, used the twenty-four sheet cut out on top of the theatre building with an electric light arrangement for night display and had signs on all the mirrors of confectionery stores and cafes, and a trolley car bearing two large "screamer" banners.

Reproduction of Cathedral Draws Crowds to Lobby

A reproduction of the interior of Notre Dame Cathedral was one of the outstanding items in the campaign for "The Hunchback" at the Academy theatre, Haverhill, Mass.

The model presented such novel and striking effects that it was the topic of wide discussion in Haverhill. The display was designed by Manager Ed. Foley of the Academy and Phil Han of the American Feature Film Company. It was built of wall board with rows of windows and doors cut out. These were backed by variously colored gelatine paper and lighted from behind. A motor-driven phonograph reproduced church chimes and added a final touch of realistic suggestion.

Mystery Puzzles Cops But Towns Gets Publicity

Results, counted in terms of newspaper publicity, far exceeded expectations when L. R. Towns of the Strand, Birmingham, entertained the city detectives at a special showing of "The Acquittal." The showing was in advance of the engagement at the Strand, and Towns added to the entertainment by issuing a friendly challenge to the cops to penetrate the mystery, "Who killed John Prentiss?" The manager stopped the film after the fifth reel and offered to buy a new hat for any sleuth solving the mystery.

Though he counted on buying a few hats, Towns was nevertheless agreeably disappointed when there were no winners in the audience. The following day he broke out with an ad featuring the line "If the detectives can't guess who killed Prentiss, what a sweet mystery this will be for you," which in turn led to some good stories in the news columns of the Birmingham papers.

The same idea was used to launch "The Acquittal." Towns gave a ten-thirty matinee and offered free tickets to "West of the Water Tower," his next engagement, for those who guessed right when the picture was stopped.

* * *

Schade Teaches Meaning of "Ponjola" in Novel Way

By this time it should be pretty well known among picture exhibitors that George Schade of Sandusky, O., does not let many opportunities slip by him. However, if there are any doubters let them consider his next advance campaign for "Ponjola." Schade, as one of the city commissioners, has frequent occasion, in the council discussions and his business life, to refer to the Prohibition issue. In all these questions he has substituted the word "Ponjola" to mean whisky. He advertised the synonym first of all by a clever newspaper interview. He also brought it up frequently in the city council meetings.

"The complainant has been made that numerous places," the council chairman would say, "are selling whis—"

"Ponjola" Schade would jump up and interrupt.

Attractive art display material of many types was used in the lobby of the Rivoli theatre, Portland, Ore., during the showing of "The Dangerous Maid" (First National).
Classified Ads Aid Run of “West of Water Tower”

It wasn’t exactly new, but it proved still good when Manager H. B. Clarke of the Garing theatre, Greenville, S. C., used it on “West of the Water Tower.” Referring, in this instance, to the “Lost pocketbook” classified ad stunt.

Clarke had nine classified ads placed in The Piedmont, the local paper, exactly alike, and reading:

“Lost, between depot and city hall, a pocketbook, containing 5 one dollar bills and a diamond pin, brooch style, and four tickets to ‘West of the Water Tower.’ Finder may keep the five dollars and the diamond pin. But please return the four tickets to ‘West of the Water Tower,’ playing at Garing theatre, Monday, Tuesday, Wednesday.”

The response aroused proved that the stunt was still effective, Clarke reports.

Launch Big “Scaramouche” Drive on Short Notice

Notified only four days before his opening that “Scaramouche” had been booked into the Garing, Greenville, S. C., Manager H. B. Clarke displayed his resourcefulness when he got out a fast snipping job with his newspapermen co-operating with the bill posters in getting the paper up on the “free-for-all” stands.

As the picture opened on Monday, Sunday night Clarke gave an invitation showing to the newspapermen and the social highlights.

At the time Greenville had a s’tight case of “costume-poisoning” so Clarke used cut-out heads of the stars and the producers, and in a general way drummed the fact that was a super-production without touching on the period.

When “The Law Forbids” was booked for Proctor’s East 120th Street theatre, New York City, Manager James P. Travers got busy and resolved to put over a record campaign. He lost no opportunity to get the name before the residents of Harlem. Two weeks before the opening, he started using the special trailer. Ten thousand circulars were distributed at the various schools in Harlem.

As a ballyhoo, he had a man made up as a rooster (Alec and in the picture) going through the streets. Baby Peggy dolls, fingers to lips, were string along the lobby of the theatre carrying signs reading: “Sh! Sh! I will be here Thursday in ‘The Law Forbids,’ signed by Baby Peggy. A life sized Baby Peggy doll in a carriage was pushed by a woman, made up as governess, through the street’s three days before showing and while playing.

Travers also built up a special electrical display on his marques, featuring the picture and a huge doll. In the lobby, there were a large illuminated cut-out, life size dolls in swing hanging in the middle of the lobby with signs reading “The Law Forbids Me To Leave Here Until Sunday Night,” a Baby Peggy shadow box, and a large Baby Peggy and two roosters with illuminated letters in outside lobby. Colored enlargements of stills in gold frames, were placed in store windows before and during the showing.

Postal Workers Help Calla Sell “The Mailman”

When “The Mailman” played recently at the Strand Theatre, Youngstown, O., manager Joe Calla enlisted the entire postal force to exploit the picture. Front page newspaper space was obtained with a story about the oldest mailman in Youngstown. A mailman’s parade was staged. Also, he secured permission for the mailmen to deliver on the regular route 20,000 letters to the citizens of Youngstown. Thee letters were propaganda for better pay for the mailmen. Banners were stretched across the main streets. A big ticket selling campaign was launched. Various civic organizations took whole blocks of tickets and guaranteed to sell them, a percentage to go to the mailmen’s fund.
Old-Time Songs Number WINS AUDIENCE APPLAUSE

Memphis, Tenn.—Popular request' feature, a song number presenting dances and singing of old-time favorite songs won a big round of applause from audience at the Brooklyn Mark Strand. The feature was on the program with "Flying Gold" and was arranged by Edward L. Hyman.

Singers, artists took part in the incident, including the Criterion Male Quartette, the Negro Wall Harpists, the ballet and two minstrel singers.

There was a special film to announce the program, the introduction stating that "songs were, and songs are; we hear them today and forget them tomorrow. There are, however, times which stand the test of time and cling to memory--the songs we can't forget." The songs presented were: "Sweet Adel re," "Old Man Trump," "Alexandre's Ragtime Band," "danced by premiere dance in silk satin-trail costume," "The Gow Worm," "sung by soprano with accompaniment by guitar," "The Sidewalk of New York," "sung by quartette and four girls, song and pantomime," "Believe Me If All Those Endearing Young Charms" by another soprano, with harp accompaniment, "Come Back To Erin," male quartette, and harps.

Oil Scandal Catchline for "Galloping Fish" Herald

The meagrely of the title "The Galloping Fish" is carried a word furthier in a report on that picture from the Strand, Cincinnati. Harry Royster, First National exploitation representative, cooperated with the theatre. A trick herald started the campaign. The booklet was titled "What I Know About the Oil Scandal." The second page was blank, of course. But propaganda for the Strand show was printed on the third and fourth pages which declared that the writer knew that there was a laugh in every foot of "The Galloping Fish." The success of the herald at the Strand shows that this old device can be revived to good purposes, now and then, if the catchline is brought up to date.

Times Square Windows Are Open to "Beau" Displays

If the exploitation for "Beau Brummel" at the New York Strand can be taken as a criterion there is far more than the usual material for merchant cooperation in the high John Barrymore feature. For something like two hundred windows in the Times Square district were induced to display announcements cards, oil paintings and stills on "Beau Brummel" in conjunction with merchandise suitable for featuring in association with the famous dandy.

The merchants who were receptive to the overtures of the Warner publicity forces included dealers in men's hats, clothes, shoes, music and other commodities. According to the exploitation men the merchants evinced unusual enthusiasm when broughed on the question of a window display.

No difficulty was found in discovering a temp between "Beau Brummel" and the wares of the merchants. For example:

Young's Hat Stores featured the large gray beavers of the Brummelian period; the dainty polished shoes that the Beau wore were shown by the Signet shoe stores; Brill Brothers used a Beau Brummel dummy especially made for the purpose; Ardam Hall had a window display, and music store tie-ups were effected by Carl Fischer Co., publishers of the Beau Brummel Minuet specially prepared for the production.

Sensational Headline Used in Display Ads

A novel method was used to illustrate the punch of "Her Reputation" by the Fox Theatre, Philadelphia, in its newspaper advertisements. The display featured a sensational headline under the caption "Prominent Film Star Implicated in Mysterious Shooting." The Plainfield marked "advertising" sign gave it away; but the idea was realist enough to attract attention and it brought home the punch of the theme in advance.

Produce Prologue With Local Talent

An amateur dancer who is well known in Charlotte as an entertainer but who has made only one public appearance, was secured by George E. Brown to do a solo dance in Russian costume for "Fashion Row," at the Imperial.
Pictures may come, and pictures may go, but the

**Pathe News**

goes on and on, bigger and bigger, better and better, in the hearts of the great American public.

Wherever people want the best in motion pictures, they judge the theatre by this question: “Does it show the Pathe News?”
HAROLD

in

Girl Shy

More thrills than "Safety Last"; more human interest than "Grandma's Boy"; more laughs than "Why Worry?" more of everything than any comedy ever made.

A Pathé Picture
Many big theatres book the **Pathe Review**

*because of the Pathecolor alone*

Pathecolor is still the finest color in motion pictures. It is always beautiful, always clear, always natural. The beauty spots of the world have been put into Pathecolor.

Pathecolor is an important part of each number of the Review but only a part.

You get also a complete show in each issue,—science, industry, art, etc.

“It must be interesting to be in the Pathe Review.”

---

*One reel, each week*
Exploiting "Copperfield" From Educational Angle

The screen adaptation of the Charles Dickens classic "David Copperfield" has been exploited through the co-operation of educational and cultural institutions with marked success by exhibitors in this country and Canada. Special appeals to the local schools and social organizations by means of special showings, essay contests in the schools, percentage tie-ups, etc., were made with marked success.

Harry Bronso, proprietor of the Imperial, Ottawa, Canada, played "David Copperfield" to a very successful engagement by holding an advance presentation to which special invitations were sent to school teachers and clergymen. The invitations to the teachers were extended to a party of three, each teacher being invited to bring two of her pupils with her. The selection of the pupils had the effect of creating much talk among the children as there was some competition for the honor.

"Lilies of Field" Scheme Ties Up With Late News

Taking advantage of a news break was the high spot of the campaign conducted for "Lilies of the Field" at the Main Street Theatre, Kansas City, Mo.

News of Corinne Griffith's proposed retirement had just come over the wires and the theatre offered an award to the essay writer who could give the best reasons why Miss Griffith should retract her decision to withdraw from the screen.

It was called a "Petition Competition," immediately getting over the idea that the vast majority were opposed to Miss Griffith's proposed desertion.

The stunt aroused unusual enthusiasm among picture fans and the Kansas City Journal gave it a good play.

Al Soder, First Nationals exploitation representative from the Chicago exchange, was on hand to help put over the campaign.

Brown's Campaign Doubled Average Receipts

By means of a cleverly planned campaign which featured "The White Sister" as a picture of special interest during the season of Lent, J. Wright Brown of the Grand Theatre, Columbus, Ga., just about doubled his average receipts for a three day run during this season. The campaign opened up two weeks in advance of the engagement when photo editions of the novel were awarded as prizes for a competition in connection with another feature. This was the starting point and from that the campaign was carried on in a thoroughgoing manner, as may be judged by the following outline of the advertising done by Mr. Brown.

Stock trailer and slides were used on the screens of the Grand and Rialto theatres, two weeks in advance.

Street car signs, ear cards, daily announcements on the news of two ten rooms and window cards were the routine methods used. Heralds were also distributed through the local laundry and through the theatre's weekly programs.

A window display was secured from a local drug store cooperating with the sale of the photoplay edition of the novel of this photoplay. Which also resulted in several days' cooperative newspaper advertising, as the drug store advertised in the newspapers both the photoplay and the novel.

The lobby display was the result of a "tip" published in the Theatre department's magazine "The Close-Up" and was modeled after the design of a large "book" formerly used in Memphis, Tenn.

The "Enquirer Sun" published for three days in advance a front page "box" advertising the coming of this attraction and also continued this announcement during the run, in exchange for a limited number of passes, which were distributed to those lucky enough to find their names and addresses published in the want ad or classified ad sections.

1,000 Lillian Gish postal cards were mailed in advance to a classified list of prospect.
AMONG the members of the staff working on “Monsieur Beaucaria” at the Famous Players Long Island studios is Reese B. Harrington, employed as an assistant to Forrest Halsey. Harrington, who is just 20 years of age, will be remembered as having been the youngest exhibitor in the country when at the age of 11 he took over the Reece theatre at Harrington, Del.

Now, after having run this 1,000-seat house for nine years, he has put a manager in charge and come to New York to study the producing end of the business.

It will be recalled that many of his exploitation campaigns were featured prominently in the Exhibitors’ Service Bureau and the trade papers generally. All of which goes to prove, perhaps, that if your name appears in the trade papers often enough, something is bound to happen.

* * *

When sending press book stories to a newspaper, it pays to have them copied on a typewriter. Clipped matter, pasted up, looks anything but inviting to the editor.

* * *

An ingenious card is being used by the Fulton theatre, New Jersey, to win business from those newly moved into the neighborhood. As suggested by Fred H. Mertens, president of the company, and worked out by A. S. Ritzenberg, advertising and publicity manager, it consists of a pass, good for two, which is sent to every family moving into the area from which the Fulton draws.

As an additional angle, those presenting it are asked to put their name and address on the back of the card when turning it in, thus providing live names for the theatre mailing list.

The card, which is reproduced here, is 3 1/2 x 6 1/4 inches, and printed on a heavy white stock.

* * *

While selling stars, directors, producers, scenario writers, and what not—don’t forget that if you sell your theatre as a local institution those other things won’t matter so much.

* * *

SENDING out merchandising ideas with the weekly bills from a film exchange is a somewhat startling idea—not that it should be so unusual, since similar things are done in many lines of business—but that such common-sense things are so rarely done in this industry.

The idea in question is being used regularly by Hal Hodes, New York City branch manager for Educational Films, Inc. Commenting on the plan, he says:

“‘As I told you, a bill is a cold, impersonal thing and in order that the exhibitor may understand that we are just as much interested in seeing his house go over successfully as we are in getting his business, I make it a practice to send out one of these letters every week or so together with the bills.’

Many letters of appreciation have been received in response to these suggestions, showing that the plan has accomplished its purpose. Excerpts from some of the letters sent out by Hodes follow:

“‘A Brooklyn exhibitor told me of an idea this morning which has caused his weekly business to jump from $1,150 to $2,400. And because I’ve always believed in passing good things along, this letter is going to you.

‘The idea was a simple one. He has been getting out a printed program all along, but it had never meant much, so far as building business was concerned. Then one day he printed on the back page of the program the names and addresses of twenty-five people who live in his neighborhood. At the top of the column containing these names was printed the following:

A pass good for any day except Saturday or Sunday is waiting at the Box Office for every person whose name is printed in this column. Call at the Box Office, identify yourself, and get the pass. A different set of names will be printed in this column every week. Watch for your name.

‘Did it go over? Well, within twenty-four hours every program had been snapped up. And they’ve been in demand ever since. Furthermore, although each pass admitted one person free, these lucky ones were always accompanied by another person who paid to get in. Of best of all, was the fact that the idea got the people into the habit of going to this particular theatre which is the reason for receipts jumping from $1,150 to $2,400 per week.’

‘Here is an idea, comparatively inexpensive, which has enabled a local exhibitor to put his house over. It’s possible that you can put it to work, too.

‘This exhibitor was up against a tough situation. Lots of opposition in a residential section. He had tried everything from country stores to double feature bills, but somehow couldn’t put his theatre on a permanently successful basis. Then one day his wife told him about a clever canvasser who had interested her in a vacuum cleaner that afternoon. That gave him his idea.

‘The next day he looked about for a woman who could go from house to house and from door to door for the express purpose of interesting the ladies of the neighborhood in the idea of coming to his theatre. This woman would note the name on the bell, ask for Mrs. So-and-so, and then inquire why it was she hadn’t been to the exhibitor’s theatre during the past week. The canvasser was a woman of middle age and had apparent inspired confidence. Consequently when she told the lady of the house of the good things this exhibitor had booked for the entertainment of the people in the neighborhood, her listener was interested. More important, she had never been canvassed for her picture theatre patronage before. Within a month this particular theatre showed a fine increase in receipts.”

“In trying out this idea, make sure you hire a woman who looks motherly. A fippy-looking canvasser will simply mean a waste of good money. To check up the number of people whom this employee sees...
AND OURS

in the course of the day, have her bring you the name and address of each person whom she has seen. In the event you want to build up a better matinee business, she might hand out to each person she calls upon, a special coupon calling for admission at a cut rate. And for your information, Bobby Vernon, who appears in Educational's Christie Comedies, is very popular with the feminine element of your possible patrons.’’

* * *

ANOTHER manager to take advantage of the exploitation advantages in radio is J. Raymond Thurston, of the Temple theatre, Lockport, N. Y., who recently made it a business booster for his house.

The occasion was the playing of “Maytime” at the Temple. Manager Thurston availed himself of the fact that this production was adapted from a popular light opera, with a tuneful musical score. This score was accordingly broadcasted through Station WMAK at Lockport, and thousands of persons were reminded of “Maytime.”

Quite a number of features the past season have been based on light operas or musical comedies, and this sort of tie-up might be worked to advantage in any city where there are broadcasting facilities.

* * *

IN the newsy little house organ published by Orlando Enterprises, Inc., at Orlando, Fla., for the Beacham and Phillips theatre, is found an unusually sensible and straightforward appeal on the subject of children’s shows, and the sort of pictures children should see. Since it is copy that might be used to advantage by other managers holding these shows, we reprint the statement in full. It was run over the signature of H. B. Vincent, manager of theatres.

“With the passing years the fact is brought home to me that Orlando children like pictures more and more and not only do they like pictures of all kinds and descriptions, but they also respond when we offer special shows for them alone.

“These remarks are caused through a desire on my part to make every child a friend of the theatre. And not only that but to present to every child in Orlando the right kind of a picture, presented in the right way and at the right time. For this reason the Beacham Theatre is now sponsoring Girls’ and Boys’ Matinees, which are held every Saturday morning at 10 o’clock at the theatre, and the youngsters are shown pictures of the type that they should see.

“The average child attends the theatre every time he or she can secure enough money to pay the admission. Nine times out of ten they see heavy, melodramatic subjects, entirely unfit for the child mind. Naturally they are influenced to a certain extent by what they see. And while we show a certain number of pictures weekly which are proper for children, we also show numberless subjects which the children should not attend. Running a theatre for the multitude is a hazardous proposition, as some object to the very things that others applaud.

“However, for this reason, the Beacham theatre this year is cooperating with the various Parent Teachers’ Associations and many of the local club organizations and is giving the children special shows every Saturday morning. The pictures are all carefully selected beforehand by a Program Committee from the Parent Teachers and every unit of the program is picked for a purpose. For instance, each program consists of a scenic, a comedy and a feature. The scenic picture for educational purposes, the comedy for amusement and the feature is of the type which at once appeals to the child mind as being good.

“The admission to these Saturday morning shows being but ten cents, it has proved a popular affair with the children and each Saturday finds hundreds of them waiting to get into the theatre. The programs are worthy of comment, for oftentimes they are of merit and always well worth while.

“I would like to ask that every parent in Orlando see that as many children as possible attend these shows each week. If you want your child to see the right kind of shows, here is your opportunity and furthermore all receipts over and above the actual expenses of the films, etc., are turned over to the Parent Teachers.”

RECENTLY there was reproduced in these pages one of the attractive electric art to-day displays being used by Manager Leroy V. Johnson at the Liberty theatre, Seattle. Another of these effective signs, designed and supervised by Manager Johnson, is here shown, being that used during the recent run of “Woman to Woman.” He comments on it as follows:

“The main outstanding features of the lobby display as used on ‘Woman to Woman,’ you will notice by the photograph, are the windmill wings, which were kept revolving at a very slow speed. And you will notice the lamp receptacles, each one containing a small candelabra base lamp. Each wing and each paddle of a different color.

“You will notice the words ‘Betty Compton’ are studded with ten watt white lamps. ‘Woman to Woman’ is studded with ten watt canary yellow. You will notice to the left and right of this electrical display banner, a small cutout of Betty Compton is placed therein, and highly illuminated with a crystal effect, and below each tiny cutout you will notice a studding of lamps of the ten watt variety in assorted colors, and placed on a five (5) point flasher, which caused them to alternate.

“To the extreme left of the lobby you will notice a cutout shadowbox effect. You will notice a cutout placed in the center of the lobby and in the background a cutout made from the 3-sheet of Betty Compton in front of which was placed a piece of scrim, purposely put there to lighten up the vision of those who object to figures done in the nude. Highly colored lamps of red and green were used in this shadowbox.

“You will notice the box office entirely enclosed in a most colorful way. Illumination as used was that which was placed behind the lattice scroll effect, to enable one to see this point which would be lost for illuminated banner carried one away with this effect. Variation of colors were used with red and yellows.

“You will notice the marquee lamps were dipped alternating with red and amber.”

* * *

Illuminated display by Leroy V. Johnson on “Woman to Woman” (Selznick) as described here.

Don’t try to sell all your coming attractions in one ad—or you won’t sell any of them.”

* * *

WHAT was doubtless the most extensive set of tickets ever used was employed for the recent opening of the Bilmmore theatre in Los Angeles. Each ticket was regulation size and style—but instead of being the conventional pink pastel’oar’d, it was stamped and engraved on a strip of bronze and flashed in gold.

The result was that the complimentary ticket looked more like an expensive piece of jewelry than a mere “pass,” and Manager Edward D. Smith of the Bilmmore reports that more than a thousand of the first night guests had their names engraved on the back of the tickets, to keep them as souvenirs.

C. A. Lick, Jr., of the firm of Weldon, Williams and Lick, which made the unique "ducats," remarks: “We find in history that in the amphitheatres of ancient Greece and Rome coins of metal were used to gain admission, but we believe this gold ticket represents the most handsome and costliest set of tickets since those ancient times.”
Send News Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City.

FOR SALE
FOR SALE: Excellent site for moving picture theatre; size, 165 x 144 ft. Upper Broadway, Subway station on corner, entrance on Broadway. Box 510, Motion Picture News, New York City.

5 COOPER-HEWITT 60 cycle ceiling lamps, $25 each. Camera without lens, $25; National ticket machine, $35; Acme $25 projector, $175. Box 82, Canton, Ohio.

TWENTY 1,000,000 German Mark Banknotes $1.00. Two 50,000,000 Mark notes $1.00. Rivers Hicks, Kansas City.

EQUIPMENT: two Simplex machines, Hoffman piano, fans, drapes, etc.; bargain. Address R. W., Box 2011, Motion Picture News, New York City.

350 SEAT house, Toledo; $700 down, $500 monthly; small bal.; $500 weekly income; rent $200 with 5 rms. and bath, thorough investigation. Lady running house and can’t handle. Address, O. B., Box 2048, Motion Picture News, New York City.

MUST sell account sickness, movie theatre in St. Louis. Up to date good location. Address L. E., Box 2041, Motion Picture News, New York City.

PICTURE SHOW suburban, Kansas City, 300 seats; splendid location; snap for quick sale. Address T. C., Box 2013, Motion Picture News, New York City.

TOLEDO house, 350 seats, crowded nightly, $1,200 down. On west side; rent $125; eye lease. Small bal. can be paid off of business. Come and investigate for a week; sell tickets if you like. Address K. V., Box 2031, Motion Picture News, New York City.

ONLY two theatres in Wisconsin town of 5,000 for sale; reason, dissolving partnership. Address W. O., Box 2042, Motion Picture News, New York City.

FOR SALE
OPERA HOUSE in Michigan. Seats 600; pop. about 3,000; good opportunity for pictures. Address C. H., Box 2043, Motion Picture News, New York City.

CHICAGO house, N. W., 276 seats; rent $1,500, $400 weekly receipts; organ; $2,500 terms. Address O. M., Box 2044, Motion Picture News, New York City.

FOR SALE—Only two houses in live Indiana town of 4,000; each seating 200; fully equipped; offered for first time at $8,000 for the two; owner has other business requiring attention. Address P. E., Box 2036, Motion Picture News, New York City.

IN CHICAGO, S. Side 300-seat house; box office trial; price right; leaving town. Address E. F., Box 2045, Motion Picture News, New York City.

CLEVELAND theatre for sale or lease. Cash required on sale, $10,000; on lease, $25,000. Owner leaving for Europe. Thousand seats, fully equipped, brick building. Eight years old, never changed hands, never closed. On car line. Two stores and two suites in building. Address L. P., Box 2040, Motion Picture News, New York City.

MOVIE for sale in Iowa town of 2,000. Real bargain at $2,500. Address M. O., Box 2023, Motion Picture News, New York City.

PICTURE HOUSE in Kansas City, good proposition. Quick action necessary. Address Y. R., Box 2024, Motion Picture News, New York City.

FOR SALE
ORIGINAL NEGATIVE

The Carpet from Bagdad

BY HAROLD MACGRATH

A Cleanup for Some Live Wire
Box 523, Motion Picture News, New York City.

WURLITZER orchestra organ for sale. Nice 350, used 1 year; perfect condition; cost $8,500; no reasonable offer refused. Address B. E., Box 2000, Motion Picture News, New York City.

MOVIE, Kansas City, Kansas City. Colored patronage; priced to sell; unusual chance. Address U. O., Box 2005, Motion Picture News, New York City.

AMUSEMENT house at Claremont, Minn. for sale. Fully equipped for legitimate, vaudeville and pictures. Address E. S., Box 2043, Motion Picture News, New York City.

THEATRE in best n. w. location in Washington, D. C. Long lease; good established business. Open to investigation. $3,000. Address H. B., Box 2052, Motion Picture News.

HOUSE doing capacity business; 30 days trial to prove it; $300 a week net. $4,500. Kansas City. Box Address H. D., Box 2009, Motion Picture News, New York City.

BEST paying theatre in heart of Toledo; no competition; box office trial given; $6,000 cash — this is just the value of the organization; balance out of profits. Bound to develop into big proposition. Address A. F., Box 2047, Motion Picture News, New York City.


EMPLOYMENT WANTED

LABOR POSTER DESIGNER AND LETTERER, 15 years practical experience; 4 years with first run downtown theatre in large New York State city. Self-starter on designing, copy-writing, newspaper cuts; work that embarrassing your theatre and brings in the people. References, Write Box 530, Motion Picture News, New York City.

MANAGING DIRECTOR, well known high class, with ability, knowledge, experience and judgment desires connection with first class theatre or chain in an executive capacity. Best references. Address Box 535, Motion Picture News, New York City.

FOR SALE

LABORATORY EQUIPMENT WANTED


Box 500, Motion Picture News, New York City.
ASSOC. EXHIBS.
Courtship of Myles Standish—
A good drawing card. Played to
good crowds all week. (Middle
West.)
The Extra Girl—
Business the second week fell
off to a noticeable extent. The
picture itself was considered good.
(West.)

Harbor Lights—
Good program picture. Fair
business with it. (Middle West.)

WARNER BROS.
The Marriage Circle—
Best adult picture ever shown
here. Had to stop selling tickets
for every performance. Holding it
over another week at least. (Mid-
dle West.)

Tiger Rose—
Did wonderfully well. Star big
attraction. (Middle West.)

F. B. O.
After the Ball—
A fair program picture interest-
in which was augmented by the
personal appearance of Gaston Glass
at the same time as picture pre-
presented. Business capacity.
(East.)

VITAGRAPH
Let No Man Put Asunder—
Story well liked and well pro-
duced. Box reports good. Drawn
by name and music as well as pic-
ture. (West.)

ALLIED P. & D.
The Hill Billy—
Added another success to Jack
Pickford's long string. (East.)

STATE RIGHTS
Forgive and Forget—
This one pleased the crowds.
Box office receipts good. (Middle
West.)
The Country Kid—
Played to fair business and
pleased audience. (Middle West.)

OKLAH --The Great American Speed Picture

UNIVERSAL

Sporting Youth—
Fine production. Opened very
big (Middle West.)
Picture although well played not
well liked as too much love affairs
with no moral. Box reports good
because of special fashion review
and music. (West.)

The Phantom Horseman—
Picture made strong appeal to
those liking wild west plays. Box
office receipts good. (West.)

A Lady of Quality—
A good costume picture, but pat-
trons didn't care much for it and
business was off. (East.)

GOLDWYN-COSMO.
The Great White Way—
Closing a second week with
everybody happy. (East.)

One of the best ever made.
Should pull 'em anywhere. (Mid-
dle West.)

Wild Oranges—
Exceptionally good movie. Busi-
ness was fairly good all week. (Mid-
dle West.)

Really a good picture, without
any extra trills or finery to spoil
it. Business was only average,
however, tending to pick up toward
the end of the engagement.
(West.)

FIRST NATIONAL

Stronger—
A fairly entertaining picture.
Went over good backed by strong
exploitation campaign. (Middle
West.)

Why Men Leave Home—
The best box office attraction in
several weeks. (Middle West.)

Most of the patrons enjoyed this
picture and went away praising it.
The star was well liked—more so
than her male lead. Business was
good. (West.)

Secrets—
This is Norma at her best.
Everybody enthusiastic over the
production. Capacity business all
week at $1.65 top price. (Middle
West.)

When a Man's a Man—
Good picture; business good.
(Middle West.)

FOX

Gentle Julia—
A picture with a light vein that
pleased the crowd. (East.)

The W. of Man—
Shows John Gilbert at his best.
Good box office attraction. (East.)

The Temple of Violets—
All right for patrons that like
that type of picture—seemed to
lack continuity and common sense.
Many of the subtitles unintention-
ally made audiences giggle. Busi-
ness good for this style of enter-
tainment. (West.)

Mile a Minute Romeo—
Seemed quite pleasing to the
many patrons who like Tom Mix
and his pony—others also were
satisfied. Business was pretty fair.
(West.)

Love Letters—
A light but entertaining story,
well done. Did a nice business.
(West.)

UNIVERSAL

Sporting Youth—
Fine production. Opened very
big (Middle West.)
Picture although well played not
well liked as too much love affairs
with no moral. Box reports good
because of special fashion review
and music. (West.)

The Phantom Horseman—
Picture made strong appeal to
those liking wild west plays. Box
office receipts good. (West.)

A Lady of Quality—
A good costume picture, but pat-
trons didn't care much for it and
business was off. (East.)

GOLDWYN-COSMO.
The Great White Way—
Closing a second week with
everybody happy. (East.)

One of the best ever made.
Should pull 'em anywhere. (Mid-
dle West.)

Wild Oranges—
Exceptionally good movie. Busi-
ness was fairly good all week. (Mid-
dle West.)

Really a good picture, without
any extra trills or finery to spoil
it. Business was only average,
however, tending to pick up toward
the end of the engagement.
(West.)

OXFORD

PREFERRED

Mavita—
Good show; business good. (Middle
West.)

Daughters of the Rich—
Expensively mounted picture,
but failed to ring true. Broke
house record, due to tremendous
exploitation of Jazz Festival. (Middle
West.)

PARAMOUNT

A Society Scandal—
Fair picture. We did pretty well
with this. (Middle West.)

Swanson has tremendous local
appeal. Her following thought
this among her best. Long lines in
front of box office every day. (Middle
West)

Considered inferior to a number
of the star's recent successes. Busi-
ness was small, considering the
star's usual pulling power. (West.)

West of the Water Tower—
This picture was well advertised
and it did a very good week's run.
It is not out of the ordinary but
can be made to do good business.
(Middle West.)

The Fighting Coward—
Proved splendid drawing card.
Good attendance during week.
(Middle West.)

Booth Tarkington at his best. A
money getter. (East.)

Lo! the Ladies—
An entertaining comedy drama.
Well praised by press and public.
Attracted business all week. (East.)

Nearly a Singer—
This one made money in a week's
run. (Middle West.)

The Stranger—
Drew exceptionally well, aided
by week of warm weather (Middle
West.)

The Next Corner—
Just the kind of picture people
like. (East.)

SUN PHOTOS

This one made money in a week's
run. (Middle West.)

The next Corner—
Just the kind of picture people
like. (East.)

OLYMPIC

Starting tomorrow and all week
EXTRA ADDED FEATURES
Taylors, Farnham & Hawka
3 days of Centennial and Sport
Matthews, Coors & Husskake

"The Next Corner"
2 days of Centennial and Sport
This is a good picture. It had a
fair week's run. (Middle West.)

Fashion Row—
Another weak Mae Murray ve-
cicle that did not pull them in.
Patrons did not enjoy. (East.)

Desire—
An average attendance for the
week. (Middle West.)
**Dorothy Devore to Make New Series**

_E. W. Hammons Reveals New Plans for Schedule of Educational Short Subjects_

E. W. HAMMONS, president of Educational Film Exchanges, Inc., revealed some new plans for the schedule of short subjects to be released by Educational during the 1924-25 season. In addition to the six Bobby Vernon comedies already announced, there are to be six Dorothy Devore two-reel comedies made with her own unit at the Christie studios.

"Miss Devore has won her way to comedy stardom by hard, faithful and consistent work in the two-reel Christie Comedies," declared Mr. Hammons. "Those who have watched her development in leading roles in the Christie Comedies for the last several seasons have looked forward to her elevation to stardom as the earned reward for her entertainment and box-office merit and her hard work."

Miss Devore has made especially fast strides during the current season in which she has appeared in such pictures as "Navy Blues," "Kidnapping Katie," "Stay Single" and "Getting Gertie's Goat." Her rapidly increasing popularity with the picture fans has been reflected in the usual newspaper reviews which have been accorded to the pictures in which she has been featured.

Mr. Hammons also confirmed previous announcements of arrangements for a new series of two-reel Christie Comedies. For the fifth season the two-reel product of the Christie Company will be distributed by Educational. Christie Comedies formed an important part of the releasing schedule of Educational Film Exchanges, Inc., during the first year of this national organization's existence and, they have maintained a leading place among the Short Subjects distributed by Educational ever since.

"Lloyd Hamilton is hard at work in the feature picture "The Goat," in which he is being directed by William Beaudine and for which we lent the big star to First National," said Mr. Hammons. "Following completion of this picture Lloyd will come to New York, where arrangements will be completed for his next season's group of Hamilton Comedies."

**"Classics in Slang": Cast Is Completed**

The cast has about been completed for the first of the Farvey-Runaway productions of the H. C. Witwer stories, which will be known as "Classics in Slang." There are to be 12 pictures in the series for Grand-Asher release with Eddie Gribbon as the star and Mildred June as leading woman. The balance of the cast will be changed in each of the pictures. They are to be two-reel comedy dramas.

The series is being adapted to the screen by Edward J. Montagne, William Hughes Curran is director and John J. Gavey, director-general. The cast for the first picture, in addition to Gribbon and Miss June, includes Dot Farley, Frank Bond, Josef Winkard, Ernest Woods, Louis Dumar and Dorothy Hamilton.

**Varges Starts on Tour for International News**

Captain Ariel Varges, International News-Camera man, sailed from New York last week for an extended tour abroad. He will cover pictures in the news for International News, as well as a number of special assignments, the nature of which have not been divulged.

Captain Varges only recently returned from a 250,000-mile globe trotting trip from which he furnished International innumerable interesting subjects.

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**Cliff Bowes, Virginia Vance and Sid Smith in the Educational-Cameo Single Reel comedy, "Dusty Dollars."**

**Educational's "Fun Shop" Series April 20**

NATION-wide publicity is expected by Educational Film E changes, Inc., on the inauguration of its "Fun Shop" reel of humor edited by Maxson Fo hull Judell as it is stated that more than eighty newspapers will carry the material as a humor column, effecting what is expected to be a strong co-operative tie-up between newspapers and screen.

No clipped material will be used and prizes are off-red to patrons of the theatres for puns submitted that are accepted.

**Arthur Stone Engaged for Roach Comedies**

When Arthur Stone's present vaudeville contract expires he is to appear in a series of comedies for Hal Roach to be distributed by Pathé. Stone portrays a "rube" character in the vaudeville skit, "The County Fair."

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**Kinograms**

The Visual News of All the World

The News Reel Built Like a Newspaper

Distributed by Educational

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Pathé's current picture of the Chronicles of America series is "Gateway to The West." Some of the highlights from the Goldwyn production "Recoil."
New Roach Comedies on Pathe List April 20

ALTHOUGH the special feature release of Harold Lloyd’s “Girl Shy” heads the Pathe April 20 schedule, added interest is shown in the first of a new group of Hal Roach single reel comedies featuring Earl Mohan and entitled “One At A Time.”

“Hi! The High Spots” is the two reel Spat Family comedy where the Tewsbury family under the guidance of Brother Ambrose don the equipment of Alpinists and go mountain-climbing.

“The Hollywood Kid” is a two-reel Sennett comedy picturing rival producers competing for the services of the “kid” star, enacted by Jackie Lucas. Charlie Murray has the role of Jackie’s father.

“The Gateway to the West,” the eighth of the “Chronicles of America” series, presents one of the episodes of the war waged between England and France for domination of the North American Continent.

“Sun and Snow,” a Grantland Rice “Spotlight,” contains a variety of scenes taken at Miami, Fla., and Lake Placid, N. Y.

“Ransom” is the fifth chapter of the Pathe serial, “Leatherstocking,” and “A Trip To The Pole,” is the Aesop Film Fable.

No. 16 of Pathe Review and Topics of the Day; and Pathe News editions Nos. 34 and 35 complete the Pathe April 20th program.

Two More Nighsmiths for Pathe

“Her Memory” and “The Guest,” the second and third of the series of Will Nigh’s Miniatures have been filmed and delivered to Pathe.

The fourth of Nigh’s Miniatures is adapted from “One Way and Another,” by Noble May, and is a story of New York’s Bowery.

As “The Tumbleweed” will not be released until October the work on it will not be started until June after Will Nigh and the entire technical staff, shifted temporarily to produce “Born Rich” for Garrick Pictures, finish that production.

Luddy Starts Second With Pal, Dog-Star

Edward Luddy has started work as director on his second Century Comedy with Pal, the dog as the star. It is titled “Delivering The Goods” and was written by Luddy in collaboration with Leslie Murdock, his assistant. Henry Murdock, “Spee” O’Donnell, Gerry O’Dell and Marjorie Marcel have the leading parts.

Century Announces Comedy Title Changes

Several title changes in recently completed comedies are announced by Century Film Corporation. The first Edward Laddy production made under the title of “Hikers” will be released as “Tired Business Men.” The cast is made up of the Century Follies girls, Joe Bonner, Al Milt and Marjorie Marcel.

Al Herman’s new Pal story originally called “Some Pal,” has been changed to “Some Tail.” Ernie Shiel, Fred Spencer and Earl Marsh have leading roles.

“The Runaway Car” is now “Lost Control.” Additional changes are expected on a number of comedies.

Universal Announces April Comedies

THREE reels of fun are scheduled by Universal for each of the four weeks of April in addition to the feature length pictures, the two International News Reels and the two-reel episodes of the current serials. “The Fast Express,” every seven days.

The program for April 7th, includes “The Spring of 1947,” a one-reeler featuring Neely Edwards and Bert Roach. Alice Howell also takes an important role. The action concerns the woes of a family man forty years from now when the feminist movement will have reached its climax. The program also includes “Checking Out,” a Century Comedy starring Harry Sweet and Pal, the educated dog.

April 14th program offers the Edwards and Roach comedy “One Wet Night” and the Century Comedy “The Racing Kid,” starring Buddy Messenger.

Releases of the week beginning April 21 include “Green Grocers,” a one-reel comedy featuring Slim Summerville and Bobby Dunn and “Pretty Plungers,” a two-reel Century featuring the Century Follies Girls.

The final April short subjects releases are “Politics,” a one-reel comedy made by Summerville and Dunn; “A Lofty Marriage,” a Century comedy featuring Jack Earle and Henry Murdoch.

Thirteen Chronicles Are Already Completed

Although only eight of the Yale University Press Chronicles of America subjects have been released by Pathe, production work is more than keeping pace in the thirty-three episodes scheduled.

Thirteen of the subjects have already been completed by the producing organization or are now in the final stages of production.

One of the producing units has just returned from Yorktown, Va., where the famous battle of 1776 resulted in the surrender of Cornwallis to Washington, was re-enacted on the actual site of the engagement.

Several companies of United States Army infantrymen, costumed as American, British, and French soldiers, refought the great battle before the camera.
Resume of Current News Weeklies

**PATHIE NEWS NO. 29:** Bowie, Md.—Eastern
Spring horse-racing season opens — "General Thatcher" wins inaugural handicap. purse of $1250; Luray, Except Egypt officially opens Lourdes, of Thot-Abdin. Amen, Washington, D. C.—President names Hiram F. Stone, new Assistant-Secretary of State.

Mexico: Charles Rojas, new U. S. Ambassador arrives in Mexican capital; New York City, Monster cigar box, 8 ft., 8 inches long; Brooklyn, N. Y.—Reve- nue agents discover rich liquor bootleg: Hoboken, N. J.—Gen. John J. Pershing, returns from vacation abroad; Princeton, N. J.—Princeton ear- men go into intensive training; Washington, D. C.—Heavy snowstorm, drenches a picturesque mantle over Nation's capital; Southampton, England: British airmen plan 25,000-mile journey around the world; Shawnee, Okla.—$8 killed and many homes wrecked, as terrific cyclone sweeps western states; Spring Garden, Cal.—Aerial Bucket Line, 8 miles long conveys copper from mine to railroad; Cleveland, Ohio—Sixth Annual National Flower Show; New Orleans, La.—Students enter business enterprises to raise funds for music building; Kansas City, Mo.—2000 Camp Fire Girls from 17 States participate W. Va.—Storm-lashed waters threaten bridges.

**PATHIE NEWS NO. 28:** Rome, Italy—Great honor paid Archbishops Hayes and Mundelein; Liverpool, England—a quarter-million spectators witness Great National, England's greatest spectacular; Berlin, Germany—20,000 roosters, crowd big municipal stadium, to witness Berlin vs. Hamburg in annual football clash; Washington, D. C.—Honor Admiral Peary's memory on 15th anniversary of discovery of North Pole; Lake Charles, La.—$750,000 loss as night blitzen destroys world's largest rice mill; In the Lindeht, New York City—Senor Quintin Rojas, of Chile, new applicant for Dempsey's title; Washington, D. C.—Secretary of War urges return to U. S. from abroad; New York City—Marta Farra displays strength in accomplishing unusual feat; New York City—Only living gorilla in captivity arrives in U. S.;

**FOX NEWS VOL. 5:** NO. 55—New York City—Mama's park kiddies in street while rushing bar.room counter; Rome—Cardinal Mundelein greeted by large crowds; Poland—World's lone- test beast is Europe's latest fiume; Florence—Italy receives the first automatic seaplane; N. Y.—Automatic loader fills Great Lakes coal ships; Malay States—Half the world's rubber output comes from this distant orient; Rome, Italy—Premier Mussolini calls at zoo to play with his mascot; East Point, Ga.—Dixie, a pup, in 80 foot dive; Virginia Islands—5,000 fans at Culebra see fast boxing bout for the championship of the Pacific Fleet. Norfolk, Va.—

**RESUMES OF CURRENT NEWS WEEKLIES**


**KINOGRAMS NO. 2245:** Bowie, Md.—Ten thousand sees opening of eastern racing season; New York—Freak spring snow covers city; Washington—Gypsy queen buried in silver casket; Washington—Only cabin babies pose for Kinograms; New York—Take down old elevated tracks; Washington—Harlan Fiske Stone succeeds Dueber as Attorney General; New York—Make great heads of Lincoln for highway markers; Seattle—Ft. world flights for last stage of journey; New York—Gen. Pershing comes from Europe, on passenger list as John Doe; Pittsburgh—Carnegie Tech freshmen celebrate Fool's day, Seeing light on city hall tower to help in bandit hunt.

**KINOGRAMS NO. 2244:** Washington—Celebrate 15th anniversary of discovery of north pole; Mount Wachusett; Palace wows northern New Jersey; San Francisco—Youngsters go in big baby show; New York—Marta Farra, strong woman, holds up horses; Tia Juana, Mex.—Oscar —Diving dog. Out in seaplane handicap; Kane, Pa.—John E., king of gargoises, in field trials; Urbana, Ill.—Conference starts nest track athletes of University of Califor-nia; McKeesport, Pa.—Johnny Reynolds does a little job of dare-deviling.

**Mack Sennett’s current Pathé Comedy is “The Hollywood Kid,” in two reels.**

**Jimmy Aubrey Completes Seventh Two-Reeler**

Standard Cinema Corporation has just finished Jimmy Aubrey’s seventh two reel comedy for Selznick distribution. “A Ghostly Night” is the title.

**Mohan in New Series of Pathé Comedies**

Hal Brough is producing a new group of comedies for Pathé distribution which will feature Earl Mohan. These will be in one reel each and release on alternate weeks with the Charles Chase comedies, entitled “Dying for Love.”

**Print of New West Comedy Received by Arrow**

The New York offices of the Arrow Film Corporation have received the first print of Billy West’s new Broadway comedy, entitled “Dying for Love.”

Ben Turpin Resumes Work on Comedy Series

AFTER an extended absence from the Mack Sennett studio, Ben Tur- pin has resumed work on his comedy series. His next will be “North of 57.” It is a comedy burlesque, exteriors for which are being filmed at Truckee, Arizona. Natalie Kingston appears opposite the star and D’JL Lord is directing.
WITHIN the following pages is an announcement of unusual importance which should be read carefully by every State Right Buyer and Exhibitor and filed away for future reference in buying and booking pictures for the coming season.

The advertisers represented are the most important of the Independents whose product is ready for distribution.

ARROW FILM CORP.
C. B. C. FILM CORP.
EXCLUSIVE FEATURES, INC.
INDEPENDENT PICTURES CORP.
LEE & BRADFORD
NEW-CAL FILM CORP.
PRINCIPAL PICTURES CORP.
M. J. WINKLER
William Steiner
Presents

"Surging Seas"

A Super Feature Melodrama
of Daring Deeds on Sea and Land

Charles Hutchison
"Hurricane Hutch"
The Dare-Devil Thrill Creator

DISTRIBUTED BY
The New-Cal Film Corporation
220 West 42nd St. New York City
As many stars in the sky.

All in 5 latest.
as there are firmament

Principal's

B. F. ZEIDMAN presents
"THE GOOD BAD BOY"
with
JOE BUTTERWORTH, MARY JANE IRVING
and
BROWNIE, The Great Dog
Directed by EDDIE CLINE
Director of "Circus Dave"

EASTERN PRODUCTIONS, INC.
present
"THE MASKED DANCER"
with
HELENE CHADWICK
and
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Adapted from
"The Woman With the Mask" by Rudolph Lothar
Directed by BURTON KING

B. F. ZEIDMAN presents
"DAUGHTERS OF PLEASURE"
Starring
MARIE PREVOST and MONTE BLUE
Supported by
Clara Bow - Wilfred Lucas
and Edyth Chapman
Directed by WILLIAM BEAUDINE

Available now through leading distributors in your territory.

Ready for immediate release
EXCLUSIVE FEATURES INC

PRESENT

Tom Mix in "PALS IN BLUE"

A DELUXE FEATURE FOR INDEPENDENT EXCHANGES

THE PICTURE YOU HAVE BEEN WAITING FOR

EXCLUSIVE FEATURES INC
130 W. 46TH ST. N.Y. CITY
COMING FOR 1924-25

8

COLUMBIA PICTURES
"GEMS OF THE SCREEN"

BIG STORIES
BIG STARS
BEAUTIFUL SETTINGS

8

C. B. C. SPECIALS

Every One A Thrilling Box-Office Feature

WATCH FOR OUR BIG ANNOUNCEMENTS

C. B. C. Film Sales Corp.    1600 Broadway, N. Y.
Is There a Wiser Exhibitor Than Jules Mastbaum?

Does Mastbaum Know Box Office Value? We'll Say He Does!

"THE MYSTERIES OF MAH-JONG"

More Exploitation Angles Than Many Big Features.
The Newspapers and Stores are Cashing in Big Money on This Craze.
Here's Where You Can Get Yours and Get It Quick.
Dont Wait—Phone or Wire.

A Norman Jefferies Production

ARROW FILM CORPORATION
W. E. Shallenberger, Pres.
220 West 42nd Street
New York
NEWER
BIGGER-BETTER
Now Ready for Release
Series of Thirteen

"ALICE" COMEDIES
A COMBINATION
CARTOON AND LIVE CHARACTER SUBJECT
IN ONE REEL
The Short Subject SENSATION of the Year

Series of Two Reel Productions

"JUST FOLKS" FROM THE PEN OF EDGAR A. GUEST
A Daily Feature in Over 200 Newspapers
Special Features in "Red Book Magazine"
"Cosmopolitan Magazine"
"American Magazine"
"Victrola" Records

National GUEST WEEK Beginning September Fifteenth

BURTON HOLMES
"SNAP-SHOTS OF TRAVEL"
FIVE HUNDRED FOOT SUBJECTS
Releases Every Two Weeks Beginning April Fifteenth

Territorial Allotments Open

M. J. WINKLER
220 W. 42nd St., New York
Independent Pictures Corporation

since the date of its inception has striven to supply the
independent exhibitors and finally
the public with the kind of motion pictures they want.
It has been our aim to make our trade mark not merely
a symbol, but a veritable guarantee of satisfaction and
service, and it is with a pardonable measure of pride that
we are able to say that we have fully met with our
ambitions.

We have never gone in for the ridiculously
lavish and extravagant type of production that has
no appeal other than the ability to boast of unlimited
cost.

Exchangers, exhibitors and the public are
no longer fooled by "record breaking Broadway run"
advertised in the trade papers. They know that New
York City is not the United States of America, and
that the successes accorded a fictitious New York
Broadway showing is in no possible sense a criterion
of a picture's true worth. These so-called "classics" and "super features" cost a fortune, but,
when finally given country-wide distribution many of them fall flat.

If it is not easy to make a good motion picture production and into each picture pro-
duced by my company I try to put all I know about motion picture productions, and happily
the results proved themselves. We still place faith in a powerful story, an able cast, a
competent director and proper scenic investiture. Then a box office attraction is made—
whether the picture costs Ten Thousand or a Million Dollars. Then—proper exploitation
and advertising.

Our reputation for prompt service, wholehearted cooperation and a square deal will
be steadfastly maintained.

The following pages record just a part of our output for 1924-1925.

Every production produced by us will be made under the personal supervision of
the undersigned.

INDEPENDENT
PICTURES
CORPORATION

JESSE J. GOLDBURG, President
140 Broadway, New York City
During 1924-1925

THE INDEPENDENT PICTURES CORPORATION
will release a series of 8 Super Westerns under
the personal supervision of Jesse J. Goldburg.

The American Public want their entertainment
in "Strong doses" and that is the kind of pictures
these are going to be—
STRONG - POWERFUL - BEAUTIFUL - UNUSUAL

One of my assistants said, "You have already
sold most of the country on your 1924 product
why not save some of this advertising
money and run along on momentum a while?"
"Well," I replied, "how much progress do you think
a train would make if it took off the engine and allowed
it to run on momentum." THINK IT OVER."
GOLDBURG PRESENTS

HOLMES
8 SOCIETY STUNT MELODRAMAS

WRITTEN AND DIRECTED BY

J. P. MCGOWAN

Producer of the famous HELEN HOLMES Railroad Series, "THE WHIPPING BOSS," "STORMY SEAS" and a hundred and one other successful photoplays of every type.

THE FIRST MCGOWAN-HOLMES SPECIAL will be released AUGUST 1924

INDEPENDENT EXCHANGES CAN ONLY TAKE ADVANTAGE OF THE WONDERFUL BUSINESS PREDICTED FOR 1924-1925, BY PROVIDING FOR THEIR OUTPUT NOW, AND LIVE WIRE EXHIBITORS WILL NOT FAIL TO CONTRACT FOR THIS GREAT SERIES FROM THEIR NEAREST INDEPENDENT EXCHANGE.

INDEPENDENT PICTURES CORPORATION

JESSE J. GOLDBURG PRES. 1540 BROADWAY NEW YORK CITY
JESSE J.
GOLDBURG
PRES.
THE SCREENS FOR MOST WESTERN STAR

FRANKLYN
FARNUM
In a Series of Eight Smashing Photo dramas of the Great West
"FARNUM AT HIS BEST"
MOTION PICTURE NEWS

THE SUPPORTING CASTS IN THESE PRODUCTIONS INCLUDE THE FOLLOWING WELL KNOWN SCREEN PLAYERS:
MARIE WALCAMP, PRISCILLA BONNER
JACK RICHARDSON, MACK V. WRIGHT, BABY
DOREEN TURNER, CATHLEEN CALHOUN,
DOROTHY WOOD, MATHILDE BRUNDAGE, DOT
FARLEY, LORRAINE EASON, FRANK M. CLARK,
BILLIE BENNET, BUCK BLACK, HAROLD AUSTIN,
ANDREW WALDRON, PERCY CHALLENGER,
FRED DE SILVA, FLORENCE SILVERLAKE,
ALYCE MILLS, ARTHUR SILVERLAKE.

INDEPENDENT PICTURES CORPORATION
JESSE J. GOLDBURG, PRES.
1540 BROADWAY, NEW YORK CITY
THE ENTIRE SERIES DIRECTED BY THE FORMOST DRAMATIC AND STUNT DIRECTOR IN PICTURES

J. P. MCGOWAN
Author, Actor, Explorer and Soldier of Fortune

HE KNOWS FROM EXPERIENCE HOW TO GET REAL ACTION AND THRILLS IN A PICTURE BETTER THAN ANY OTHER MAN BEHIND THE CAMERA TODAY

Owing to the extensive popularity achieved by this new Farnum Series the market is being flooded with old Farnum pictures that have been on the shelf for years. Don't be misled—book only the eight pictures whose title cards appear on these pages from the following exchanges.

See Next Page

INDEPENDENT PICTURES CORPORATION
JESSE J. GOLDBURG, PRES.
1540 BROADWAY, NEW YORK CITY
It is true that we requested the free, frank and unbiased opinion of the exchanges handling the Farnum's. They are 100% in accord in their praise. Here are a few of the wires:

"The proof of the pudding is the eating thereof"

---

Book these Farnum's from the following exchanges:

**Pioneer Film Exchange, Boston, Mass. and New Haven, Conn.,**
- for New England States.

**First Graphic Exchanges, Buffalo and Albany, New York,**
- for Northern New York State.

**Capital Film Exchange, Philadelphia, Pa.,**
- for Eastern Pennsylvania and Southern New Jersey.

**Columbia Film Service, Inc., Pittsburgh, Pa.,**
- for Western Pennsylvania and West Virginia.

**Progress Pictures, Inc., Washington, D.C.,**
- for Delaware, Maryland, District of Columbia and Virginia.

**Elknunn Film Co., Atlanta, Ga., and Charlotte, N.C.,**

**Bign Feature Rights, Corp., Louisville, Ky.**, for Kentucky.

**Strand Features Inc., Detroit, Mich.,** for Michigan, exclusive of northern peninsula.

**Adventure Productions, Minneapolis, Minn.,** for Minnesota and North and South Dakota.


**Ludwig Film Exchange, Milwaukee, Wisconsin,** for Wisconsin and Northern Peninsula of Michigan.

**Columbia Pictures Corp., St. Louis, Mo., for Southern Illinois and Eastern Missouri.**

**Liberty Films Inc., Omaha, Nebraska, for Iowa and Nebraska.**

**Mountain States Film Attractions, Denver, Colorado, for Colorado, Wyoming, Utah, New Mexico and Southern Idaho.**

**Independent Film Service, Dallas, Texas, for Texas and Oklahoma.**

**Jack K. Adams, Little Rock, Arkansas, for Arkansas.**

**Cosmopolitan Film Exchange, Seattle, Washington, for Oregon, Washington, Northern Idaho and Montana.**

**All Star Feature Distributors, Inc., San Francisco and Los Angeles, for California, Arizona and Nevada.**
3 Independent Specials
That are making Box Office History

"WHAT THREE MEN WANTED"
THE UNIQUE MYSTERY DRAMA
STARRING MISS DUPONT

"THE WILDCAT"
FROM THE BIG SATURDAY EVENING POST STORY
STARRING ROBERT GORDON

"THE OFFENDERS"
A DRAMA OF YOUTH AND LOVE
STARRING MARGERY WILSON

Watch for
"IF WINTER GOES"
A SIDE-SPLITTING, FIVE REEL BURLESQUE COMEDY
WITH RAYMOND GRIFFITH
RELEASED JUNE 1ST 1924

INDEPENDENT PICTURES CORPORATION
JESSE J. GOLDBURG PRES. 1540 BROADWAY, NEW YORK CITY
WE know that the eight FRANKLYN FARNUM super westerns stand in a class by themselves and we take a little measure of credit for the rapidity with which independent exchanges acquired them and theatres booked them, because we made the posters and they lessen sales resistance.

Our posters bring the public to the box office and that is where the money is taken in.

We are going to make the posters on the HELEN HOLMES special productions and we promise they will be the most powerful advertising medium ever circulated.

Exchangemen and theatre men never ask “what kind of posters have you got,” if you merely say “Ritchey makes them.”

—RITCHHEY

“‘I’ll say that’s the truth.’”

—JESSE J. GOLDBURG.
PRINTING is an art — one of the oldest arts — and we put into all our work the individuality and care in lay-out that is employed by the most reputable concerns.

Printed matter is a silent salesman.

Press books — broadsides — circulars — music cues printed by us on the productions of the INDEPENDENT PICTURES CORPORATION including the FRANKLYN FARNUM "westerns that are different" are silent salesmen—and—

are in keeping with the high character of the pictures themselves!

_Write us for Quotation_

TOTEM STATIONERY & PRINTING CO.
M. HIRSCHBAUM, Proprietor
1476 BROADWAY - NEW YORK

"There are only two kinds of printing—good and bad
—there is nothing in between—and Totem's is good."
—JESSE J. GOLDBURG
We take particular pride in making the lobby displays for discriminating producers, distributors and exchangemen and

**Independent Pictures Corporation**

demand perfect reproduction, art work and coloring in all their advertising displays.

They have it in the 11x14 and 22x28 enlargements on the

**FRANKLYN FARNUM** super westerns and will have it on the

**HELEN HOLMES** society stunt melodramas and all their other subjects that bear our imprint.

Our lobby displays sell the pictures to the exchange and the public.

**ELCO GELATONE PUBLISHING CORP.**
**PHOTO GELATINE PRINTING**

49-57 Ninth Avenue, New York City  ::  ::  ::  :: Watkins 9896-4017

“I'm a 'crank' on lobby displays—that is why Elco does my work.”

JESSE J. GOLDBURG

---

We don’t merely "grind out prints"—we "build" them into works of art and quality.

Hence we are the eastern releasing laboratory for all the productions of **Independent Pictures Corporation** and we have contracted for the release prints of the

**HELEN HOLMES** society stunt melodramas, with the same class of work that we produced on

"ROSITA", "LITTLE LORD FAUNTLEROY", "TESS OF THE STORM COUNTRY" for Mary Pickford, and "ROBIN HOOD" and "THE THIEF OF BAGDAD" for Douglas Fairbanks.

The Independent Pictures Corporation demand quality prints and unexcelled service—they get it from

"I'll say we do.”

Jesse J. Goldburg

**CLAREMONT**

LABORATORIES and STUDIOS

from

Script to Screen
and,

All Steps Between

**Educational**

**Scientific**

**Industrial**
Jesse Goldburg One of Industry’s Pioneers

THE present aggressive production activities of Independent Pictures Corporation, of which Jesse Goldburg is president, forms an interesting contrast to the company formed by Mr. Goldburg in the early days of the film industry—the days when the Motion Picture Patents Company and the General Film Corporation exercised a supreme dominion over the film business in this country. At that time Mr. oldburg formed the Life Photo Corporation, the first state right or independent company to make pictures of feature lengths.

Now, Mr. Goldburg has devoted himself to the production, exploitation, and distribution of state right productions.

Two years ago Mr. Goldburg, convinced that the state right producers and distributors would come into their own and maintain a position as a vital element in the picture industry, formed the elaborate production plans which are now in operation by Independent Pictures Corporation. At that time a set policy to avoid the super special type of production in favor of high-class pictures based upon conservaive production costs was initiated. At the same time the president of Independent Pictures determined to exercise a close supervision over the making of the pictures.

Many New Independent Productions Ready

HELEN HOLMES, Miss Du Pont and Franklyn Farnum are the stars who will appear in the new product from Independent Pictures Corporation. Miss Holmes, a favorite with a large following among the many fans who remember her as the heroine of numerous railroad melodramas, is to be featured in a series of society stunt melodramas: the first of which is now in production at the west coast studios of Independent Pictures under the direction of J. P. McGowan.

This series combined with the feature “What Three Men Wanted,” in which Miss Du Pont stars, and Franklyn Farnum in a series of western thrillers gives the Independent company the most imposing array of feature offerings it has sponsored since its organization by Jesse J. Goldburg, the president of the concern.

Independent Pictures have announced that in the production of the Helen Holmes pictures every effort will be made to bring to the state-right market features considerably above the level of the program feature standard in these new melodramas. To the end that the star’s famous stunt performances may be seen against a background of appealing modern drama and scenic effects of distinction, provision has been made to supply the pictures with high class settings and carefully selected sets.

The production will be under the direction of the man who made the series of Franklyn Farnum pictures, J. P. McGowan. The Farnum series is complete and Mr. Goldberg of the Independent Pictures company has stated that they are in every detail up to the highest expectations with which they were regarded during the preliminary plans and the producing process.

With the features ready for release and those now in production the Independent Pictures Corporation officials feel that they are prepared to meet the demand of state-right producers for high class features and be in a position to partake of the prosperity which they are convinced is in store for independents in the immediate future.

Goldburg Plans Advertising Co-operation

I X earnest of his belief that advertising co-operation is one of the vital and urgent needs in the present independent film market, Jesse J. Goldburg, president of Independent Pictures Corporation, has planned an extensive campaign of trade paper and newspaper advertising for the ambitious production schedule on which his company is now engaged.

Mr. Goldburg is of the opinion that advertising is as essential to the final returns to be realized from productions as the pictures themselves. In announcing his new advertising policy Mr. Goldburg said:

"In my travels throughout the country I was continuously met with statements from exhibitors that they wanted to play Independent productions but that they did not know where to get them. This view was supported by the state right exchanges, the officials of which told me that since the exhibitor expects notification of new productions and the sources of supply through trade papers it is essential that producer or national distributors include in either negative cost or sales price a sum sufficient to cover the investment required for trade paper advertising campaigns.

"Now, when the advertising cost is distributed among the various exchanges of the United States it is not as staggering a sum as it would otherwise appear to be."

The system of personal supervision is said to have borne fruit results in the series of Franklyn Farnum westerns produced by an Independent concern. The rule which Mr. Goldburg follows in direction of the acts of his company from the selection of the stories to the marketing of the product, he has outlined as follows:

"In seeing down stores the effort is made to obtain scripts of literary merit. This element and the adaptability of the play to picture presentation are given consideration over exploitation values; which, however, because of their importance are a factor that must be kept in mind while searching material. The preparation of scenarios is also thoroughly gone over before casting and the preliminary details of production are started.

"In casting the effort to obtain types is not carried to the degree of neglecting the important point that players of reputation available should not be overlooked for proven ability counts. The construction of sets should strike a balance between the two extremes of striving for effect regardless of cost and small cost regardless of effect. When a production is planned and all its details have been thoroughly considered and checked up the filming is something which must be left in the hands of those actually engaged in the work."

We cannot expect our goods to move unless we shout about them from the "house tops." The house tops in this instance are the trade publications.

Whatever we say about pictures in our advertisements, if true, establishes a good will that cannot be measured in dollars and cents and if false, has its own detrimental reaction.

Hence Independent Pictures Corporation, since it is in the state right production and distribution of motion pictures practically without limit, will, henceforth advertise 52 weeks in the year. When business is bad that is an additional reason to advertise; when it is good, then we certainly can afford to advertise."
Finds Note of Optimism Among Independents

According to a survey of the state right market recently made by Jesse Goldburg there is a note of high optimism concerning the future of the independent productions on the part of distributors in that field. Mr. Goldburg, who is the president of Independent Pictures Corporation, is said to have made a rather extensive investigation of the state right field in an effort to determine the requirements of independent buyers in the near future.

"One of the most encouraging things to an independent producer," says Mr. Goldburg, "is the general confidence in the permanency of the state right method of production and distribution. Distributors and exhibitors alike regard the independent element of the industry as something definitely established on a sound, and healthy basis. The feeling that the cream of the productions was to be had only in the exchanges of national distributors. The fact that it has become common practice for a theater owner to walk into the exchange of a state right buyer and make a request for a specific production, proves that the sales resistance which has prevailed in the past has been broken down by production by independents of pictures that can compete with the best offered by national exhibitors and that when a state right picture of high merit is presented it receives the recognition due it. This naturally has greatly lessened the problems of the state right exchange man, for no longer is it necessary to carry on a constant canvass and solicitation to get the product before the notice of the theater man. The independent market is no longer the "step-child" of the industry. The methods of production and distribution together with that of sales and exploitation have been systematized. Legitimate capital is legitimately invested in state right productions and the market can well absorb and will continue to seek worth while state right attractions."

Jesse Goldburg Will, Make Flying Trip to Coast

Jesse J. Goldburg, president of Independent Pictures Corporation, is preparing to leave for his west coast studio at Los Angeles the end of next week to remain in Hollywood twenty-four hours. A telephone call from J. P. McGowan, Mr. Goldburg's director in charge of the Helen Holmes series, justifies the visit.

Upon Mr. Goldburg's return, it is expected he will have an announcement with respect to additional production plans.

Grand-Asher Lining Up New Productions

Samuel V. Grand, president of Grand-Asher, on his visit to the coast is signing a number of additional productions and reports that the studio is humming with activity. Swizzle productions are making "Surging Seas," the first of four features. R. William Neill is completing two of five features for Grand-Asher. Other productions are about ready to start, including Ethel Clayton's first offering, directed by Travers Yale.

"Daylight and Darkness" to be Released

Arthur Lee, president of the Lee-Bradford Corporation stated that his company will soon release the first of a series of features by Bauercot Productions. It is entitled "Daylight and Darkness" and is from the stage play of the same name. The picture title will be changed before release.

Arrow Brings Mah-Jong to Screen

A very timely novelty film has been announced by W. E. Shallenberger, president of Arrow Film Corporation. This is a Norman Jefferies production, titled "The Mysteries of Mah-Jong" and was produced at the Stanley Theatre, Philadelphia, last Monday, and the extraordinary success attending its initial public presentation is indicated in the following to President Shallenberger of the Arrow Company, by Jules Mastaum of the Stanley Company. In reporting on the picture to the Arrow official, Mr. Mastbaum said:

"We paid the highest price ever for a two-reel picture when we secured "The Mysteries of Mah-Jong." Its reception justified the good judgment of our outlay. The film is timely, novel, original, instructive and entertaining and so constructed as to please those who understand the game as well as those who do not, "The Mysteries of Mah-Jong" will be found a welcome addition to any program for the various elements of entertainment as mentioned above."

The rapidly increasing interest in Mah-Jong all over the country that an exposition of its apparent mysteries so cleverly done, seems destined to draw phenomenally at any house where the slightest use is made of the many angles of exploitation which this picture offers.

"The Mysteries of Mah-Jong" shows in a clear and comprehensive way the uses of the 144 tiles, how the game is played, the counting and the highest possible score in one hand which is some 50,000,000.

This game is probably the cause of more discussions than oil leases or presidential possibilities. Arguments over disputed points, methods of play and Mah-Jong etiquette are widespread, long and bitter. The picture answers all these questions in a clear and forceful manner.

With newspapers, cartoonists, manufacturers, dealers and teachers all making quick and extensive profits from this craze, the theatre owner has been left out in the cold. This picture gives him every opportunity to cash in on the growing popularity of the game and get his share of the Mah-Jong money.

Mr. Norman Jefferies, an expert, has packed these two reels full of information, entertainment and comedy. The titles are unusually clever and the whole picture is a marvel of condensed enjoyment for the hardened Mah-Jong-er or the citizen who has been wondering what it is all about.

Bathing Girl Unit for Century Comedies

Century Comedies will launch a second Century Follies unit within the next two weeks, according to word from Julius and Abe Stern on the coast. The new unit will be confined to bathing girl comedies and will be under the supervision of Abe Stern, while Julius will continue his jurisdiction over the first unit, which will continue to make comedies against backgrounds of cabaret sets, theatres and revues.

Scenes from the William Steiner production "Surging Seas," which will be state righted.
Says Exhibitors Must Support Independents

JOE BRANDT, President of C. B. C., who recently returned from a trip to the coast during which he made stop-overs at the principal cities enroute, states that the outstanding factor of present conditions as they affect the independent producers is found in an increasing tendency on the part of exhibitors to give their support to independents. This condition Mr. Brandt says is due to the fact that theater men have found that their figures have proved to them as only figures can that they could make real profits with independent productions. In discussing his trip and the present condition of the state rights market, Mr. Brandt said:

"The greatest problem which the exhibitor has always had to solve is that of protecting his house with a sufficient number of pictures of box-office drawing possibilities. The Independent producers demonstrated during the last season that they could manufacture product on a par with that of the program companies. The time has arrived when the exhibitor can safely feel that the Independent producers are able to give him a sufficient number of pictures each season to guarantee a steady supply. This is a matter of vital importance to the exhibitors. It is a condition that can be continued; but only if the exhibitors give the necessary amount of patronage to the Independent producers. The Independent producers collectively have shown their willingness to hire the best stars available, to buy the best stories possible, and to dress their pictures up so that they compare favorably with the pictures that are being offered by the program concerns. The Independent producers are ready to go the limit if they can only feel sure of steady patronage by the exhibitors.

There are any number of stars who are now under contract with the program companies who are willing to produce pictures under the Independent banner if the exhibitors will give them sufficient encouragement.

"The Independents will go ahead with producing plans that will relieve the exhibitor of the pressure of a limited and inadequate supply of money-making pictures if the exhibitors will give the Independents their just share of theater bookings and pay a fair rental. And a fair rental means something more than the 10 or 15 per cent of the gross business done by the exhibitors which is largely in effect at present.

"If we are to bring back into the theaters the thousands of people who have deserted the motion pictures the exhibitor must make up his mind to pay a fair rental so that the producer can manufacture product that will entertain the public and bring back to us the days when we could count on millions of motion picture fans. And the exhibitor must particularly make up his mind to give the real support to the Independent producers so that the program concerns will always feel that they have a source of competition and a standard of product they must meet if they are to secure the business of the up-to-date showman exhibitor.

Report Demand For Tom Mix Special

EXCLUSIVE FEATURES, INC., report that the Tom Mix special being released by that concern under the title "Pals in Blue" is being greeted with a lively demand for territorial rights by state right buyers.

The picture, which stars this extremely popular interpreter of western characters at the head of a cast of familiar screen actors, is being vigorously exploited by Exclusive Features, and the campaign has produced eminently satisfactory results according to statements of the officials.

"Pals in Blue" presents Tom Mix as the sheriff of a small town which includes in its colorful grouping of characters the good and the bad characters typical of the old west as it lives in tradition. The role provides opportunity for some emotional acting when the sheriff is forced to arrest his sweetheart's brother in connection with a mail robbery. This leads to a parting of the ways and the sheriff goes off to an outpost where he joins the forces fighting hostile Indians. The scenes showing the fights with the Indians are done on a large scale and employ many of the real Redskins.

The players supporting the star are Edwin Brady, Eugenie Forde, Al. Merrill and Eugenie Besserer. "Pals in Blue" has been retitled and re-edited by Exclusive Features.

For exploitation of the picture Exclusive Features have issued a line of lithographs, lobby displays, cuts, mats, novelties and complete campaign outlines in the press books.

Exclusive Features has concluded deals for the territorial rights to "Pals in Blue" with the following state right concerns:


Harry Segal Buys Farnum Series for New England

Harry Segal, President of the Pioneer Film Corporation, with offices in Boston and New Haven, upon his arrival in New York on Wednesday, went straight to the offices of the Independent Pictures Corporation and signed contracts for the eight Franklyn Farnum super-westerns, produced and released by that company.

Mr. Segal is preparing to release the Farnums immediately. Mr. Segal has enlarged his publicity and attractive campaign booklet for circulation among New England theatres.

Finish "Meddling Women" With Barrymore, Godowsky

Lionel Barrymore has finished work in "Meddling Women" for Gladwich Pictures Corp., it is announced this week. Dagmar Godowsky, daughter of the noted pianist, appears opposite him in the leading feminine role.
M. J. Winkler Takes Over New Cartoon Series

MISS MARGARET J. WINKLER, probably the pioneer woman distributor in the independent short subject field, has received recognition from a source totally unexpected by her.

The Film Club of Boston, in existence since moving pictures first have been shown, issued a special invitation to Miss Winkler to make a speech before them. In her talk she told of the many hardships and difficulties she encountered in making "Felix," the cartoon cat, what it is today.

In addition to the "Felix" comics, Miss Winkler has taken over a series of combination cartoon and live character subjects known as "Alice Comedies," which are being made for her in Hollywood by Walt Disney; the Burton Holmes Travelogues; a series of two-reel kid pictures which are to be known as "Kid Kappers Komedies" and a further series of two-reel subjects based on the works of the nationally famed writer, Edgar A. Guest.

In a recent statement, Miss Winkler said that she could see a bright future in the short subject market.

"The courtesy and consideration shown me by all independent exchanges with whom I have dealt have decided for me the fact that I wish to continue to distribute all my producing in the state-right market and will continue to do so as long as my relations with my buyers are as pleasant as they have been and I hope this will continue for a long while," said Miss Winkler.

Independent to Release Five Reel Comedy in August

Though all arrangements were completed some time ago, Independent Pictures Corporation has just made announcement of the release by that concern in August of a five-reel burlesque comedy under the title "If Winter Goes." Raymond Griffith is the star and the picture is frankly "hokum" comedy. No attempt was made to produce anything but a straight laugh provoking five reeler replete with trick situations.

Jesse J. Goldberg, President of Independent Pictures, has made plans for a unique campaign to exploit "If Winter Goes."

Sees Opportunities For Independents

NEVER before in the history of the screen have States Rights productions had the brilliant opportunities now offered them, according to Irving M. Lesser, vice-president of and general manager of distribution for Principal Pictures Corporation.

"There will never be a monopoly in the motion picture field," says Mr. Lesser. "The reason for this is that it is, and always will be possible for anyone with brains and money to make a picture and then arrange for its distribution. The methods of distribution are (1) Through a regular releasing organization; (2) through the States Rights field.

"There is a steady improvement in the States Rights system. But there is still room for much more improvement. What we need among States Rights at present is a movement to give the producer an even break, or the same deal as he gets from one of the National releasing organizations.

"Such a movement is under way at present. And it soon will bear fruit. This is why I believe there are brilliant opportunities in the States Rights field.

"Our company has found the States Rights system an excellent sales medium because we follow this set policy in production: (1) Quality. This goes above everything. We aim at 100 per cent in quality of story, cast, production. (2) Liberal advertising. This is essential. If you have anything good you must let the public know it. (3) Fair dealing. Some people believe that motion pictures are a gamble pure and simple and go into them with that idea in view. Motion pictures are an investment that must be nurtured and watched and promoted. They are Big Business. And in all business you must have fair dealing or you are working without a foundation."

M. J. Winkler

M. J. Winkler

Irving M. Lesser.
North of Nevada
(Harry J. Brown Production—F. B. O.—Five Reels)

SYNOPSIS. When Mark Ridgway dies he leaves his ranch property to his niece and nephew, eastern society folks. The property is valuable because it has some fine water rights, which are covetted by an unsuspected group. Tom, Mark Ridgway's nephew, decides to remain under the new ownership, especially when he meets Miriam. The gang through a half breed get to the brother and almost succeed in getting the water right but are thwarted by Tom after some real stunts, hard riding, etc. Tom wins Mirian after he ships the brother back east.

Racing Luck
(Associated Exhibitors—Six Reels)

SYNOPSIS. Mario Bianchi leaves his parents in Italy to seek fame and fortune in America. He goes to live with his uncle who runs a restaurant. There he meets the Girl. Mario wins the emony of the owner of a powerful gang who has the former fired from every job he gets. Then a motor car manufacturer publishes a snapshot of Mario as being the new foreign driver they've engaged. A rival, however, gets Mario to sign with him. He has never driven an auto but he starts in the great road race and, of course, wins the race, the girl and a wad of money.

THE CAST

The Boy—Monty Banks
The Girl—Helen Ferguson
The Mother—Martha Franklin
The Father—D. Mitrazas
The Uncle—Lionel Belmont
Tony Mora—Francis MacDonald
Cafe Proprietor—William Blaisdell
Members of Tony's Gang—Al Martin, Al Thompson, Ed Carlie, Joe Scaduto

By Gene Havez and Leo Neese. Directed by Herman C Raymaker. Photographed by Ray June.
The Enchanted Cottage
(Inspiration—First National—7926 Feet)
(Reviewed by Laurence Reid)

HERE is a picture of rare charm—one which will weave a spell of enchantment through its inspiring theme and the lofty idea it expresses—that romance can be made perfect when two forlorn people, through the illusion of love, are made to seem beautiful to each other. It carries a fine, genuine sentiment, free from any saccharine coating—and the sympathetic treatment of its subject—coupled with its surging heart note—makes it a vital, vibrant and compelling drama. Here is an innovation—an experiment because it capitalizes the eternal theme that in the eyes of lovers things are beautiful.

The two unfortunates of this post-war romance find a sympathetic bond in each other. The boy is hopelessly crippled, the girl, an ugly little governess—and they despise themselves until love comes—bringing with it a transformation. They have encountered nothing but broken homes and the remembrance of the aunts’ awakening they see with an inner sight which speaks of the soul.

To tell this story with such simplicity and yet establish the fact that they are victims of an illusion took courage. They are perfect only in each other's eyes—and when they are transported by love we see them as we see each other. This idea offers much more material for picturization than as a spoken play.

It is a picture which needed delicate treatment—and an appreciation of her rare sentiment—and this it has received from John Robertson, the director, and Josephine Lovett, who adapted Pinero’s play for the screen. Any director who plotted would have ruined it. There are no pretensions. It is told simply and forcefully. The director takes us to a snug, little English wayside cottage—and with a fine sensitiveness treats us to a sacred romance. He thrills us, too, when the lovers would reveal themselves as beautiful—only to appear as hideous to those who do not see with their heart's eye. Marion Cockayn, Richard Barthelmess presents a study of the cripple—that registers with cameo clearness—that moves us with its sympathy and feeling. And May McAvoy, submerging her personality, elicits the plain, little drudge with keen insight and understanding. Seeing her the sensibilities are lifted to those who have been blind. Pollard, Marion, and William is the grandest support offered by Holmes E. Herbert who, as a sightless comrade, aids in weaving the charm of illusion—and Florence Short’s sketch of an unsympathetic realist. The picture is instructing, enchanting and sincere. It should move any audience—because it is all very well done—all very fine.

THEME. Romance of two forlorn lovers who, through illusions of love, are made to seem beautiful to each other.

PRODUCTION HIGHLIGHTS. The fine characterizations by Mr. Barthelmess and Miss McAvoy. The sympathetic note. The sentiment. The illusion which makes the lovers beautiful to each other. The scene of disillusionment carrying great suspense. The charming atmosphere.

DIRECTION. Treated with the greatest respect and very fine sensitiveness. Does not digress from theme—and tugs at heartstrings with simple, direct touches. Gets unusually fine results from players.

EXPLOITATION ANGLES. Bill as Barthelmess’ greatest acting vehicle. Play up its theme and exploit it as unforgettable picture. Tie up with Legion posts. Play up its charm and simplicity. Put on dignified prologue. Put it over as big as you can.

DRAWING POWER. Should appeal with sensitive patrons everywhere.

SUMMARY. A most charming picture, told with fine simplicity and naturalness—which carries a perfect love story—and is exceptionally acted by star and Miss McAvoy—not forgetting a capable supporting cast. Carries fine sentiment—and a strong love interest.

THE CAST

Oliver Bashforth
Richard Barthelmess
Mrs. Smallwood
Ida Waterman
Rupert Smallwood
Alfred Hickman
Ethel Bashforth
Florence Short
Beatrice Vauclain
Marion Cockayn
Major Murray Hillgrove
Holmes E. Herbert
Laura Pennington
May McAvoy
Mrs. McNally
Marian McAvoy
By Sir Arthur Wing Pinero. Adapted by Josephine Lovett—Directed by John S. Robertson.

SYNOPSIS. War veteran, hopelessly crippled, breaks engagements with boyhood sweetheart and returns to cottage in the woods. He meets a homely little governess and marries her. They despise themselves at first but through the illusion of love which transforms ugliness into beauty, they see each other as perfect.

Which Shall It Be?
(Hoffman—Hodkinson—4600 Feet)
(Reviewed by Laurence Reid)

It is a picture which radiates love and affection—which capitalizes “home sweet home”—in a manner that will bring a tug to the heart and a tear to the eye. It will be interpreted by every heart that will bring a smile to the mouth. It speaks a language that will be understood in every clime—because of its universal theme.

It portrays quietly—without any recourse to hokum, tense action, villanous other dramatic properties and inventions—a thread of sentiment which has touch, with the love of parents for their children—parents who work themselves to the bone to provide for them. There is a charm about it which suggests a lazy summer afternoon in the country. The atmosphere of a Vermont farm projects a quiet scene master be brought forth with a homely quality.

Renald Hoffman, the author and director, who chose his subject from a poem “Not One to Spare,” by Mrs. E. L. Beers—which appeared in the Fourth Readers a quarter of a century ago, understands children. He also understands the simple virtues of mankind. It may be that he started out to make a short subject—but the idea took on breadth and strength when he realized the demands of the picture, the picture became one of feature length. It is not too long if one appreciates its sweet simplicity—its “Out-to-old-Aunt-Mary’s” character. Mr. Hoffman has used commendable tact in fashioning this sentimental piece. It resembles a pastel drawing of a quiet day at a farm.

Peace and contentment are in this home. The farmer’s brother has met with financial success, but his heart is lonely. In his old age he wished for the patter of little feet—the care of a little child. The father of seven children an estate and an allowance for one of the youngest if he will consent to having the child adopted by him. The parents visit the children as they lie tucked in bed. And they cannot give up a single one.

No drama here—is there? Yet it carries a big heartbeat—considerable, humanity and real tenderness. Seduction, villainy—and melodrama is the great glow of sentiment. And so it will succeed—because it is tender and human.

THEME. Homespun study in parental love with parents solving the problem of giving up one of their children by refusing to part with a single child.

PRODUCTION HIGHLIGHTS. The fine sentiment. The heart appeal. The freedom of hokum. The rustic atmosphere. The even performances by players—and the naturalness of the children. The scene when parents visit the children as they lie in bed. The homespun humanities.

DIRECTION. Has treated it with fine simplicity—keeping away from any suggestion of hokum. The repression. The home appeal. It gives us gentle sentiment have carefully established the heart appeal.

EXPLOITATION ANGLES. Feature it as a simple little heart study which will tug at the emotions. Make a play for feminine patronage. Build up campaign on what it means to have children in the home.

DRAWING POWER. Sure-fire audience picture—especially with feminine patrons. Particularly suitable for neighborhood houses and small towns.

SUMMARY. An effective little heart study—this, which releases a fine glow of sentiment—which is free from any display of hokum—which tells its charming story with great simplicity and touching heart appeal. Rather slight for its footage—but homespun touches keep interest sustained.

THE CAST

John Moore
Willis Merks
Mrs. Moore
Mrs. Black
Robert Moore
Ethan Wool
Mark Moore
David Torrence
Paul Weller
The Children: Mary McLean, Billy Bondwin, Newton Hause, Miriam Ballah, Dick Winslow, Buck Black, Thayer Strain.

Based on poem by Mrs. E. L. Beers. Adapted and directed by Renald Hoffman.

SYNOPSIS. Parents on farm in Vermont have seven children to whom they are greatly devoted. The father has wealthy brother who pleads to have one of the youngsters given to him in order to drive away his loneliness. He will reward them with riches. The parents visit their children as they lie asleep and because of their love for them decide to keep them.

THE CAST

William Merks
Mrs. Moore
Mrs. Black
Robert Moore
Ethan Wool
Mark Moore
David Torrence
Paul Weller
The Children: Mary McLean, Billy Bondwin, Newton Hause, Miriam Ballah, Dick Winslow, Buck Black, Thayer Strain.

Based on poem by Mrs. E. L. Beers. Adapted and directed by Renald Hoffman.
Bluff
(Paramount—Six Reels)
(Reviewed by Frank Elliott)

A
NOTHER entertaining comedy drama of New York life is here. It is just light and airy enough for warm weather showing and contains enough comedy to satisfy the urge for the heavier sort of film fare. Set against a background of Gotham's hotels, modiste's ateliers and the haunts of the idle rich, it is a picture which has given Sam Wood opportunity to put over some of those lavish interiors for which he is noted. The apartment of the heroine in the Palace hotel in the last word in elaborate mountings.

The story had to do with the power of "bluff" in putting yourself over. And a subtitle sets forth that bluff is the only thing that New York understands. So much, but not enough, is offered, by your point of view. Taking advantage of this condition a beautiful girl, who heretofore has been unable to gain an audience to display her fashion designs, bluff herself across to such an extent that the modistes get on their knees for the designs. And then just when the girl thinks she has attained her object, a detective steps in and she lands in police headquarters and almost in the "pen"—but then the attractive attorney appears and, true to form, saves the situation and wins the girl.

Agnes Ayres is an attractive Betty Hallowell, the girl who decides to get even with New York through bluffing the town to think that she is the famous Nina Loring, missing London beauty. Miss Ayres wears some striking costumes during the action of the story. Antonio Moreno is a satisfactory attorney. The rest of the cast has been well selected, especially Clarence Burton and Fred Butterhead, of whom the former looks the part of professional hard boiled eggs.

THEME. A society comedy drama showing how a poor girl bluffed her way into fame and fortune and won a prominent attorney for a husband.

PRODUCTION HIGHLIGHTS. The acting of Miss Ayres and the admirable support of the rest of the cast. The scenes attending Betty's introducing herself as the famous Nina Loring and the moments dealing with the rush of the big modistes to buy her fashion designs. The arrest of Betty and her attorney who bluff the big boss into coming through with $20,000 for the girl. The elaborate background given the picture.

DIRECTION. Has injected considerable heart interest into this rather diverting tale and has succeeded in holding one's attention for the entire six reels, which by the way, is a very sensible length for the picture. He has eliminated all padding.

EXPLOITATION ANGLES. Plaster the town with the title. It is a striking one. Stencil it on the sidewalks and streets. Put on a fashion show in cooperation with some department or style store. Play up the names of Agnes Ayres and Antonio Moreno.

DRAWING POWER. Just the type of picture for presentation in downtown first run houses during the coming warm weather months. Also suitable for the better community houses and the towns.

SUMMARY. Set in an air of class and distinction, this picture will undoubtedly attract business because it has much appeal for the woman. Agnes Ayres is attractive and wears some striking gowns. Antonio Moreno plays opposite her. The cast is almost perfect as to type. A good film to offer as summer entertainment.

THE CAST
Betty Hallowell ............. Agnes Ayres
Robert Fitmaurice ............. Antonio Moreno
"Boss" Kitchell .......... Jack Hallowell
Waldo Blakely .......... Roscoe Karns
Pilina .................. Pauline Paquette
Dr. Steve Curtis .......... Jack Gardner

SYNOPSIS. Betty Hallowell, the younger sister of a brother proper medical aid after he has been crippled by "Boss" Kitchell, Betty Hallowell decides to pass herself off as Nina Loring, an English beauty. At her apartment she is swamped by modistes desiring to buy her fashions designs because of the notoriety connected with the Loring name. The police, however, get on Betty's track and arrest her on a charge of embezzlement for which Miss Loring is wanted overseas. Betty is saved by a lawyer, who intervenes and "bluffs" off the "Boss".

Excitement
(Universal—4913 Feet)
(Reviewed by Laurence Reid)

UNIVERSAL'S new star, Laura La Plante, is projected in a farce-comedy here—which because of its slapstick hijinks and widely scattered punch lines will be appreciated. Of course one must take into consideration that the loud pedal is used throughout—there being no evidence of repression in pointing characterization or incident. It is as if the director took an exaggerated script and ordered his cameraman to turn the crank—without paying attention to the fact that there must be rhyme and reason—even in farcical trimmings.

The idea revolves around the taming of a spirited girl who is the despair of her parents and several swains who would win her. The story begins early—with the heroine ordering the admirers to jump through her parade. It is a surprise to see it left out—because the happenings are so utterly haphazard. The heroine answers a want ad, which gives her a job as a stewardess in a wealthy spinster whose name is Egyptology. This woman has seven suitors who would marry her for her bankroll—and it is her duty to on one to the other. Much of the incident is stupid—so it's all for the humorous effect of the situation which never materializes.

In the end she gets her fill of excitement—though the finish brings in some more slapstick as the dinner guests upset the table. Miss La Plante has too many close-ups—but her work is spirited enough. Her support is incompetent insofar as being able to project humor.

THEME. Comedy-drama based upon girl's craving for excitement and being tamed by her husband.

PRODUCTION HIGHLIGHTS. The lively action. The airplane episode. The spirited performance by star.

DIRECTION. Uses slapstick methods to provide laughs and thrills—and overshoots his scenes. Might have used more repression to give it balance. Some of the episodes are amateurish. Permits players to overdramatize.

EXPLOITATION ANGLES. Bill it as comedy romance of spirited girl who is tamed by forceful husband. Play up Universal's new star and her attractive personality. Use a teaser campaign asking patrons how they would tame a spirited girl. Make a play on fact that everybody craves excitement.

DRAWING POWER. Best for program houses.

SUMMARY. Here is a comedy romance which is overdone in every particular. Emphasis is laid on heavily—and the action is of the slapstick variety. Carries titles which are of the "wise crack" style. Much of the action is far-fetched and pointless— with hokum in rich display. Cast lacks comedy players.

THE CAST
Nila Lyons .................. Laura La Plante
Arthur Drewe ................. Edward Arnold
Hiram Lyons .......... William Walsh
Mrs. Lyons ........ Frances Raymond
Eric Orton ........ Fred De Silva
Violet Smith ........ Harriet de ever
Albert Hart ......... Rollie Sedan
Willie Winkle .......... Bert Roach
Eddie ............. Stanley Blystone
Jesse ......... Lon Poff
Chester Robbins ......... George Fish

SYNOPSIS. Spirited girl, the despair of her parents, has plenty of suitors among the boys—and plenty of enemies among the girls because of her popularity. Meets a forceful youth who marries her. He is unable to tame her—and she leaves home. After experiencing several wild adventures she is glad to settle down—and be a dutiful wife.
Broadway After Dark  
(Warner Brothers—Seven Reels)  
(Reviewed by Frank Elliott)

WARNER BROTHERS are to be congratulated on the excellent manner with which they have transplanted Owen Davis' famous old melodrama of New York life to the screen. The story has been thoroughly modernized and mounted in lavish style. It is entertainment plus. The picture starts off with a superb shot of The Great White Way as the audience is "turned on," and then we are taken to the Actors' Equity Association Hall and we are given glimpses of Raymond Hitchcock, Fred Stone and daughter, Dorothy, Mary Eaton, Elsie Ferguson, Florence Moore, James J. Corbett, Paul Whitman, Buster West, Irene Castle, Ann Pennington, and other celebrities of the stage. These views will arouse much interest as "the folk's back home" recognize the stars.

After the ball the audience is entertained with some shots of those much talked-of New York studio parties where we meet the principals of the show. Norma Shearer, Dorothy Gown and Alfred Lunt, and the incomparable Vivacious Rose Dulsine, who have been cast in the parts of Miss Lenore Bonham, Miss Dorothy Crane, and Miss Mary Mount, are interestingly imported from the stage. These are the only parts in the show that are not in their original form. The rest of the cast have been changed to suit the screen. The picture has a background, but doesn't sufficiently develop it for the greater part of the show. The story is an attempt at a mannerism of the writer, but it is not adequate to carry the picture.

THEME. An adaptation of the Owen Davis society melodrama showing New York life as it is today mostly at night.

PRODUCTION HIGHLIGHTS. The novel opening showing the stars at the Actors' Equity association ball. The syncopated studio parties, the work of Adolphe Menjou, Norma Shearer, Carmen Myers and Anne Q. Nilsson. The lavish interiors. The striking gowns worn by the feminine players. The comedy moments in the boarding house scenes.

DIRECTION. Monta Bell has squeezed all that was possible out of the old stage play. He has made a modern picture filled with real entertainment and novelty. He has awakened interest at the start and held it to the end.

EXPLOITATION ANGLES. Play up the shots of the stars at the Equity ball, the views of the Great White Way, the names of the well-known players and the jazz studio parties. Tell your patrons that they want to see New York life as it really is, here's the chance.

DRAWING POWER. Should pull them in at any house.

SUMMARY. Enacted by a good cast, mounted in an attractive manner and possessing real novelty from beginning to end. This picture should create much interest wherever shown. It is a high-class modernization of one of the old Owen Davis' mellers.

THE CAST

Ralph Norton .................................................. Adolphe Menjou
Rose Dulsine ................................................ Norma Shearer
Helen Tremaine ........................................... Anna Q. Nilsson
Jack Devlin .................................................. Carmen Myers
Lenore Vance ................................................ Carmel Myers
"Shim" Scott ................................................ Vera Lewis
Claire Parker ................................................ Jimmy Quinn
Ed Fisher ....................................................... Willard Lewis
The old actor ................................................... Edgar Norton
The Chorus Girl ................................................. Ethel Miller
Norton's Valet ................................................ Otto Hoffman

Based on the play by Owen Davis. Directed by Monta Bell. Adapting by Douglas Day. Photographed by Charles Van Enger.

SYNOPSIS. Rose Dulsine, a worker in a restaurant, is framed by a detective in whom she confides and is "sent up." On being released she gets a job in a cheap theatrical boarding house. Ralph Norton, sickened by the superficiality of Broadway decides to try life among new people. He lands in the boarding house district where he meets Rose and saves her from the detective and others who continue to hound her.

The Moral Sinner  
(Paramount—Six Reels)  
(Reviewed by Laurence Reid)

STORIES of a crook's redemption are ever with us. We cannot expect any value of suggestion when the climax arrives — the interest is usually held through the characterization and the melodramatic details. This picture served on the stage as a vehicle for Mrs. Fiske, its original title being "Leah Kleschna," — and it has even served on the screen before, with Paramount as the producers. Being a good sample of its kind its sponsors deemed it valuable enough to picturize, again. But since it was first shown, the idea has formed the background of innumerable film melodramas exploiting the redemption of crooks.

When the central figure is a girl suppressed by a domineering father — who is an unwilling party to his scheme of the crook — certain to inspire sympathy. The outcome is invariably the same. Along comes a detective from headquarters (the man even being worked independently) and it's a certainty that under the spell of his domineering manner — his surety, fame, as it were, she will fall in love with him and find redemption. These officers never arrest these girls because they also catch the romantic spark. But James Rennie, in trying to maintain a dignified pose, places the entire burden upon Dorothy Dalton and her performance is vital enough even if it doesn't bring a triumphant. She does not vary her mood — which is that of a girl bowled down with sadness over her unhappy life.

As the characters are much more interesting than the plot — a little variety of shading would have helped things all around. Ralf Lane plays the role of the precautionary act and injects just enough incident to hold the attention of the spectators.

Miss Dalton receives competent support from Alphonse Ethier in the role of the father, while Frederick Lewis and a few others are inclined to "mug" their expressions. "The Moral Sinner," A fair enough picture of its kind.

THEME. Crook melodrama revolving around thief's daughter who follows her father's steady profession until she falls in love with young criminologist. Her redemption is assured.

PRODUCTION HIGHLIGHTS. The good continuity furnished by J. Clarkson Miller. The conflict between heroine and her father. The planting of the romance. The subdued acting by principals — which suggests suspense. The scene when heroine is regenerated. The good atmosphere. Scene when girl crook is caught.

DIRECTION. Has managed to sustain a fair amount of interest in time-worn plot — and by using soft pedal gets in some good suspense. The moment when girl decides to go straight carries a "kick." Provides satisfactory action, detail and background.

EXPLOITATION ANGLES. Bill this as adaptation of famous play which was starred in by Mrs. Fiske. Mention that Dorothy Dalton returns to screen after long absence. Bill it as crook story of redemption — and use the old bromide for a teaser — "there's a little bit of good in the worst of us." Come to the — Theatre and see "The Moral Sinner."

DRAWING POWER. For average houses everywhere.

SUMMARY. This story has been ground through the movie mill many, many times — and it has lost some of its appeal. The plot moves at a lively pace, but it is not so well maintained that the interest is sustained. Miss Dalton, Mr. Rennie and Mr. Ethier contribute good work. Several of the others stress the importance of their roles.

THE CAST

Leah Kleschna .................................. Dorothy Dalton
Paul Sylvain, a criminologist .................. James Rennie
Anton Kleschna, Alias Garnier .................. Alphonse Ethier
Schram, his confederate ......................... Frederick Lewis
Ray Dolph, a scapenegr son ...................... NW L. Peck
General Berton ......................................... Paul McAllister
Claire Berton ............................................. Florence Fair

Adapted from play by C. M. S. McLeUlan. Adapted by J. Clarkson Miller. Directed by Ralph Ince.

SYNOPSIS. Treats of the daughter of notorious criminal of Paris, who under her father's guidance, commits many thefts. She is unwilling to carry out his nefarious schemes — but through fear of his evil associates is forced to lead a criminal life. When a young criminologist tracks down the father, the girl falls in love with him. He surprises her robbing his home — but her redemption is assured — and she returns the gems which were really stolen by another.
A Man’s Mate

(Fox—5041 Feet)
(Reviewed by Laurence Reid)

Every once in a while screen writers turn to medicine and surgery for inspiration—and the ideas usually revolve around a man’s loss of memory and a subsequent operation which restores it. Here is a picture which treats of this familiar subject and while it is competently handled in a technical manner it fails to convince in several of its important details.

We have a youth who loses his memory when struck down by an apache—what falls in love with the Paris underworld and, though he has only a hazy recollection of her, the operation restores his memory, and his sub-conscious mind which had functioned all the time, attracts him to her. Result? A renewal of the romance.

There is quite a lot of hectic action, the first suggestion of it being revealed when the hero receives his knock-out from an apache, known as the Lynx—who has mixed it up with another apache known as the Lion. The cause of the trouble is the heroine who is known as the Wildcat. The innocent victim, remembering nothing of the incident, becomes an apache though his sub-conscious mind inspires him to pursue her talents as an artist. He has fallen in love with the Wildcat who, in discovering his identity, restores him to his family and consents to an operation on his brain even though he knows it will make him forget her.

For the purposes of the plot, his memory is restored to such an extent—that he obeys the subconscious urge to return to his sweetheart. So he wanders back to his old haunts and rescues her from the apaches. It is easy to see why this story has been so often handled—but it holds the attention through the conscientious performance by John Gilbert—and the adaptability and attractiveness of Renee Adoree in the role of the heroine. The supporting players are competent enough.

The underworld atmosphere—particularly in the Wildcat’s studio—is picturesque. Because of its heart-interest—established through the romance it is certain to appeal to audiences in programe theatres.

THEME. Melodrama of Paris underworld projecting romance built around youth losing his memory as he is felled in fight over girl. She makes impression on his subconscious mind—and when his memory is restored there is a romance.

PRODUCTION HIGHLIGHTS. The good work contributed by star—and the effective performance by Renee Adoree. The realistic bit contributed by Noble Johnson. The fight in the cafe. The fast action. The underworld atmosphere. The rural shots.

DIRECTION. Takes obvious plot and holds interest throughout making characters dominant. Also attracts attention with its details and incident. Keeps it moving—and you forget its obviousness. Gets good effects with backgrounds, etc. Handles players in competent fashion.

EXPLOITATION ANGLES. Would mention good acting vehicle for John Gilbert. Also play up Renee Adoree—who possesses considerable talent and charm. Bill it as fast-moving drama of Paris underworld. Play up a woman’s sacrifice in helping the man she loves. Put on an apache dance number for a prologue.

SUMMARY. A fairly effective melodrama—which, while on an old theme, manages to hold one’s attention because of its dominant characterization. The details are well arranged. It is not convincing in several of its scenes, but it has been treated with good dramatic values.

THE CAST

Paul John Gilbert
Wildcat Renee Adoree
Lion Noble Johnson
M. Bonard Wilfrid North
Father Pierre Thomas Mills
Verzign James Neil
Lynx John Giddings
Sybil Patterson Dine
Story and adaptation by Charles Kenyon. Directed by Edward Mortimer.

SYNOPSIS. Young artist enters Paris underworld cafe and is felled by an apache. His memory is restored by a friend—also men being emriders of heroine. The artist loses his memory as a result of the blow—and becomes an apache. Falls in love with girl and paints her portrait. She takes him to his people and consents to an operation to restore his memory even though it will make him forget her. But his sub-conscious mind attracts him to his sweetheart—and romance triumphs.

Mrs. Dane’s Confession

(F. B. O.—Five Reels)
(Reviewed by Laurence Reid)

We have pretty crude melodrama in this foreign-made picture which carries on in the style of the unsupervised European directors, the sensational stuff that they imagine constitute dramatic fare. So we have a world tale of a titled rake, his unhappy wife, a discarded lover—with the usual trimmings—indicating murder, blackmail, a jury trial—and what not. It is sensational all the way—with undue emphasis placed upon showing the theatres, which have long since been discarded by sensitive, imaginative directors on this side of the Atlantic.

In fact it is stagey in its characterization and situations. It sticks to its artificial atmosphere throughout—and the acting does not help in bringing in any suggestion of naturalness. It may have some exploitation values in the presence in the cast of Count Ludwig Salm von Hoogstraeten who earned considerable newspaper publicity through his marriage to the heroine of the H. H. Rogers fortune—Millificent Rogers.

The stars at work in our studios need not register jealousy over the Count’s histrionic talent. His is only ordinary ability. But because he has been well publicized there is some reason to believe that exhibitors who book the picture (it may get by in the cheaper houses or where there is a daily change of bill or where it is strengthened by good showmanship) may profit by exploiting him and the marriage. There are several close-ups which indicate that they were added a— an after-thought—this makes foreign-made films not so good in them.

The Count plays the role of a sallow villain, who is a devil near the end. He is not a particularly good representative of the Count of this type. He vamps a girl causing her to jilt her lover, marries her to gain her fortune, kills two fathers—and gets away with it. When she gets a divorce and marries another man—she is happy for a time. But wait. The Count reappears—with blackmail in his heart. When he threatens to expose the child, she kills him. A sympathetic jury brings in a verdict of acquittal. Crude stuff, this— and crudely directed. The Count struts and poses in a graceless manner—and Lucy Donine, while possessing an attractive personality, over stresses her emotions. The photography and lighting are of a poor quality.

THEME. Melodrama of innocent girl who is victimized into marriage by unscrupulous admirer, who stops at nothing to gain her wealth. He is killed when attempting to steal her child.

PRODUCTION HIGHLIGHTS. The charming personality of Lucy Doraine. The consistent villainy of the villain, a character: without a spark of virtue. The effort to build up story interest with titles.

DIRECTION. Is of the style of the stagey European school—which is still in evidence in many importations. Over stresses action, placing emphasis upon all the crudities. Makes players overact.

EXPLOITATION ANGLES. As the players here are unknown with the exception of Lucy Doraine—who has appeared in several European importations, their names do not carry any advertising value. The best angle is to exploit Count von Hoogstraeten who received much publicity in marrying Millificent Rogers. If you have saved the newspapers which featured the marriage use the “copy.”

DRAWING POWER. For the cheaper houses—but needs support from strong comedy.

SUMMARY. A crude, stagey melodrama, conceived and executed in the manner affected by several European directors. Old-fashioned treatment, long since discarded in this country. Has heroines who will not stand up to a subsequent over act. Capitalizes crime and is unconvincing. Over emphasized and over played. Poorly lighted.

THE CAST

Dorothy Robey Dorothy Robey
Her Husband William Parleigh
Count Ludwig Salm von Hoogstraeten

Author not credited. Directed by Michael Fertes.

SYNOPSIS. Rich girl is engaged to youth whom she jilts in favor of fortune-hunting Count. The latter marries her and after spending her money, kills her father. He is not suspected of this crime. The wife gets a divorce and marries her erstwhile lover—and finds happiness in the birth of her baby. The Count comes back in her life and attempts to blackmail her. When he threatens to kidnap the child, she kills him. A jury acquits her after listening to her story.

April 19, 1924
“The Medicine Hat”  (Pathe—Two Reels)

While this one of the Indian Frontier series is dramatic enough it is produced in a lighter vein than the previous pictures in this group. It portrays the return to his tribe of Long Hair who had attended the first great conference of the Blackfoot Indians and representatives of the various Indian tribes throughout the country. He is a medicine man and brought a high beaver hat and a soldier’s cap as trophies which he declared would make him practically the center of knowledge and augmented wisdom from that day on.

His daughter earns his displeasure by accidently shooting an arrow through the tall hat and he offers to give her as wife to the first man who asked. And the villain was at hand but was finally thwarted by the hero.

This is about on a par with those previously released and will hold the interest. —TOMHAM.

“Safe and Sure”  (Christie-Educational—Two Reels)

A POST-GRADUATE class in safe blowing with a diploma to the one bringing back the most generous supply of loot provides the theme for this comedy and it’s real comedy at that. Jimmy Adams is featured and he is seen to good advantage. Presumably visiting the daughter of a man of wealth, a safe is being opened in which Jimmy is accused of taking something. He explains he is visiting the daughter, only to learn that there is no other. Jimmy finally succeeds in rounding up the whole class of crooks and it is then revealed that the whole thing is a rehearsal for a moving picture. There is some exceptional comedy in this and it should go wherever the short subject is appreciated. —CHESTER J. SMITH.

“Dandy Lassies”  (Christie-Educational—Two Reels)

NEAL BURKE plays the timid young man desperately in love with the girl who insists upon being married in a cage of lions. Persuaded by a friend that there are no lions within reaching distance Neal accepts the proposition only to have a circus arrive in town the same day.

Circus hands are hired, the lion tamer clanged and the women club called to the rescue that Neal may go through the bargain with a minimum of danger as the angry mob within the circus tent waits the ceremony. Through a slight error on the part of Neal, his friend finally finds himself in the cage with the real lions as Neal emerges a hero. Plenty of good, fast comedy and it’s bound to be appreciated —CHESTER J. SMITH.

“Our Little Nell”  (Pathe—One Reel)

ALTHOUGH meagre is the marvel of incident and training displayed by these animals from the Hal Roach Zoo, the Dippy Don Dads. The only comic effect are the Javanese and the patience of the animal has dressed them so realistically and provided such an array of special sets that each “drama” registers cleverly.

This is almost a comedy in itself, with the father pursuing in an automobile and the crook flees to Mexico to be stopped at the boundary line by the master cop.

A good game is featured between two of the monkeys and there is comedy enough in this single reel to hugely entertain everybody. —TOMHAM.

“A New England Farm”  (Fox—One Reel)

When one thinks of farms — one naturally thinks of New England — because its backgrounds are so suggestive of that quaint rusticity which cannot be found on the vast acres of the prairies.

This little Fox Educational will delight anyone who has been brought up in a rural community and city patrons who are ignorant of the background of the New Englander at educating them in the activities which occupy the farmer’s long day — for he labors from sunrise to sunset. Both types of patrons will respond to the picturesque backgrounds and also to the New Englander’s family at their various tasks — such as feeding the chickens, making butter, milking, harvesting, etc. The number is instructive and enjoyable — and makes a neat filler. —LAURENCE REID.

“The Racing Kid”  (Universal-Century—Two Reels)

BUDDY MESSINGER, mischievous son of a horse owner, is a competent youth around the stable and racetrack. He, Martha Spleeter and “Spec” are pals.

The day of the big steeplechase Buddy discovers one of the jockeys has been “fixed” by a crooked gambler. The jockey is to ride Buddy’s father’s horse. Buddy beats up the jockey, temporarily putting him out of commission and runs himself. With the aid of Martha and “Spec” he wins, but only after getting a lift in a taxicab. It is a pretty good comedy — and can’t be humors in spots. —CHESTER J. SMITH.

“Fold Up”  (Educational-Cameo—One Reel)

THIS is another travesty on the collapsible California bungalow and its leading tenant, the lowan. The newcomers are ushered into this and apparently an empty apartment. The closing of the door, however, automatically releases beds, tables and other furnishings necessary to the room. A party is given and the guests are knocked about by the rapidly moving furniture each time the door is opened or closed. The best that can be said for it is that it moves fast and will probably go well in neighborhood houses. —CHESTER J. SMITH.

“One Wet Night”  (Universal—One Reel)

AN unprecedented rain storm is responsible for the action in the comedy which stars Nedly Edwards and Bert Roach. It starts with the stalling of hubby’s flivver in the middle of a puddle and a consequent drenching of him. It continues until night when a guest discharges an “unloaded” shotgun through the roof. Rain pours in in torrents and the grand piano, bath-tub and every other available receptacle in house is used to catch the overflow. It’s just a lot of silly nonsense which might be pleasing to youngsters. —CHESTER J. SMITH.

“If Noah Lived Today”  (Pathe—One Reel)

CARTOON generator TELFORD’s imagination to good effect when he portrays the animals scampering to Noah’s Ark when the flood comes. Only in this instance they are helped by modern devices like the Radio and the car and finally becomes the airship “Shenandoah.”

Two skunks who are admitted under protest finally put the other animals to flight. A satisfactory filler. —TOMHAM.

“The Hollywood Kid”  (Pathe—Two Reels)

REAL PRODUCERS compete for the services of a little “kid” star and Mack Sennett himself appears in his own studio. Plenty of comedy is derived from the unperturbed attitude of Mr. Sennett when he is shown in his private office and where quickness would naturally be expected.

There are chases of men and animals and bathing girls throughout the office culminating with an avenging motorcycle sitting there calmly without wringing an eyebrow.

When the “Kid” is discovered one producer tries to induce his hard working parents to sign away his services for twenty-five dollars a week but the other offering two-hundred and fifty dollars a week wins.

A real deal of comedy is derived from the parents after that as they move from the street car to the limousine class. This satirical comedy will assuredly hold its own as a laugh creator anywhere. —TOMHAM.

“Brothers Under the Chin”  (Pathe—Two Reels)

WITH the aid of cleverly constructed furniture installed in the orphanage Stan Laurel and Jim Finlayson are made to look very different. The other twin.

Then the audience is asked to throw itself ahead twenty years which finds one of the “brothers” shanghaied on a ship commanded by the other twin. Many comedy situations are provided but the prolonged and wholesale vomiting is not comedy but rather sickening to the average audience.

With the exception of the “sea sickness” of the captain and his crew this is a pretty fair comedy. —TOMHAM.

“There He Goes”  (Educational-Mermaid—Two Reels)

LIGE CONLEY is first the victim of a lot of halloween pranks, which take him from one horror to another, and they are real horrors too. Later he is a driver in a cross-country sulky race and the fun then becomes fast and furious. Going through all sorts of mishaps he emerges victorious. These comedies in which Conley is featured are almost invariably good and replete with action and fun. This one is about as good as the best of them. —CHESTER J. SMITH.

“Realms of Sport”  (Educational—One Reel)

LYMAN H. HOWE, certainly is ingenious when it comes to arranging these hodgepodge. This one is no exception. He shows some pictorially beautiful scenes, some amusing cartoons and some shots of pushball, skiing, boxing and aquaplaning. This series is adaptable to almost any class of house. —CHESTER J. SMITH.

“Reel Review No. 16”  (One Reel)

REALISTIC foreshadowing in paper print is an admirable feature of this cartoon, and the Pathetone shows “Sunshine Land” with a Florida locale.

“The Sweetheart Of The Desert” is a picture great deal of the maker of “One of Those Things” and how it is made up into toothsome candy. This review is not as many subjects as usual but those shown are all entertaining as well as interesting. —TOMHAM.
DAN BURGUM, one of the first men in United States to turn a motion picture crank, who has been connected practically every theatre in Des Moines, and who is one of the pioneers in the business, has left his position only in Des Moines but before that as manager of the Penny Arcade in Pittsburgh in 1904, has bought the Garden theatre at Des Moines and will start this new enterprise in May. The theatre will probably be named the Strand.

For ten years his personality was what drew the fans to the Garden theatre with which he was associated since its opening and for several years more than that he was connected with the A. H. Blank Enterprises. He has an entire reputation for original lobby decorations. He has been a strong advocate of the children's matinee but believes that the financial success until the public is educated to the idea.

Two of his hobbies are good pictures—he has never seen a picture which he would not wish his own family to see—and good ventilation. The theatre is fireproof and is located on Main street. It will be refurnished and redecorated, the lobby space will be entirely remade and new projection facilities will be installed. The theatre will open sometime in July.

Eddie Lipson, manager of the Associated Exhibitors of Iowa, who has been spending most of his time out in the territory, has found a slight improvement of business conditions in the agricultural communities.

Dan Burgum, who has purchased the Garden Theatre, Atlantic, Ia.

Herman Stern, manager of the Des Moines Universal exchange, left last Thursday for Brooklyn, and Sam Stoll, formerly city salesman for the Kansas City branch, has been given the management at Des Moines. The illness of Mrs. Stern and her desire to return to Brooklyn, where all her family are located, influenced Stern in accepting Mr. Brin's proposition in New York. He came to Des Moines from Chicago about five months ago.

A. G. Stolte, booking manager for A. H. Blank, is enroute for Chicago and points east. Manager Watts of the Rialto theatre at Omaha is also with him. The trip is in the nature of an inspection tour, and the first time that Stolte has been east for some time and on his return he will disclose new plans for the management of the Capitol theatre. Des Moines' newest picture house.

Manager Schwarz, of the Premier Picture Exchange, is making his first trip to the coast and is threatening his visit to every exhibitor in the Iowa territory.

George Baumeister is leaving the Des Moines Universal Exchange after two years as booker there. He is accepting a similar position with F.B.O. in Allany, New York. Joe Cowan takes his place at booker and the exchange, Harry Williams, who has been recruited to the film business, has become the new poster man.

L. Carlos Meier of the Capital Theatre, Des Moines Theatre. Vergene Ford, who has been with the Des Moines Theatre, becomes the new organist.

The Majestic Theatre at Cedar Rapids is closed. They are discontinuing the vaudeville and expect to run nature pictures for the summer and also to play stock.

The Iowa Theatre Equipment Company has installed a Powers 6 A machine at the Cozy Theatre at Toledo, which gives them the second machine in the town.

Seattle

THREE new theatres in the Washington territory opened within one week during the end of March, establishing a record for openings in this state. The three included Dominick Constanti's Liberty theatre in Sumner, the Moore Amusement Company's Kay Street theatre in Tacoma and V. A. Peterson's New Mission theatre in Georgetown, a suburb of Seattle.

The new Liberty in Sumner is a first-run house with a seating capacity of practically 500. The Tacoma house, operated for the Moore Company by the Jensen-Von Herberg circuit, is a second run neighborhood house seating 400. The New Mission, built to replace the former Mission theatre, recently condemned by the city, is a second run house seating about 450.

F. A. Fadler, general manager of theatres for Universal, spent a number of days here recently with Robert W. Bender, manager of the Columbia theatre, and M. H. Newman, manager of Universal theatres on the Pacific Coast. Mr. Fadler came here with Mr. Newman from California, where he has been spending a number of weeks. From here he was scheduled to return to New York City, stopping over in a number of cities en route, to visit Universal theatres in those places. Mr. Fadler was reported as being generally pleased with picture theatre conditions as he found them on the Pacific Coast during his visit.

Announcements received last week were due to the effect that Lon Brown, an exhibitor of the Western Washington territory, had begun plans for the construction of a new picture house at Snohomish. Mr. Brown now owns and operates theatres in Duval, Redmond, Tolt and Granite Falls, all small towns in the same district as Snohomish.

The new picture house now under construction at Auburn was sold last week by John Brevett, who began the work in the house to Walter Craft. Mr. Craft at the present time owns and operates the Mission theatre in Auburn, and Mr. Brevett is an exhibitor in Sumner, a neighboring town.

F. E. Lyons, manager of the Lyric theatre in Tacoma, recently announced that his new house in that city, now under construction, would soon be ready for opening. The house is not named as yet, but is expected to be called the New Lyric. It is a medium sized suburban theatre.

L. K. Brin, owner and manager of the Kwalw Pictures Exchange, left here recently for a two weeks' trip to his Denver office, planning to return by way of Montana and visit the Kwalw Exchange in Butte. Mr. Brin was accompanied by G. H. DuMond, special representative of the Warner Brothers company, who has been spending the last several months in this territory with Mr. Brin's absence.

Frank Rethore, former assistant to Arthur Golofon, booker and assistant manager of the Warner Brothers company, has been replaced by Miss Olga Lund, formerly secretary to the exchange manager. F. G. Siter, head of the local office, left here recently on a trip to Spokane, Lewiston and other key cities in this territory, expecting to be gone for a number of days.

Seth D. Perkins, manager of the local Goldwyn-Cosmopolitan exchange, has just returned from Portland, where he was conferring with the Oregon Board of Theatre Censors, getting the Goldw

T. G. Johnson, well known on Film Row, was in town recently, getting a film release, which are reported to have met with the displeasure of the board. During Mr. Perkins' absence from this city, the exchange was under the management of A. J. Sullivan, booker and assistant office manager.

J. A. Gage, manager of the Educational Film Exchange, has been out of the city for a number of days on a sales trip into the Washington territory. Wallace Rucker, sales manager for the local exchange, remained in the city during Mr. Gage's absence, and was expected to start off on another road tour within a short time.

F. J. Becker, Vitagraph salesman, was transferred to the local territory early in April, after having been associated with the Salt Lake City exchange since the first of the year. Mr. Becker was formerly connected with Manager H. A. Black's local office, and his return to this territory was welcome news to his many friends among the exhibitors.

Word received on Film Row this week announced that the Rialto theatre in Portland, a second run house, had been sold by O. B. Hensley, former owner, to a Mr. Sandblad, who was to take over the management of the theatre at once.

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Short Subjects and Serials

“The Medicine Hat” 
(Pathe—Two Reels)

WHILE this one of the Indian Frontier series is dramatic enough it is produced in a lighter vein than the previous pictures in this group.

It portrays the return to his tribe of Long Hair who had attended the first great conference in the “Great White House” of the representatives of many Indian tribes throughout the country.

A picture by the master man and brought a high beaver hat and a soldier's cap as trophies which he declared would make him particularly the center of knowledge and augmented wisdom from then on.

His daughter earns his displeasure by accidently shooting an arrow through the tall hat and he offers to give her as wife to the first man that asked. And the villain was at hand but was finally thwarted by the hero.

This is about on a par with those previously released and will hold the interest.—TOMHAM.

“Safe and Sane” 
(Christie-Educational—Two Reels)

A POST-GRADUATE class in safe blowing with a diploma to the one bringing back the most generous supply of loot provides the theme for this comedy and it’s real comedy at that. Jimmy Adams is featured and he is seen to good advantage. Presumably visiting the daughter of a man of wealth, a post-graduate has arrived in a Rolls Royce and Jimmy is accused of taking them. He explains he is visiting the daughter, only to learn that there is no daughter. Jimmy finally succeeds in rounding up the whole class of crooks and it is then revealed that the whole thing is a rehearsal for a moving picture.

There is some exceptional comedy in this and it should go well wherever the short subject is appreciated.—CHESTER J. SMITH.

“Dandy Lyons” 
(Christie-Educational—Two Reels)

NEAL BURNS plays the timid young man desperately in love with the girl who insists upon being married in a cage of lions.

Persuaded by a friend that there are no lions within reaching distance Neal accepts the proposition only to have a circus arrive in town the same day.

Circus hands are bribed, the lion tamer vlagged and the lions club called to the rescue that Neal may go through the barrier with a minimum of danger as the angry mob within the circus tent waits the ceremony. Through a slight error on the part of Neal, his friend finally finds himself in the cage with the real lions as Neal emerges a hero to the rescue.

It is a picture of good, fast comedy and it’s bound to be appreciated.—CHESTER J. SMITH.

“Our Little Nell” 
(Pathe One Reel)

ALMOST as much is the marvelous instance and training displayed by these animals from the Hall Roach Zoo; the Dippy Doo Dads.

The animals are almost human and the producer has dressed them so realistically and provided such an array of special sets that each “drama” registers cleverly.

While this is not on a par with the father pursues in an automobile and the crook flees toward Mexico to be stopped at the border.

A pool game is featured between two of the monkeys and there is comedy enough in this which is to largely entertain everybody.—TOMHAM.

“A New England Farm” 
(Fox—One Reel)

WHEN one thinks of farms—one naturally turns to thoughts of New England—because its background is suggestive of that quaint rusticity which cannot be found on the vast acres of the prairies.

This little Dandy Educational will delight any one who has been brought up in a rural community—and city patrons who are ignorant of farm life and educational values. It shows the activities which occupy the farmer's long day—for he labors from sunrise to sunset.

Both types of patrons will respond to the picturesque backgrounds and also to the New Englander's family at various tasks—such as feeding the chickens, making butter, milking, harvesting. The number is instructive and enjoyable—and makes a neat filler.—LAURENCe REID.

“The Raging Kid” 
(Universal-Century—Two Reels)

BUDDY MESSINGER, mischievous son of a horse trainer, is a companion youth around the stable and racetrack. He, Martha Sleeper and “Spec” are pals.

The day of the big steeplechase Buddy discovers one of the jockeys has been “fixed” by a crooked gambler. The jockey is to ride Buddy's father's horse. Buddy beats up the jockey, temporarily putting him out of commission and runs the horse himself.

With the aid of Martha and “Spec” he wins, but only after getting a lift in a taxi cab. It is a pretty good laugh and humorous in spots.—CHESTER J. SMITH.

“Fold Up” 
(Educational-Cameo—One Reel)

THIS is another travesty on the collapsible California bungalow and its leading tenant, the lawn. The newcomers are ushered into what apparently is an empty apartment. The closing of the door, however, automatically releases beds, tables and other appurtenances necessary to the room.

A party is given and the guests are knocked about by the rapidly moving furniture each time the door is opened or closed. The best that can be said for it is that it moves fast and will probably go well in neighborhood homes.—CHESTER J. SMITH.

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(Universal—One Reel)

A Sudden unprecendented rain storm is responsible for the fun in the comedy which starts with Neddy Edwards and Bert Roach. It starts with the stalling of hubbub's flier in the middle of a puddle and a consequent drenching of him. It continues that night when a guest discovers an "unloaded" shotgun through the roof. Rain pours in the torrents and the grand piano, bath tub and every other available receptacle in the house is used to catch the overflow. It's just a lot of silly nonsense which might be pleasing to youngsters.—CHESTER J. SMITH.

“If Noah Lived Today” 
(Pathe—One Reel)

CARTOOON parodies Noah's full appreciation of the effect when he portrays the animals—cumping to Noah's Ark when the flood comes.

Only in this instance they are helped by modern devices like the Radio and the Red in the end are finally becomes the aerialship "Shenandoah."

Two skunks who are admitted under protest finally put the mules and goats to flight. A satisfactory filler.—TOMHAM.

“The Hollywood Kid” 
(Pathe—Two Reels)

RIVAL producers compete for the service of a little "kid" star and Mack Sennett himself appears in his own studio. Plenty of comedy is derived from the upturped attitude of Mr. Sennett when he is shown in his private house where quietness would naturally be expected.

There are chases of men and animals and bathing girls throughout the office culminating in a moment of tension when the kid sits there calmly without wrinkling an eyebrow.

When the "Kid" is discovered one producer tries to induce his hard working parents to sign away his services for twenty-five dollars a week but the one offering two-hundred and fifty dollars a week wins.

A great deal of comedy is derived from the parents after that as they move from the street car to the limousine class. This satirical comedy will assuredly hold its own as a laugh creator anywhere.—TOMHAM.

“Brothers Under the Chin” 
(Pathe—Two Reels)

WITH the aid of cleverly constructed furniture installed in the orphanage Stan Laurel and Jim Finlayson are made to look very dinky and Stan is the one who is courted for adoption.

Then the audience is asked to throw itself ahead twenty years which finds one of the "brothers" shanghaied on a ship commanded by the other twin. Many comedy situations are provided but the prolonged and wholesale vomiting is not comedy but rather sickening to the average audience.

With the exception of the "sea sickness" of the captain and his crew this is a pretty fair comedy.—TOMHAM.

“There He Goes” 
(Educational-Mermaid—Two Reels)

LIE CONLEY is first the victim of a lot of hallowe'en pranks, which take him from one humorous story to another, and they are real humorous too. Later he is a driver in a cross-country sulky race and the fun then becomes fast and furious. Going through all sorts of mishaps he emerges victorious. These comedies in which Conley is featured are almost invariably good and replete with action and fun. This one is about as good as the best of them.—CHESTER J. SMITH.

“Realms of Sport” 
(Educational—One Reel)

LYMAN H. HOWE certainly is ingenious when it comes to arranging these hodgepodge. There is one no exception. He shows some pictorially beautiful scenes, some amusing cartoons and some shots of polo, skating, boxing and aquaplining. This series is adaptable to almost any class of house.—CHESTER J. SMITH.

Pathé Review No. 15 
(One Reel)

REALISTIC ferocious animals in paper cutouts —"Adam and Eve"—"the sleeping giant" —and the Pathecolor shows "Sunshine Land" with a Florida locale.

“The Sweetheart Of The Desert” is a pic- torial great deal of excitement and how it is made up into canoismy candy. This review has not as many subjects as usual but those shown hold their interest and are as interesting.—TOMHAM.
Dan Burgum, one of the first men in United States to turn a motion picture crank, who has been connected practically every theatre in Des Moines, and who is one of the pioneers of motion picture business not only in Des Moines but before that as manager of the Penny Arcade in Pittsburgh in 1904, has bought the Garden theatre at 11th and Walnut and will start this new enterprise in May. The theatre will probably be named the Strand.

For ten years his personality was that drew the fans to the Garden theatre with which he was associated since its opening and for several years more than that he was connected with the A. H. Blank Enterprises. He has an unexcelled reputation for original lobby decorations. He has been a strong advocate of the children’s matinee but believes it is impossible to have both financial success until the public is educated to the idea.

Two of his hobbies are good pictures—he has never shown a picture which he would not wish his own family to see—and good ventilation. The theatre is a business of 100 people and is situated on Main street. It will be refurbished and redecorated, the lobby space will be entirely remade and new dressing rooms will be installed. The theatre will open sometime in July.

Eddie Lipson, manager of the Associated Amusement Co. in Iowa, who has been spending most of his time out in the territory, has found a slight improvement of business conditions in the agricultural communities.

Des Moines.

The illness of Mrs. Stern and her desire to return to Brooklyn, where all her family are located, influenced Stern in accepting the management of the theatre. He came to Des Moines from Chicago about five months ago.

Mr. Smith, the Colonial theatre at Clarion, has suffered a stroke of paralysis and has been confined to his bed. His son is operating the theatre in his absence.

The Princess theatre of Traver purchased a new Gardner screen and had their grand opening last Thursday.

F. A. Stolte, booking manager for A. H. Blank, is en route for Chicago and points east. Manager Watts of the Rialto theatre at Omaha is also with him. The trip is in the nature of an inspection tour to see in the short time that Stolte has been east for some time and on his return he will disclose new pictures and the management of the Capitol theatre. Des Moines' newest picture house.

Manager Schwarz, of the Premier Theatre in Denver, is making a trip on his behalf to visit every exhibitor in the Iowa territory.

George Baumeister is leaving the Des Moines Universal Exchange after two years as booker there. He is accepting a similar position with F.B.O. in Alliay, New York. Joe Cowan takes his place as booker at the Des Moines exchange. Harry Allen, who has been associated to the film business, has become the new post man.

L. Carlos Meier of the Capital Theatre in Des Moines, has been associated with the Des Moines Theatre for many years, but has become the new operator at the Strand Theatre. And L. Donald Miller, who has been with the Strand Theatre since its opening has resigned. Announcement of his plans will be made later.

A. H. Blank, Iowa's theatre magnate, will enjoy a vacation at Excelsior Springs, Mo. This vacation, his first for nearly a year, has been trying to work into his strenuous schedule for some time. And this time he's really going to have an opportunity.

Mr. Chadkin, Educational sales manager, conferred with Manager Kahn of the Des Moines branch.

The Majestic Theatre at Cedar Rapids is closed. They are discontinuing the vaudeville and expect to run some pictures during the summer and also to play stock.

The Iowa Theatre Equipment Company has installed a Powers 6 machine at the Cozy Theatre at Toledo, which gives them the second machine in the town.

Seattle.

Three new theatres in the Washington territory opened during the latter part of March, establishing a record for openings in this state. The three included Dominick Constanti's Liberty theatre in Summer, the Moore Amusement Company's Kay Street theatre in Tacoma and V. A. Peterson's New Mission theatre in Georgetown, a suburb of Seattle. The new Liberty in Summer is a first run house with a seating capacity of practically 500. The Tacoma house, operated for the Moore Company by the Jensen-Von Herberg circuit, is a second run neighborhood house seating 450. The New Mission, built to replace the former Mission theatre, recently condemned by the city, is a second run house seating about 450.

F. A. Flader, general manager of theatres for Universal, spent a number of days here recently with Robert W. Bender, manager of the Columbia theatre, and M. H. Newman, manager of the Universal theatres on the Pacific Coast. Mr. Flader came here with Mr. Newman from California, where he has been spending a number of weeks. From here he was scheduled to return to New York City, stopping off in a number of cities en route, to visit Universal theatres in those places. Mr. Flader was reported as being generally pleased with picture theatre conditions as he found them on the Pacific Coast during his visit.

Announcements received last week were to the effect that Lon Brown, an exhibitor of the Western Washington territory, had begun plans for the construction of a new picture house at Snohomish. Mr. Brown now owns and operates theatres in Duval, Redmond, Tolt and Granite Falls, all small towns in the same district as Snohomish. The new picture house now under construction at Auburn was sold last week by John Brevett, who began the work on the house, to Walter Craft. Mr. Craft at the present time owns and operates the Mission theatre in Auburn, and Mr. Brevett is an exhibitor in Summer, a neighboring town.

F. E. Lyons, manager of the Lyric theatre in Tacoma, recently announced that his new house in that city, now under construction, would soon be ready for a special opening. The house is not named as yet, but is expected to be called the New Lyric. It is a medium sized suburban theatre.

L. K. Brin, owner and manager of the Kwalify Pictures Exchange, left here recently for a two weeks trip to his Denver office, planning to return by way of Montana and visit the Kwality exchange in Butte. Mr. Brin was accompanied by G. H. DuMond, special representative of the Warner Brothers company, who has been spending the last several months in this territory with Mr. Brin in charge.

Frank Rethore, former assistant to Arthur Gollofon, booker and assistant manager at the local First National exchange, resigned his position there recently and is now connected with one of the motion picture studios in Los Angeles. He has been replaced by Miss Olga Lund, formerly secretary to the exchange manager. F. G. Siler, head of the local office, left here recently on a trip to Spokane. Lewiston and other key cities in this territory, expecting to be gone for a number of days.

Seth D. Perkins, manager of the local Goldwyn-Cosmopolitan exchange, has just returned from Portland, where he was conferring with the Oregon Board of Theatre Managers on the Goldwyn-Paramount film, recently announced for the theatre. He will be ready for the forthcoming Film "The Uncorked Wine" programme, parts of which are reported to have met with the displeasure of the board. During Mr. Perkins absence from this city, the exchange was under the management of A. J. Sullivan, booker and assistant office manager.

A. C. Cage, manager of the Educational Film Exchange, has been out of the city for a number of days on a sales trip into the Washington territory. Wallace Rucker, salesman for the local exchange, remained in the city during Mr. Cage's absence, and was expected to start off on another road trip within a short time.

F. J. Becker, Vitagraph salesman, transferred to the local territory early in April, after having been associated with the Salt Lake City exchange since the first of the year, Mr. Becker was formerly connected with Manager H. A. Black's local office, and his return to this territory was welcome news to his many friends among the exhibitors.

Word received on Film Row this week announced that the Rialto theatre in Portland, a second run house, had been sold by O. B. Henson, former owner, to a Mr. Sandblatt, who was to take over the management of the theatre at once.

G. G. Johnson, well known on Film Row, is now manager of the former suburban exhibitor and manager of the exhibition and assistant manager of John Danz's Colonial theatre, last week resigned the latter position, after a number of months in Mr. Danz's employ. He has not been replaced as yet. Danz choosing to handle all details of the house in person, at least for the present season.
HARRY KOPLAR of the St. Louis Amusement Company, which controls fourteen of the leading theatres in the city, donated $10,000 to the fund being raised for a new Jewish Hospital. He was one of the first individuals to contribute to the fund.

Carson T. Metcalfe, cashier of the First National Bank and owner of the Theatre in Freehold, N.J., was a caller at the First National office last week.

Another First National visitor was Allan S. Glenn, special representative of the Department of Publicity and Advertising, New York City.

The Star Theatre, Wyandotte, Mo., has closed temporarily for repairs. There is a smallpox epidemic raging in the town and the theatre management decided it would be a good time to make needed improvements to the house.

Len Stahl has taken over the management of the Hayden Theatre in Easton, Pa., St. Louis. He contemplates a change in the policy of booking for the present.

F. O. McNally is preparing to open a new theatre at Zelma, Ill. He is a former St. Louis area booking agent of considerable experience.

Gordon H. Watson, owner of the Minneapolis Tri-States, Minn., plans to open a new house in that city on Easter Day.

Sam Werner of United Film Service has returned from New York City. He is expected to soon announce the acquisition of several big independent productions for the territory.

The Liberty Theatre on Delmar boulevard will be dark for one week. When it reopens it will present a feature picture in conjunction with a girl show headed by Curt Jones, a prime favorite in St. Louis. An elephant act and one other vaudeville turn will be on the programme.

Roy Jones, who was connected with the Hippodrome Theatre on Sixth street two years ago will be in charge of the Liberty.

Harry Greenman, former manager of the William Fox Liberty Theatre here, has gone to New York to take charge of the William Fox Academy of Music.

Out-of-town exhibitors seen along Picture Row during the week were: "Doc" Price of East St. Louis; O. Delaney, Oelwe, Ill.; Jack Hoffer, Kokomo, Ind.; Mr. and Mrs. Tuttle of Des Lofts, Mo.; Alvin Weeks, Labor Temple, Stanton, Ill.; Mrs. John Paul Marx, Carlisle, Ill.; Jack Pratt, Fulton, Mo.; John Reese, Wellsville, Mo.

William League, Jr., assistant projectionist of the Liberty Theatre, is spending a handsome new Chrysler touring car. He had it out in Forest Park doing stunts on Art Hill and other favorite spots to see what a machine can really do.

K. R. Riedell is now touring Southern Illinois for the St. Louis Exhibitors Supply Company.

Famous Players plan to re-open the Strand Theatre, Memphis, Tenn., on Easter Day. The house has been dark for several months.

Lloyd Dearth is again in charge of the Pantages Theatre at Memphis, Tenn. Recently he was transferred to Kansas City, Mo., but the management decided to bring him back to the Southern City.

A. F. Schaefer ofinton, Mo., has started construction on his new 600-seat house. His old house burned down about six months ago and since then he has been giving shows in temporary quarters in a former garage.

C. W. McCutcheon of the American Theatre, Sikeston, Mo., called at the local F. B. O. office during the week.

C. E. Neufeld, district manager for F. B. O., has gone to New York to attend a sales convention.

Bill Bynum of Divernon, III., has political ambitions. He is a candidate for a place on his party's state committee.

Guy Waouple has sold the Royal Theatre at Palestine, Ill., to Hawkins & Salisbury.

Clyde McKeen, manager of the Educational Department of the local Fox office, spent the week out bringing in $50,000.

Houses that reopened recently were the Auditorium, Dawson Springs, Ky.; Byrnesville, Ill., and Carlyle, Carlyle, Ill.

G. E. McKeen, manager for the local Fox office; Charley Werner, manager of the Heights Theatre; and Rankin of the Educational, Jack Weik of Goldwyn and Mr. Shakt of United Artists attended the annual convention of Sportscraft. Two Exposers held in Little Rock, Ark., on April 7 and 8. Prior to going to the convention Harry managed a drop off at Hot Springs, Ark., over the weekend.

Barney Rosenthal of the Columbia Pictures Corporation has returned from a trip through the Southern Illinois territory.

L. Saal, for the past two years manager of the publicity department of the Missouri Theatre, St. Louis, plans a trip to California.

Mrs. B. Harris, wife of the popular Maplewood, Mo., exhibitor, has been convalescing from her recent illness. She was confined to a hospital for six weeks.

Herschel Stuart, manager of the Missouri Theatre, was host to the employees of the big house at a dance in the lobby of the big first run house on Tuesday of last week. The dance numbers answered the names of popular Paramount stars and started a new dance, and his Victrola orchestra furnished the music.

P. C. Rossee, of Edmonton, Alberta, Canada, has sold his Brigg theatre to Mrs. Julia Reese and Mrs. Jane Hunter of Ferguson, and will retire from the business. These ladies will operate the theatre in addition to their regular business, the former being in the jewelry business and the latter in the insurance game.

Gavin Hawn, formerly of the Metro publicity staff, has been appointed by Claude Saunders to the staff of the Atlanta exhibitor for Paramount and has already taken charge of his duties. Another man will be added to the staff there to divide time with the Charlotte and Jacksonville offices.

Upon the occasion of the tuning in to hear the Naked Truth Dinner in New York City, the Charlotte Film Board of Trade staged the regular semi-annual get-together session with all managers, salesmen and office men and women connected with the Charlotte exchanges.

E. F. Dardine of Universal presided and among those who addressed the meeting were E. E. Heller, of Pathe, Jimmy Reynolds, of Educational; G. E. H. Murray, of Fox, H. E. Everett, of Progress and Jimmy Hicks, of Enterprise.

Prominent Atlantans, leaders in the civic and club life of Atlanta, together with the film colony en masse, gathered in the Blue Room of the Ameba Hotel last Wednesday night to give farewell tribute to Mr. and Mrs. Wilbur C. Patterson, who left Saturday morning on a five weeks' trip to the Pacific coast. Altogether it was a charming and brilliant affair, set off by the stars' regal arrangements of long standing and heightened by sparkling and witty speeches. Mrs. McCord Roberts, who with Mrs. B. M. Boykin, past president of the Atlanta Woman's Club, arranged the luncheon, acted as toastmistress, assisted by Mrs. Boykin in the production of speakers.

Sidney Olcott begins the English sequence of "Monstre Beauchare," with Rudolph Valenino, for Famous.
A. F. BRAUNING, former booker at the local Pathe exchange, has changed his address to the local First National exchange, where he is now in charge of the booking department.

Max Roth, general sales manager for Preferred pictures, paid a visit to the local First National Exchange a visit of a few days last week, on his way to New York.

Abe Warner, greatly improved in health since last seen in the Buckeye state, was one of the city's visitors last week. He only stayed for a day, however. He was in a hurry to be on his way again.

The Reel theatre, East Ninth St. near Euclid, managed by Pictor Wolfcott, has been leased by the Cleveland Trust Company, which will use the space for its mailing department.

How's business? One exchange manager says it's rotten. Never was so bad. Every exhibitor bought up from now until eternity. Too many pictures on the market. Another says: Business fine. Improvement of about twelve per cent over last year at this time. Exhibitors looking for good pictures. Little or no complaining anywhere. Take your choice. How's business?

A. Atkinson, former Metro exchange manager in Pittsburgh, has joined the Cleveland Universal organization.

William Fait, Jr., new manager of Loew's State, Cleveland.

Frank Paskett is in town. That means a lot to local film folks. Frank used to be auditor in the Cleveland Universal exchange. Then he was boosted to auditor-at-large. It's over a year since he's been in Cleveland. And it looked like old home week—the handshakings and back-slapplings and greetings from old friends.

George Jacobs, personal representative for Al Lichtman, with headquarters here, left for New York last week to attend a special conference with Lichtman.

J. S. Jossey, of Progress Pictures Company, is just back from a week's sojourn in Davenport, Iowa, where he went to testify in connection with an argument between an exhibitor and a distributor.

The Pleasurette, a picture theatre in Andover which has been closed for the past six months, has been renovated and reopened by Mrs. Lillian Anderson, who owns the entire building. Mrs. Anderson will manage the house personally.

Jack Brugay, from the accessory department of the New York First National office, spent the week in the Cleveland First National office. John Pelkas, who manages the Dreamland theatre at Elyria, and John Palti, who operates the Opera House and Princess theatres at Kent, were two out-of-town exhibitor guests around the Film Building last week.

The Moose Lodge has taken over the management of the film theatre at Norwalk. John Felter was the manager.

Joe Trunk, whose name is synonymous with the Dome, Youngstown, is spending the week in New York.

Oscar Bloom has been transferred from the Indianapolis F.B.O. sales force to the Cleveland F.B.O. sales force. He's covering the southwestern territory.

Matthew Schiessl, manager of the Reel theatre until it was closed last week and taken over as part of the Cleveland Trust Company, has joined Universal as auditor. He succeeds Mr. Engelberg, who resigned.

Max Scharrin, manager and proprietor of the Orpheum theatre, Youngstown, is spending the week in a hospital. Max has had tonsils removed.

Charles Barbarian is not on deck these days to meet the film men as usual when they stroll into the Waldorf theatre, Akron, for Charlie is laid low with influenza. Latest reports indicated improvement, however.

Joe Deutch no longer is lessor and manager of the Angella theatre, Buckeye Road and East 89th Street, Cleveland. He sold it this week to Sam Robinson, a novice in the picture business, but well known in the Angella neighborhood.

The Adams theatre, Toledo, will close its doors permanently on April 13th, when it will be demolished to make way for a commercial building. John Kunler who owns the Adams, also owns the Pantheon and Priscilla theatres in Toledo.

Salt Lake City

The picture houses of Salt Lake City are experiencing overflow crowds at every performance this week, due to the fact that the city is finding it hard to accommodate the thousands of out of town guests who have come in, and are still coming, the event being the semiannual Mormon church conference.

And now comes to the fore one George Hays, manager in this city for Associated Exhibitors with a brand new, shiny Hupmobile coupe.

Gibson comes from the Denver office of F.B.O. L. Dawes, who is covering Southern Utah for this company, is doing some great business in that section.

F. C. Collins, exploitation man for Universal, left for Boise, Idaho, where he will do special publicity work on "The Hunchback of Notre Dame" in that state, later going to Nampa.

Joe Madsen, formerly connected with the Idaho theatre at Twin Falls, Idaho, is in this city, and expects to begin selling for the Goldwyn-Cosmopolitan exchange in the near future.

George Mayne, manager of the Preferred exchange, will return Monday, after a thirty-day swim over the entire Idaho territory.

The Star theatre was formally opened this week, Utah, with a representative delegation of film men being present, including George Toward, manager of the Metro exchange, and F. C. Mix, local Selznick manager. This house is right up to the minute in every detail affording convenience and attractive accommodations for patrons. G. C. Winslow is the manager.

Mrs. Mima Percy assumed full control of the Capitol theatre at St. Anthony, Idaho, last week.

The out of town exhibitors who made their appearance on the local film Rialto this week included George Lindsay, who owns the Star theatres at Eureka and Payson, Utah; Steve Deal, proprietor of the Star theatre at Springville, and Abe Glassman, Ogden exhibitor.

Charles De Rochef, playing in Paramount Pictures.

Maxson Foshalt Judell, editor and producer of Educational's "Fun Shop."
The position of house manager left vacant by Charles M. Pucus at Loew's Warfield theatre has been filled by general manager A. M. Bowles of the West Coast Theatres, Inc., of Northern California, who has promoted Leo P. Laughlin to the post. Laughlin has been with the Warfield for some time and the promotion is a well merited recognition of his service. Laughlin came to this city from Chicago where he was connected with motion picture and theatre houses. Bowles will, as in the past, direct the policy of the theatre, as well as select the picture attractions.

L. E. Alimiss has purchased the Emeryville theatre in Oakland and will soon open the Clement on San Pablo avenue in the same city. The Lyric theatre at Stockton has been purchased by the National Theatre Syndicate from M. Goldberg.

Byard Brothers, owners of the Arcade and Ferndale Circuit and the Willis and Heathberg theatres, have opened offices in the Loew building.

President and Manager St. John of the Co-operative Film Exchange has announced the purchase of twenty-five new features for 1924 and 1925 showings.

George Knowles, comedy salesman for Pathe, will soon leave for a trip to his home in his famous Chandler and will visit the different picture houses.

Jack Erickson, hustling salesman for Pathe, has just returned from a successful four weeks trip in Northern California and Nevada. He had a hard time getting through the snow storm in the Yuba Pass. J. B. Dolezal, salesman for Fox, is expected back in the city shortly, provided he can pass the Sierras, where he has been stuck for some time.

Managing Director William A. White, of Fox News, who is making a tour of the exchanges in the country, is expected in this city shortly.

Bert Levy, owner of the Princess theatre in this city, has announced the opening of new offices in Chicago and New York that will handle his new vaudeville syndicate.

"Smiling" Bill Mead of Holkirk, has returned from the Francisco office after a successful trip on the road.

George F. Madsen, one of the most popular salesmen on the Coast, has left for a trip through the Sacramento Valley and Nevada with educational pictures. He is starting on the annual Educational July drive.

It has just been announced that the Hills Opera House has been taken over by the T. & D. Jr. Circuit. The theatre will be entirely remodelled and closed till September.

The Novelty theatre at Suisun was recently purchased from I. W. Wicks by L. M. Monfort.

Announcement has been made of the purchase of the Lyric theatre by the National Theatre Syndicate from M. Goldberg.

William J. Murphy, salesman for Metro, has left for another record-breaking sale trip through Northern California.

H. J. Henriquez, booker for Metro, who recently was in a severe near-fatal accident, was recently greeted by his friends when he returned to work.

George Mann, who owns the three theatres at Eureka and one in Ukiah, has purchased the Pine Tree theatre at Klamath Falls.

J. G. Riley, Vitagraph salesman, has returned from a fairly successful trip in Nevada. Business, he said, would have been better but for the snow storms encountered. Riley was stuck in the snow for some time.

Lewis E. Mees, formerly San Francisco manager of Eugene M. Berger Co., income tax counselors, and office manager for J. S. Graham & Company, Seattle, has been appointed auditor for All Star Features, Park Presidio Theatres and the North Beach theatres.

John W. Hicks, who has charge of the distribution of Paramount pictures in Australia and New Zealand, and who recently arrived in this city from Sydney, left for New York on a trip.

Walter G. Priddy, has announced the sale of a Powers motion picture machine to the Fruit Growers Supply Company for their theatre at Hilt.

Max Blumenfeld has announced he expects his theatre, which is being built at Oakland, to be opened within the next three weeks. He will install a Minma screen and Powers machine.

Assistant Manager Jack Bower of First National's San Francisco branch is in the purchase of a Maxwell coupe. As Jack is popular with both theatre men and salesmen, he will now be all the more popular.

Friends of N. V. Cannon, bookkeeper for First National, were happy to hear Cannon did not seriously injure himself in his recent street car accident.

All of the Universal traveling representatives, including Jack Frazier, Joe Huff, Cherry Malotte, Izzie Wolfe, Hugh Bennett and W. J. Cross were in the city recently for the regular sales meeting which was presided over by Carol Nathan, branch manager, and Edward Armstrong, division manager. Several new productions were looked over and important matters discussed.

B. A. Gurnett is back at his desk after an operation on his eyes which kept him away from his desk in the Universal exchange for a short time.

George Lipschultz, leader of the orchestra at Loew's Warfield theatre, has announced he, together with Frank Marsale, will open a bureau of music in the Pantages building.

San Francisco.

Buffalo.

A DELBERT CRISWELL, JR., a Lockport real estate operator, with offices at 27 Main street, has leased the Star theatre at Market and Exchange streets, Lockport. Mr. Criswell formerly was connected with the management of the old Majestic theatre of Lockport; and with various roads road shows Andrew Montondo has been appointed manager. The name of the house has been changed to Criswell. Mr. Criswell and Mr. Montondo were in Buffalo last week lining up attractions for the house which will open soon under the new management.

Eddie Weinberg, former manager of the old Mark Strand and Elmwood, Buffalo, who recently returned from England where he managed the Fast End theatre London for a year or so, was in town last week visiting old friends.

Al Becker of the Becker Theatre Supply company, Pearl and Chipewa streets, has taken over the local wide-screen projector Movie Supply company store which has now closed.

Max Rowley has been engaged by the First Graphic exchange to succeed Phil Gentile in the Rochester district. Phil is now managing the Rialto in Rochester and putting the house over in great shape. He has reduced prices as one way to draw 'em in.

A. W. Smith, personal representative of Mr. Eschman, came to town last week to visit the city territory with First National Branch Manager McCarthy. They closed several big contracts for the new product in Rochester, Ithaca, Hornell, Elmira and Binghamton.

Charlie Hayman, president of the Galaxie. The exhibition of Niagara Falls postcards from Cairo, Egypt, that he hasn't seen anything there that looks like those movie desert shells.

Fred M. Shafer, manager of the Lafayette Square, has a new Cadillac coupe with balloon tires. Last week he took M. Slotkin to Rochester to show him the facelift he could.

Bob Murphy, formerly with Warner Brothers, has succeeded Henry F. Wilkinson on the sales staff of the local Holkirk exchange.

All Rochester theatres will cooperate in a benefit performance in connection with the annual observance of National Vaudeville Association week beginning April 20. The Eastman theatre has been donated for the performance; it was announced following a conference between George Eastman and Harry P. Mitchell, manager of the Temple theatre. A committee of theatrical representatives was named to complete arrangements for the event. George Eastman has already subscribed for $800 worth of tickets for the local performance.

Jim Cardinal gave a treat for the kiddies of the German Orphan asylum Saturday in which he was accompanied by a local taxi company who transported the children to and from the new Variety theatre on Bailey avenue. If you can't admit the children under the existing law, Jim believes in letting them come in free with their parents. Anything to let the tots get some pleasure out of life.

Colonel Howard F. Brink, manager of the Educational office, is sending the speedometer on that flashy coupé of his up into the thousands already. The colonel is now beginning to startle the natives out in the wilds by driving the balloon-tire equipped special sport model into town when he calls on the exhibitors. Kinda helps in getting business, the colonel finds.

Eddie Mace, the managing director of the shipping department at the Goldwyn exchange, is about to spring into fame. Eddie has a voice like John McCormack and is on to throw it into the ether when he appears through the microphone at WGR, the Federal Telephone and Telegraph company station atop the new Hotel Statler, Buffalo and tears off shedding songs hits.

Employees of the Keith Temple theatre, Rochester, presented a gold Consistory charm to Bert T. Caley, who has severed his connection with the house, where for the last season he has been assistant manager. Mr. Caley has been connected with Rochester theatre business for more than 25 years.
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10. GUARANTEES. Write for our unique guarantee of quality work.
Chicago

JONES, Linick & Schaefer Company, Chicago, have concluded a deal whereby they leased from Fred Buckner the large new theatre to be located on North Clark street just north of Diversey Boulevard, upon which active work will start May 1st. There will be 3,500 seats on the main floor and balcony and the theatre will have thirty-eight feet stage depth and an orchestra pit with room for sixty musicians. A modern refrigeration plant will control the theatre temperature both in winter and summer. The lot upon which the theatre will stand has 205 feet on Clark street with a depth of 105 feet. The architects are Alexander L. Levy and Wm. J. Klein. The rental will be $100,000.00 per year for the first five years, and $120,000.00 per year for the concluding five years. President Aaron J. Jones, of Jones, Linick & Schaefer states that the new theatre will be used for motion pictures or vaudeville. This firm recently acquired the Wards Theatre Building in which they are co-operating as a two a day feature motion picture theatre. They will operate the Orpheum and Rialto Theatres in the Chicago Loop district.

Ralph Bradford, formerly Minneapolis Branch Manager for First National and the last year connected with this company's Chicago office, as salesman, has resigned to become assistant to Mr. Braden, who is distributing "Powder River," the official war department picture, at present running at the Monroe Theatre under the auspices of the Veterans of Foreign Wars. Mr. Bradford will make his headquarters in Chicago.

Charles Schwerin who for several months has been connected with Universal Film Company, as special representative in charge of "The Hunchback" in the Middle West, has resigned. Mr. Schwerin will go to Atlantic City for a brief vacation before announcing his future connections.

Divisional Manager Seery of Associate First National has returned from a trip to St. Louis, Des Moines and other Central West cities, expects to be at his Chicago headquarters for several days.

Manager Churchill of the Rareton Opera House within a few days will open a small motion picture house in Biggsville, Illinois.

Harry Frank has sold the Liberty Theatre to Mr. R. B. Brown, and James Horne. He is remodeling the old Tokio Theatre at Macomb, Illinois, and expects to open the Capitol Theatre at 79th and Halsted streets, which will be one of the finest and largest houses in Chicago, and will have a seating capacity of 4,500.

Herman Stern, formerly manager of Universal's Chicago Exchange, and who recently has been in charge of this company's Des Moines office, has resigned and is back in Chicago. Mr. Stern expects to announce his future plans within a few days and is understood to be considering an offer which will again take him away from Chicago.

Carl Laemmle, President of Universal Film Corporation, stopped over in Chicago for 48 hours enroute from Universal City to New York where he was with Manager Harris P. Wolfberg, and other local Universal officials. Mr. Laemmle was accompanied by his two children, Rosabella and Julius. In addition to the local Universal representatives, E. A. Rosenberg, Assistant General Manager of Universal, was in Chicago business, conferred with Mr. Laemmle.

Mr. and Mrs. Harry Lubliner celebrated their fifteenth wedding anniversary last week and the occasion was made a gala one by the wives of friends who gathered to celebrate.

Kansas City

Lawrence Goldman, former secretary of the M.P.T.O. Western Missouri, has resigned as head of the Missouri Productions Corporation to become president of the Manor Productions Corporation, which will maintain offices in the Guild building, Kansas City. The company was organized for the purpose of producing and distributing pictures featuring negroes. Mr. Goldman left last week for the East and South to open new branches.

A recent payday, badly needed, cleared the downtown and 18th street area of Kansas City's five county last week was the cause of an "unofficial" idea, similarly inspired by the finals of several exchange representatives and exhibitors. The result is that the St. Louis-Columbia baseball team came in on the film close and the proposed organization of a film league in Kansas City this summer.


All ambitious candidates have been requested to call "Rube" Melcher of the Selznick branch, telephone Harrison 1880, for try-outs. In order to make room for the "Big Show" and vaudeville, a stage and dressing rooms have been added to the Linwood theatre, Tarkio, Missouri, recently acquired by the company. Finishing touches are being added to the Mariborough theatre, a suburb of Kansas City, which will open next week and the opening probably will be next week. The new house will seat 1,000 persons.

H. F. McGirvy, who are among the personnel of the Kansas City Vitagraph force this week—W. N. Milliken, sales manager; C. S. Scott, assistant cashier; Miss Jeanette Coalton, stenographer, and Miss Clara Ragland, inspector.

This week was a busy one along Kansas City's film row, with the sun registering 66° in the shade. Hustling about in the scramble to buy film and get back in time to brush up the old house a bit," were Mrs. Helen B. Wertenburg, Empress theatre, St. Joseph, Mo.; and Mr. and Mrs. F. B. Robinson, Jewell theatre, La Harpe, Kas.; J. C. Perry, Odeon theatre, Coffeyville, Kas.; Charles Sears, president of the M. P. T. O. Western Missouri and owner of the Universal house in Marshall, Mo., Brookfield, Mo., and Nevada, Mo.; William Turner, Panama theatre, Burlingame, Kas., and E. N. Boyles, Victoria theatre, Hwawach, Kas.

A new sales system is being introduced by the Kansas City National branch. J. C. McGowen of the home office is in town assisting in the installation.

Another manager of the A. H. Blank Enterprises, Kansas City office, has proved himself a "marathon" salesman. So soon did he return from an extended trip over the territory, in behalf of some of his features, that he was gone again last week. M. I. Shear resigned as salesman for the A. H. Blank office last week. His successor has not yet been named.

Following several trips into the territory, E. C. Rhoden, manager of the Kansas City First National branch, is convinced that rumors of "better business" are not "pep" stories, but realities. Mr. Rhoden returned from the kvs centers last Saturday and remained only long enough to take a glance at some large pictures of First National stars, which were received by the local office last week, framed and hung on the wall.

The first week of the Apollo theatre, a suburban theatre of Kansas City, as a first run theatre has convinced Mr. Mordecai, manager, that the move was a wise one. Although about three miles from the downtown section, the theatre is located in a thickly populated residential district and the new venture appears destined to be profitable.

The Strand theatre, a Kansas City suburban house, shared with the Newman theatre this week in the publicity given by the Kansas City Star in connection with the Star's nightly radio program. A quartet of Philippine musicians joined with the Coon-Sanders orchestra in giving a program.
Washington

JAMES R. GRAINGER, General Manager of Goldwyn-Cosmopolitan, paid Washington a flying visit during the week of April 1, incident to the opening of the new Tivoli. He had just returned from the Coast where he had looked over the exchange and production angles of the concern.

John S. Woody, of Associated Exhibitors, was in the city for the official opening of the new Tivoli. Harry Hayner, local chief of Associated Exhibitors had in tow also, on the same night, Murray Garsson of Garson.

Lou Berman and party, of Philadelphia, head of Independent, Films, Philadelphia and Washington Warner Bros. Franchise holders, were on hand with local executives of their exchanges here.

George Roberts, Fox manager, rushed back from Atlantic City on Friday, to be present at the Tivoli premiere.

When Mr. Roberts returned from his three weeks' convalescence, he found his desk heaped with a huge flower arrangement, including employing, including acting manager Melvin, the Baltimore representative, and Special Representative. Brooks of the New York office who was here for ten days, and attended the inaugural with Roberts and others from the E. M. Loew organization.

The F-I-L-M Board of Trade of Washington arranged to give a huge consolidated flower basket to the Tivoli fete, with blue ribbons bearing the exchange designations. This was done but the individual exchanges also sent last minute floral baskets.

S. W. Toth, manager of the Philadelphia office at 1031 Chestnut street, in the Quaker City, spent the week-end here in the interest of The Rudolph Wurlitzer Company, purveyors of the super-organ installed in the Tivoli. Mr. Toth sold the organ and supervised the constructional stages at the plant, North Tonawanda, N. Y.

Harry Bernstein, Wells Circuit official, was here as their delegate to the two-day festivities. Jack Pryor, Richmond and Danville exhibitor, was in town for the weekend.

So rapidly has the business of Exhibitors Film Exchanges increased that E. A. Sherwood, general manager and vice-president of this phase of the Strand, has opened a branch office in Baltimore and designated Arthur Price, well-known Baltimore exhibitor-manager of the Wizard theatre as special representatives there.

W. F. Seymour, Eastern Divisional manager for the W. H. Hodkinson Corporation, spent several days of the past week, on an extended motor tour of the Virginia territory with George Faulkner, Washington manager. Norfolk, Suffolk, Petersburg, Portsmouth, Fredericksburg, Richmond and intermediate points were visited.

Henry Lego, Paramount salesman, reports that on his last call at the Wilbur theatre, Orange, Virginia, he found that the house had changed hands, the proprietors, Messers. Wrightson and Clarke, retiring to be succeeded by W. H. Harlou, also a familiar Virginia exhibitor. Vernon Gray, Paramount exploiter, formerly engaged in that capacity at the exchange at Wilkes-Barre, Pa., has transferred his bag o'tricks here to be Wash-ington exchange specialist for the very busy Manager Harry Hunter.

All Famous Players-Lasky and public, including Manager Hunter, and sales operatives, Fred Myers, Henry Lego, Joseph Oulahan, Frank Boucher, George Kallman, Harold Messer and Henry A. Clark are pepped up for the trip to New York City, for the annual sales convention on April 16th.

Nick Weems, Baltimore representative of F.B.O., was in the new office of Manager F. L. McNamee. Saturday and reported that the old Strand management of the Maryland exhibitors was again in epidemic stage. With the usual spring and summer complaint of slump times, the exhibitors have found themselves bucked up with more pictures than they can play or pay for. The local condition there. Many play dates have been set back until August or later. Mrs. Donna Geason, formerly in the inspection end of F.B.O., has been drafted into stagographic work as assistant booker, contract clerk, etc.

Manager Bachman of Educational Films reports that his Baltimore client, Louis Roberts, saxophonist, was incapacitated for several days with an attack of la grippe, complicated by a severe abscess of the ear, but is recovering and is expected to be out selling Educational products soon again.

T. E. Weems, general manager of the chain of film theatres operated by the Stonega Coal & Coke Company of Big Stone Gap, and manager and booker for an independent chain on mining camp town theatres in the Clowards valley, Virginia, has sent his usual spring-time letter request to Sam and Jake Flask of Liberty Films, to reserve seats for the opening games of the Washington Nationals, in preparation for his annual visit to the capital.

Miss Clara Cunningham is preparing to take over the duties re-linquished by Vice-president Fritz Gerald of S. B. Lust's Super-Films, who is now returning from the concern. Miss Cunningham, several months ago took over Miss Gauss' duties and is now assuming an added burden.

Having completely renovated and redecorated their original quarters at 906 Mather Building, Messrs. Sam and Jake Flask announce to the trade that, effective May 1st, their Liberty Film exchange will again function there. At the same time, it is learned, the contract which they have to clean the building, and sales outlet for the output of Colman's Federal Film Service terminated.

The Washington Post devoted six pages of the Sunday issue, April 6, to the new Tivoli. Impressive lay-outs, stories of Columbia Heights business men, advertisements of exchanges, contracts and etc., were killed the section lay-out.

The Lang left the General Films, Washington, took over the Lincoln (colored) theatre, in Alexandria, Thursday, and is operating the projection booth, temporarily.

The Strand, Harry M. Crandall's Cumberland, Maryland, theatre, had not reached its performance schedule up to Saturday of last week. Since the previous Saturday, when the Paramount stamps were committed to the auditorium, the photoplay house has been dark. Even with the recession of the flood, much work will be required to clean up the damage. With heavy rain Sunday, April 6, at the heels of the April 1 snows, the situation indicates a resumption of the high water, in the next few days.

Central Penn

With the expectation of having the theatre open for business next winter, ground has been broken for the new $400,000 picture house to be erected in Manheim City by the L. J. Chamberlain Amusement Enterprises, of Shamokin. Stoffelt & Tillotson, of Philadelphia, are the contractors. It will seat 1,800 persons.

The New Rialto theatre, Third and Harris streets, Harrisburg—previously a picture theatre—has just adopted a policy of introducing jazz orchestra music as an added attraction to the motion picture shows. The Banjo-Saxo Orchestra, a well established local organization of eight pieces, under direction of "Buzz" Crawford, has been engaged. The organization includes Clarence Harbord, saxophonist, and a vocal quartet consisting of Messrs. Adams, Hays and the Roberts Brothers. This is a neighborhood theatre, in which the admittance prices are ten and seventeen cents.

A group of Harrisburgers, including Mrs. Florence Ackley Ley, who is head of the community service bureau maintained in Harrisburg by the Wilmer & Vincent theatrical interests, went to Baltimore on March 20 to witness a performance of "Blossom Time," the musical comedy in which Mrs. Ley's daughter sings an important role.

Complete remodeling of the Rex theatre, Nanticoke, has removed all traces of the fire which recently swept that picture house, and it has been reopened for business.

The Galen motion picture theatre, Marysville, was engaged by the pupil G. L. of the Harrisburg public schools for the holding of a musical comedy, on April 14 and 15, for the benefit of the library fund of the high school.

Lita Grey, Charley Chaplin's new leading lady.
Virtuous Lass—Visitgraph
Rialto, New York

Two pictures, having been
premiered in New York
recently, are now appearing
in the Alien Theatre at
Vancouver.

The settings in
this film have been
admirably reproduced
in the Alien Theatre's
four projection rooms.

The story of "The Street
in the Shadows,"
which has made a
success in New York,
has been excellently
reproduced in the Alien
Theatre.

Theatrical Express—
Los Angeles, Calif.

Scaramouche—Metro
Criterion, Los Angeles
News—Less of in as
remarkable record established
by New York at the 4th St.
Theatre as the Alien.

Canadians are
of the Alien's success.

The Marriage Circle—Warners
State, Minneapolis

Sunday Tribune:—"The
Marriage Circle is an
excellent light comedy.
It is told in a simple
manner, moves at a leisurely
pace, and is truly
enjoyable.

The White Sister—Metro
Strand, Syracuse

Theatrical Express—
Los Angeles, Calif.

The street of the
street, which has been
continuously successful
in New York, has been
successful in the Alien
Theatre.

Theatrical Express—
Los Angeles, Calif.

Poisoned Paradise—Preferred
Piccadilly, Rochester

Times Union:—"A little
play of the fair tale type
been
premiered in New York,
which has been
successful in the Alien.

Theatrical Express—
Los Angeles, Calif.

The Uninvited Guest—Metro
Hippodrome, Miami

News Metropolis—An
undersea cliff
reproduced in all
its
The Uninvited Guest is a
success in New York.

Theatrical Express—
Los Angeles, Calif.

The whole thing is
the flavor of authenticity.
The Marriage Circle is the
most intelligent
comic story that has come to
the public.

Theatrical Express—
Los Angeles, Calif.
Film Abuses Can and Should Be Abolished

Great Saving to Industry and Better Pictures Would Immediately Result

A

N analysis of the reasons film does not last longer when in general use in the theatre brings forth many mistreatments and calls to attention the opportunities for correcting these evils.

It is not the fault of any one particular source that costs this industry millions of dollars annually through the destruction of prints long before the usefulness of these prints should expire. It is a combination of many misuses, the responsibility for which rests on the different divisions of this business.

A print may leave a laboratory in a condition that immediately determines a short life without subjecting it to the numerous other malnings that may be in store for it.

Drying a Life Factor

The condition of the emulsion of a new print as it leaves the laboratory, that is, its degree of dryness, is of the greatest importance as a life factor.

Providing a print is not conditioned properly, the emulsion being dried under atmospheric conditions which extract almost all the moisture, causes the emulsion to crack soon after it is put in general use. Even though the base remains in perfect condition, the print is no better than its emulsion.

Then too, the base of the film may be injured in the laboratory during inspection. As an illustration, the writer was advised recently that 1000 ft. rolls of film were inspected in 48 hours or four minutes per reel. Film is often forced through the projectors in the theatres at a rate to cause severe strain but consider the results when over four feet of new film pass the aperture or 48 intermittent movements are completed per second.

Treatment of this sort often starts "checking" at the edges of the sprocket holes. While this "checking" may not be discernable to the naked eye (but visible under microscopic inspection) it is nevertheless there and is the start that will soon develop into badly torn and defective sprocket holes.

Condition Reflects Treatment

If a print survives its early life in perfect condition, it has a good chance for a long and prosperous life providing—

It receives none of the abuses lying in wait in numerous exchanges and theatres.

In exchanges the film is submitted to inspection. The thoroughness of this inspection varies materially with the particular exchange and individual inspector. It is conceded that the film passing with great rapidity through a cloth held in the hands of an inspector, does not permit detection of all flaws and so is not put in perfect physical condition as far as tears and defective patches are concerned. A small rupture in the film may not mean much as such, but there is certainty of its development into a serious defect, probably causing damage to the film adjacent. If by a closer inspection, these minute ruptures be eliminated, then the rents and tears that ruin prints would be decidedly reduced. It certainly would seem good business to inspect, even though at a slightly increased cost, with the thoroughness necessary to eliminate this seat of trouble.

Bad Patches a Menace

Bad patches are a source of irritation to exhibitors, projectionists and a detriment to the industry in general, thru the enormous toll they exact thru ruined film and fire hazards.

To say that the source of defective patches lies with either the exchange, projectionist or laboratory would not be stating the true facts. The responsibility for this curse on economy and good projection in this indus-
Detroit Theatre, New $275,000 House, Is Model of Elegant Simplicity

THE Detroit Theatre, Cleveland's newest motion picture house, is an exponent of elegant simplicity. It is quite a contrast, and quite a relief from the abundance of elaborate detail usually provided in the modern theatre. Although $275,000 was spent on the two-story building which devotes the major portion of its space to the theatre, nothing is showy. The money was spent to secure a restful effect, rather than to look expensive.

The Detroit Theatre was built by the Homestead Theatre Company at 16305 Detroit Ave. This is in Lakewood, a fashionable residence suburb of Cleveland. Julius Schwartz, Abe Schwartz and Dr. I. Brody constitute the Homestead Theatre Co. They also operate a chain of neighborhood houses in Cleveland.

Built of glazed white terra cotta, the Detroit Theatre attains attention from a considerable distance. On entering, the most noticeable feature is the absence of the ticket booth in the middle of the lobby around which patrons are usually forced to dodge. The ticket window is at the side, flush with the walls, and does not mar the beauty of art glass mirrors which are placed in panels. Hand made lobby frames are also a decorative feature of the lobby which measure 45 feet in length by 22 feet in width.

The auditorium presents an aspect of great width. It is 123 feet long and 96 feet wide -- unusually well proportioned. No pillars impede the view and the 123 foot throw is unimpeded from any point. The American Seating Company supplied the 984 seats in the theatre, which are walnut, upholstered in leather. They are all on one floor. Each aisle seat is provided with an electric light, so all danger of stumbling in the aisles is obviated. The ventilating system is of the combination hot and cold variety, which operates mechanically. Direct lighting is used all through the house, with a complete dimmer system. Polychrome fixtures hang from the ceiling, and similar side brackets, all equipped with golden glow lamps, furnish a soft effect which is decidedly pleasing.

The walls are panelled in cream, with Raffiello decorations in each panel. Outside the panels, the walls are finished in light brown, with ivory and gold ornaments.

The stage is bordered on either side by French windows, draped with Bordeaux curtains. The proscenium is finished in old rose with gold rocets to hold the lights. Dressing rooms flank the stage which can be used for theatrical performances.

Special attention has been devoted to the projection room, to make it among the most modern and complete in the city. Everything in the room is mechanically controlled, including the stereopticon spot and the curtain draw.

Rose is the prevailing color in the auditorium. The drapes are rose. The stage curtain is rose. The carpet is tanpe, with a rose east, which blends well with the rose drapes and tan walls.

Three changes a week has been adopted as the house policy. Prices are 30c. for adults, 15c for children. This scale is permanent. It does not vary for Sundays or holidays.

The architect for the Detroit Theatre is Nicholas Petti, Williamson Bldg., Cleveland, Ohio.

New Strand Theatre Opens at Capacity Business

The New Strand Theatre opened recently, to very good business, in Hartford, Conn. This theatre is managed by Mr. Hoffman who selected the First National picture, "Lilies of the Field" for the opening feature.

E. Hall Payne Now Managing Kentucky Theatre

The patrons of the Kentucky theatre, Lexington, Ky., will be interested to learn that Earle Hall Payne has been appointed to manage the above theater, and can expect to see an improvement in the management of the Kentucky theatre.

United Amusements, Ltd., Building in Montreal

United Amusements, Ltd., Montreal, operating a chain of high class moving pictures in Canadian's largest city, have arranged for the construction of two additional houses in Montreal of impressive proportions. One of the new theaters is to be erected at Park avenue and Bernard street at an estimated cost of $200,000 with a seating capacity of 1,500. The second will be erected by the company the past two years. Building operations will start May 1.

The company also announces that a start will be made on a new moving picture theater in Maisonneuve, the East End district of Montreal, in July, at which time the Park Avenue theater will be nearing completion, it is expected. The house in Maisonneuve will have accommodation for 2,000 persons and will be similar in structure and appearance to the company's other new theaters. Both theaters are to be opened next fall.

The United Amusements, Ltd., already own and operate theaters in various parts of Montreal, including the Strand, Regent and Moulin Rouge in the downtown sections of the city, as well as the Belmont, Papineau, Plaza and Corona, the last named having been opened this season.

Theatre Employes Control Blaze Starting in Booth

Hardly more than five minutes after a capacity audience had left the Park theatre at Spencer, Mass., following the presentation of "Powder River" for the benefit of the local American Legion Post the projecting booth became a mass of flames when two rolls of the film ignited from an over-heated carbon stick left on the work bench. The flames were checked by use of hand extinguishers used by employees of the house prior to arrival of fire apparatus. Damage was confined to burning of two rolls of film and scorching of the projection booth.
Read What Mr. Annis Says:—

Another instance of the increasing use of Incandescent Lamp Projection.

Recommendations for any installations for Incandescent Lamp Projection will gladly be furnished gratis if inquiries are addressed to our Lighting Service Department, Edison Lamp Works, Harrison, N. J.

Projectionist Patrick J. Neafsy, Colonial Theatre, Newark, N.J., has been working Incandescent Lamp Projection for five years. The Colonial, a 1200 seat house with a 16 foot screen and a 92 foot throw, was the first theatre in Newark to use Incandescent Lamp Projection. Joseph Ramp is co-projectionist.
Mass. Parks Affected by Cut in Rail Service

Suspension of electric service by the Northern Massachusetts Street Railway Company over more than 50 miles of trackage in central and northeastern New England will affect numerous parks and summer resorts that in past years have maintained open-air or other motion picture theatres. As a result of the situation, motion picture interests are making a survey of the field, to determine how much territory will be covered the coming season by municipally-owned electric car and motorbus service.

Athol, Mass., has taken over about seven miles of trackage and necessary equipment to operate within the town and immediate vicinity.

Other towns are considering like action, or the substitution of motorbuses. There is a prospect that service may be discontinued on other lines touching summer-resort parks.

Ordinance to Compel Fire Box Installation

To reduce the possibility of injury and loss of life in panics accompanying fires in crowded buildings, especially theatres, an ordinance has been introduced before the Worcester, Mass., City Council making it mandatory that a fire alarm box be installed in every such public gathering place. The proposed ordinance provides the cost of installing the fire alarm box be borne by the property owner or person leasing the building. The ordinance has been approved by Fire Chief McCarthy.

Cleveland Firm Buys Four Wurlitzer Organs

The Ohio Amusement Company of Cleveland, closed a hundred thousand dollar organ contract with Mr. G. A. Levy, District Manager of The Rudolph Wurlitzer Company. This contract includes four organs for installation in the Savoy, Knickerbocker, Denison Square and New theatres, all located in Cleveland.

The Wurlitzer (Hope-Jones) organs purchased will give the Cleveland public the finest in organ music and enable the Ohio Amusement Company to render not only high grade concerts but to interpret to the minute detail the action upon the screen.

Small Light and Power Plant for Use Without Storage Battery

A SMALL light and power plant for use without a battery has been developed by the Westinghouse Electric & Manufacturing Company for service wherever the current can be turned directly into the line. The absence of the battery adds greatly to the ruggedness and portability of the plant.

The plant is particularly well suited for direct service or for auxiliary or standby service to supplement existing generating equipment in such places as motion picture outfits, for isolated sign boards, mines and quarries, pumping stations, boats and traveling shows.

The plant has a capacity of 1,500 watts at 110 volts and operates on kerosene or natural gas. It consists of a gasoline engine and an electric generator built into a single compact unit. The engine is air-cooled, which makes it possible to install it in unheated places, economical in oil and fuel consumption, ruggedly constructed, and operates at a slow speed, providing for a long life under the most rigorous conditions. It has a capacity of 60 25-watt lamps or about one and one-half horsepower.

A distinctive feature of the plant is its ease and simplicity of operation. There are no complicated adjustments or operations necessary for starting or stopping it, and no other attention is necessary while it is running except to keep the fuel and oil tanks supplied.

Rialto Theatre Installs Two New Simplex Machines

Sale and installation of the two new type "S" Simplex projection machines to Jensen-Von Herberg's Rialto theatre in Tacoma, Wash., was announced early in March by the B. F. Shearer Theatre Equipment Company of Seattle.

FLORIDA

Miami—Work is begun on an open air theatre at the southeast corner of Ocean Drive and First St., to be built by O. B. Furry at a cost estimated at $5,000. Plans drawn by R. A. Press, firm for building 118 x 20, with a seating capacity of 1200.

MICHIGAN

Detroit—Arch. C. H. Crane, E. G. Kiehler and Cyrie F. Schleis, 400 Huron Bldg., drawing plans for the remodeling of a stone and brick auditorium on Woodward Ave., near Erskine St. Owner withheld.

Flint—Arch. G. J. Bachman, 512 F. P. Smith Bldg., finishing plans for a $100,000 theatre and office building, $150,000, 4 story and base, 44 x 150 on 500 S. Saginaw St. of brick and steel for Lester E. Matt, 415 E. 1st St.
Bringing Crowds to
The Ohio Theatre
Indianapolis, Ind.

Rich, melodic chords—soft, sweet measures as natural as the sighing wind—swift rushes of martial sounds—so the great versatile Marr & Colton Organ provides the well-known organist and composer, Lester Huff, with the medium to express emotions.

At each performance Mr. Huff presents a delightful organ solo which is attracting many patrons.

Exhibitors more and more are appreciating the value of feature music in connection with motion pictures.

*A beautiful Organ Catalog is yours for the asking. Write for a copy.*

The Marr & Colton Co.
Warsaw, New York
Formation of Image by Concave Special Mirror

Lesson 2—Part VII

The six principal cases of image formation described in last week’s article, will be recalled, resulted from different positions which the object assumed with respect to the mirror.

The first three cases described involved placing the object ahead of the focal point of the mirror or on the side of the focal point opposite to that occupied by the mirror. It will be further recalled that the images so formed were all real (capable of being received on a piece of paper) and inverted. The images were smaller or larger than the object depending upon whether the object was placed to the left or right of the center of curvature of the mirror (mirror on right side of center of curvature).

In the three remaining cases it will be shown that in each instance the image has turned around and is now erect and virtual. Similar to the image formed by the convex mirror. In fact, for certain object positions, the concave and convex types are practically interchangeable. That is, the image of one type becomes the object of the other and vice versa.

Case 4

It was shown in a preceding article that when a point source of light was placed at the focal point of a concave mirror, which had a small diameter in comparison to its focal length, the rays of light were reflected parallel to the principal axis of the mirror. Since a point source of light cannot be obtained this condition is purely theoretical and has no practical value.

When an object, having appreciable size, however, is placed at the focal point of such a mirror the rays of light from any particular point on the object are rendered parallel, it is true, but the total effect is quite different from the theoretical case of the point source mentioned.

This condition is illustrated by Fig. 24 which shows an object placed at the focus, the direction RM. Ray ON coming from the same point O, on the object and parallel to the axis, AX, is reflected back thru the focus F. Also ray ON from point O to the intersection of the center of the mirror and the principal axis reflected at point O so as to make angle FXB equal to angle FNO.

An inspection of these three rays will show that they are all parallel to each other. This indeed is the case and all other rays from point O will be reflected parallel to these three principal rays.

Similarly, for all other points on object OB, all rays from any one particular point will be reflected from the mirror parallel to each other (But not, necessarily parallel to the axis). Thus, the rays from point B will be reflected in the direction shown. The rays from point F on the axis, however, since they come from the focus of the mirror will be reflected parallel to each other but also parallel to the principal axis AX. All other rays passing thru the focus are secondary axes for the other points on object OB. Thus XFS is the secondary axis for all the reflected parallel rays coming from point O on the object.

It will be seen, then, that when the object is in the focus of the mirror, no image is formed since the rays from the various object points are parallel and hence do not cross to form an image.

**Case 5**

When the object is moved to a position between the focus and the mirror a radical change occurs in both the image location and its position.

Thus, as shown in Fig. 25, when the object is placed in position OB with reference to the mirror LK, it will be observed that the two principal image forming rays, OB (through the center of curvature, C) and OS, (parallel to the principal axis AX) to not cross in front of the mirror, but rather diverge after reflection.

This does not mean that no image is formed but it does indicate that no real image is obtained. If these two rays are prolonged, it will be observed that they cross behind the mirror at point I. Similarly rays OT and IP from point B on the object will be seen to cross at point M. These two points I and M mark the location of the image of object OB. Furthermore, the image is not inverted but erect. Being behind the mirror it is naturally virtual and can only be received by the eye.

Any virtual image, by the way, while it cannot be received on a piece of paper, and thus rendered visible, can be seen directly by the eye since the lens of the eye brings the divergent reflected rays to a focus and thus forms an image. This image ordinarily, is inverted.

The action of the concave spherical mirror, when the object is between the focus and the mirror, is, in some respects similar to that of the convex mirror. With this exception, however, that the object and image positions of the two types of mirrors are reversed. That is, the object, in the case of the concave mirror, represents the image formed by the convex mirror and the object of the convex mirror becomes the image of the concave.

Thus, in Fig. 25, if LK represented a mirror silvered on both sides, the left would be a concave mirror and the right would be a convex. Hence, if 1M represented the object, then OB would be the image. Also, if OB was the object, 1M would be the image. In both cases the image is erect and virtual.

**Case 6**

The last case is that of the object being placed at the mirror. This is a condition never attained in practice and is only of theoretical interest since it is impossible for both object and mirror to occupy the same location at the same time.

In Fig. 26, the object OB is shown a trifle ahead of the mirror in order to illustrate the case. The top and bottom of the object touch the mirror, however, which will answer the purpose well enough.

In order to construct the image, a ray from point O on the object, is traced back through the center of curvature, C as shown. Another ray is traced back from the same point to the focal point, F. This represents the reflected ray coming from point O to the mirror, parallel to the axis.

It will be observed that the only possible crossing point of these two rays is at point O, on the object. The object actually touches the mirror at this point and thus, the image

(Continued on page 1824)
Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

EASTMAN POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification—"Eastman" and "Kodak"—in black letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Specialist Outlines Essentials Needed for Good Ventilation

WILLIAM E. WATT, of Chicago, ventilation specialist, who was in Rochester for ventilation work at the Eastman plant, addressed the managers of the motion picture theatres of the city recently in the Lyndhurst theater. “It is not necessary to deluge patrons with cold air in order to put fresh air into your motion picture theater,” said Mr. Watt, “if the air is made right before the the audience comes in and is kept constantly right. The most successful house is operated so that patrons are comfortable and are supplied with good air every day in the year regardless of the number present. The custom of putting in heavy machinery at a large cost, with ducts which encroach upon the available space, is almost a matter of regret to both managers and patrons. It is now known that almost any building can be kept in good condition as to temperature and quality of air without any heavy machinery. This is accomplished by removing the air current at high points and under the balcony so that the usual layer of hot, smelly air is taken out of the building before it has opportunity to damage the air of the breathing plane.”

Fresh air must be admitted, not under the seats, but overhead, so that it falls to the auditorium without anything touching it which will contaminate. It surely is not hygienic to drive in warm air underneath the seats. I would prefer one cubic foot of pure air, admitted high, and falling to the nostrils, rather than 100 cubic feet of warmed air blowing in the lower part. Furthermore the common demand of 1,500 or more cubic feet per person per hour is now known to be unnecessary.”

The exhibitors expressed great interest in the subject, desiring to obtain the best possible ventilation for their respective theaters. Mr. Watt was unable to respond to their wishes to visit their theaters this trip, but expects to return later this month and will then undertake whatever work is desired in the motion picture theaters.

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Exhibitors Supply Co.
825 So. Wabash Ave., Chicago, Ill.

The question of adequate aisle lighting in Motion Picture Theatres has been answered. Here is a device that does away with fumbling for seats, stumbling or collision in the darkness. Every inch of the aisle is illuminated with a diffused light. It is no longer necessary to have overhead or side lights, which cause glare and eyestrain. The “Aislelite” especially, does not detract from the best screen effect.

Ask your Electrical Contractor Dealer for an estimate on installing in your theatre, or write us for complete descriptive circular and prices.

Light the Way
Don’t have your patrons grope in the dark for a seat

Light your aisles with “Aislelites”
Why Pay Drug Store Prices for Ventilating and Cooling?

THIRTY-SIX YEARS’ EXPERIENCE in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. SEND YOUR PLANS and I will send you Specifications for your requirements. I will sell you the BEST FANS Built in this Country at Commercial Prices. I will instruct you WHERE and HOW to BUY the necessary Motors at FIRST COST.

Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundred of miles to do this work, whose time and expenses YOU HAVE TO PAY, and very often you get an inferior installation for which you pay double.

---

IT’S not hard to turn casual theater-goers into regular attendants—by giving your pictures that touch of clearness and superiority secured through use of the

BAUSCH & LOMB
Cinephor Projection System—
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THEATRE
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ATTRACTS ATTENTION
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Already to hang-No work-No trouble
Quickly Arranged.

Get our folder showing the different effects and arrangements can be made with these sections.

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6023 Superior Ave., Cleveland, O.
Projection Department

(Continued from page 1820)

4. At Focal Point.
5. Between Focal Point and Mirror.
6. At Mirror.

The center of curvature, Focal Point and Mirror really mark pivotal points around which changes in the image occur. Thus, if the object is on one side of the center of curvature, the image is the larger. If the object is on the opposite side the image is smaller.

At the Focal Point, with object on one side, the image is real and inverted. With the object on the opposite side the image is virtual and erect.

At the mirror, with the object in front of the mirror, the image (virtual) is larger. With the object behind the mirror (hypothetical) the image (again virtual) is smaller.

You’ve heard the story, haven’t you—

“Can truthfully say it paid for itself in one summer—
Hot weather no longer bothers us.”

“Business doubled over the same period last summer.”

“My house is delightfully cool on the hottest days.”

“I would not build a theatre without Typhoons.”

“Paid for itself in the first six months.”

Names on request

Of the man whose roof leaked?
He said he was unable to make repairs during a rain storm, of course—

And when it stopped raining, the roof stopped leaking—and needed no repairs.

Now, isn’t this man a good deal like the exhibitor who knows that hot weather will cause a big leak in his profits, and yet won’t get ready NOW, before the leak starts?

Typhoon Cooling System has proved in more than 1900 theatres that it can make summer your best season of the year—and pay for itself the first summer.

Can’t you use those extra profits?

Write for Booklet 29

TYPHOON FAN COMPANY

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New Orleans Dallas Jacksonville
Philadelphia Los Angeles

Late T. J. Lynch Controlled Lyceum in New Britain

Thomas J. Lynch, former president of the National Baseball League, who died at his New Britain, Conn., home last month, was for many years a controlling factor in the Lyceum theatre, leading playhouse for presentation of motion pictures and vaudeville in that city.

Jensen & Von Herberg to Direct Kay St. Theatre

H. T. Moore, of the Moore Amusement Company, Tacoma, Wash., announces the opening of the new Kay Street theatre, which is to be under the direction of Jensen & Von Herberg.
HELIOS REFLECTOR LAMP
25% BETTER SCREEN ILLUMINATION

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DIRECT OR ALTERNATING CURRENT
THE ONLY REFLECTOR LAMP WHICH HAS EVERY
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For Motion Picture Cameras

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$275.00 fully guaranteed
Studio Briefs

Milton Sills Is "King"

As chairman of the Academy's 26th annual celebration held each year at Frogs, Calif., Sills announced the election of Milton Sills as king of the 1924 get-together, April 24th.

Frank Currier who recently completed his characterization of Asad-Din in Frank Lloyd's production of "The Sea Hawk" celebrated his 47th year on stage and screen.

Enid Bennett is planning a brief screen in the mountains with her husband, Fred Xibo.

Robert Schable was selected by George Fitzmaurice to be his business manager during the production of his pictures for Samuel Goldwyn.

William Morris Hughes, former manager of Australia, and Mrs. Hughes, were recent visitors to Universal City.

Jack Hoxie, Universal star, has just signed a contract with the studio, calling for a total of five years' time. He will continue to star in Western dramas.

William J. Ashley has been assigned to assist Zion Myers in supervising comedy units at Universal City.

"Enemy Sex" Finished

James Cruze completed the filming of "The Enemy Sex" at Paramount, under Betty Compson is featured in this production and is supported by Percy Marmont, Kathryn Williams, Hurd Hatfield, Fredric March, and Jameson.

William Haines, has signed a new long-term contract with the Goldwyn company.

Cecile Pertwee writes from San Francisco that her father Geo. W. Bishop, who has been seriously ill, is much improved. Miss Fringle will return to the Goldwyn studios soon.

Alma Rubens, starring in George Fitzmaurice's production of "Cathie" at Los Angeles for New York.

Ralph Lewis was guest at a banquet tendered by the San Francisco Film Club.

R. R. Brattey, general manager of the Fisons Fox Productions, has left for Ensenada, Mexico, where he will meet Mrs. W. who is copying from New York through the Panama Canal.

Marshall Hagman and his wife have returned from a tour of the Eastern states.

Arthur Stone, who recently appeared in the "Orpheum Circuit" had seen his last and will be appearing in a series of comedies as soon as his vaudeville contract expires.

Earl Mohan With Roach

Earl Mohan is being featured by Harry Roach with Lily Engle in a series of pictures. The name of the Pathé release, Taan Garnett is directing.

Roach has been banned in First National to play a part in Colleen Moore's new picture "The Perfect Flapper" which John Francis is not directing.

After a couple of days rest Jimmie Adams has begun a new Chris tie comedy which is being directed by Har Id Beuline. The story is yet untitled. It was written by Beuline and Frank Roland Conkle.

Maurice Tourneur is producing the final scenes for "The White Moth" in which Barbara La Marr and Coward Taylor are starred. Photography of the story will be competed in the next ten days, and the play released the early part of May.

Beulah Marie Dix will adapt Cecil B. DeMille's next Paramount picture to be a screen version of "The Fool" by A. Guild. Jeanine MacPherson will be at work on the production to follow "Fool of Clay" while this latter story is being filmed.

William Farnum will start work on his initial picture under the terms of his new contract with Paramount, about the middle of April. Wallace Worsley will direct. The cast has not as yet been selected.

Upon his arrival in Hollywood, Fins Fox will start production on "A Woman's Reckoning," written by himself, at the Hollywood Studios. He will film some of the scenes at the Los Angeles studio, and others through the Panama Canal en route from New York to Los Angeles.

Eudalie Jensen, Gertrude Claire and Lucille Hutton have been added to the cast of "The 3rd" of the Rachel Crothers' stage play which King Vidor is filming for Goldwyn. Other players are Ben Lyon, Pauline Garon, William Haines, William Collier, Jr., Bobby Agnew, Creighton Hale, Johnnie Walker, Niles Welch, James Morrison and Virginia Lee Corbin.

Samuel Goldwyn signed a new contract with Associated First National Pictures which gives that organization the distribution rights to "Potash and Perlmutter in Hollywood," to be produced shortly with Alexander Carr in the title role. Allen Green will direct.

Preparations are being made at the Metro studio in Hollywood for the return of LaBare Taylor and Joe Beimler, and Joseph J. Harris Mathers will start work on "One Night in Rome.

Lloyd Ingraham has been engaged as director of "The Story of a Harem" for The Beauty Prize.

A story by Nina Wilcox Putnam, Winifred Dunn is making the adaptation.

Victor Schertzinger has been engaged to direct Metro's production of "Bread," Frank Norris' story. The adaptation is being made by Lenore Calie.

"Alone Came Ruth" starring Viola Dana, a Metro production, has been adapted by Winifred Dunn and has been directed by Hal Roach's stage production of the same name. Others in the cast are Walter Hiers, Gale Henly, Trudy Marshall, Adele Farrington, Raymond McKee, Brenda Lane, Victor Potel, DeWitt Jennings and Nelson McDowell, Eddie Christmas.

New Comedies Started

Glasy-Dunaway Productions, Inc., announces the completion of their organization to produce H. C. Witwer's "Chasses in Slung" for Grand-Asher release with the engagement of William Hughes Curran as director. Work has been begun on " Chapman. " staring Eddie Gribbon and Mildred June. Edward J. Montagne will adapt and write the scripts of these Witwer classics.

Universal has in preparation under supervision of Zion Myers a series of one reel comedies satirizing and parodies famous tales of history. "Hystorical Story" is the working title of the series which will be directed by Bryan Foy, son of Cary.

Historical plays of a serious nature are to be produced by Universal in two reels, and will be directed by William Kraft, with Ruth Royce, Lola Todd, William E. Lawrence and Albert J. Smith in the principal roles. Val Cleveland is working on the stage stories at the first of which is "Blue Wing's Revenge."

"Souls that Pass in the Night," starring Lucille Richison and John Hannon has been entered production at Universal City under the direction of Chester Franklin.

The "Reckless Age" Universal-Jewel starring Reginald Denny in the final stages of editing. Harry Pollard was director.

"Breadway or Bust, " a Universal-Gibson special is in the editorial department. Hoot Gibson and his director, Edward Sedgwick are preparing another story, the title of which has not been announced.

"The Hot Dog Special," the title of the latest of the Gerald Beaumont racing stories, starring Sue Carol and directed by Edward Lamoureux, is to be started at Universal.

William Beaudine has been chosen for the title role of "The Goof," for direction of Elwood Beaudine and Lloyd Hamilton in the "Goof."" Beaudine spent some time in searching for locations and is now ready to start shooting.

Eight Reel Feature

King Baggot's "The Inheritors," starring Mary Philbin will be released on the opening day. Super Universal-Jewel special.

Filming of "The Black Trail," Universal Western feature starring Jack Hoxie is now under direction of Clifford Smith has been completed. Eunice Gilbert is the leading woman.

Universal's production of Gerald Beaumont's racing story, "When Johnny Comes Marching Home," will be issued under the title "Riders up." Filming has been completed and editing is well along. Creighton Hale has the principal part. Included in the cast are George Cooper, Fred Shannon, Robert Brower and Kate Price. Irving Cummings directed.

"Mitzi," Universal-Jewel, starring Mary Philbin under direction of Irving Cummings has entered the second week of production.

"Butterfly," Universal-Jewel film adaptation of the Kathleen Norris story, has started story, "The Edge," starring Clarence B. Brown, Laura La Plante and Ruth Clifford have the leading feminine roles.方向在 Kenneth Kern and Kenneth Harlan have the leading male roles.

"The Bugler of Algiers" has been produced at Universal City under direction of Rupert Julian. Madge Bellamy plays the leading feminine role. Others in the cast are Priscilla Dean Moran, Gibson Gowland, Ford Sterling and Chas. De Ravenne.

Filming of "The Missourian," Universal-Jewel, starring Reginald Denny, under direction of James W. Horne, Julanne Johnston has the leading feminine role.

"Dark Stairways," Universal attraction starring Herbert Rawlinson and directed by Robert Hill, entered production at Universal City last week. Rawlinson is supported by Ruth Dwyer, Robert Homans and others.

"Claim Number One" is the working title of the Universal Western feature in which Jack Hoxie will be starred. The complete cast has not yet been selected.

William Desmond, Universal feature star, will take his company to San Francisco to begin work on "Heart of the Old West," William Craft will direct.

Improved The Springs

The bubbling springs of Sunland were improved through the making of J. R. McDonald's latest First National production entitled "The Goo," when Director William Beaudine put a force of 500 men to work Supervisor and planting galvanized so boxes the waters would bubble to the surface in a more attractive and sanitary way.

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### SEPTEMBER

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<td>Doug Fairbanks, Jr.</td>
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<td>While the Sun Shines</td>
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<td>When Odds Are Even</td>
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### DECEMBER

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<td>Around the World in the</td>
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<td>Chasie, The</td>
<td>Kath. MacDonald</td>
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<td>Courtship of Myles Standish</td>
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JANUARY

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

FEBRUARY

SATURDAY NIGHT FESTIVAL

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

MARCH

THURSDAY NIGHT FESTIVAL

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

APRIL

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

MAY

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

JUNE

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

JULY

SUN

Warner Bros.

LIGHTSPEED

March 5

From National

Universal

Metro

Comedy Releases

Feature

Love's Whirlpool

Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22

Feature

Love's Mysterious Woman

Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22

Feature

Right of the Strongest

Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22

Feature

Sally Brown's Gospel

Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22

Feature

Sally Brown's Gospel

Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22

Feature

Sally Brown's Gospel

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Kirkwood-Lee

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Hedendal

Length

6 reels

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Mar 22

Feature

Sally Brown's Gospel

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Kirkwood-Lee

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Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22

Feature

Sally Brown's Gospel

Star

Kirkwood-Lee

Distributed by

Hedendal

Length

6 reels

Reviewed

Mar 22
Short Subjects

Feature
Wilder and Woolley
Buddy Messenger.
Wide Open
Harry
What Are You Fighting For?
Slim Summerville
Why Wait?
Benny Alexander.
While They Take All
Universal.
Yankee Spirit
Buddy Messenger.
You Have No Be-Na-ness
Universal.
You're Next
Universal.

Feature
Alexander Hamilton (Chr. of America)
Pathe.
Among the Missing (Nigh La-Verne)
Universal.
Animal Animals (Spotlight)
Universal.
Animal (The. Secrets of Life)
Universal.
Australia's Wild North West
Universal.
Babe (Pete (Pauline))
Universal.
Beasts of Paradise (Serial)
Universal.
Beauty and the Beast-Fighting Blood
Universal.
The Bee (The. Secrets of Life)
Universal.
Big Boy Blue (Leather Fashions)
Universal.
Birds of Paradise (Novelty)
Universal.
Black Sheep (Aepop Fable)
Universal.
Blind Hindsight (Vanishing)
Universal.
Blue Wing's Revenge
Universal.

Feature
Drawn 25 Serial)
Universal.
Declaration of Independence, The (Chronicle of)
Pathe.
Dirty Little Helf Breed (Indian Series)
Universal.
Down in Texas, Kent Sanderson
Universal.
Edmund Lied (The)
Universal.
Edmund the Plunderer, The (Brute Scence)
Universal.
Elk (Fred Cook)
Universal.
Evergreen, The (Serial)
Universal.
Fairway, The (Brute Scence)
Universal.
Fast Exploit, The
Universal.
Feathered Fisherman (Educational)
Universal.
Field of Glory (Sportlight)
Universal.
Fish (The. Secrets of Life)
Universal.
Fishing of the Good Old Days, A
Universal.
Fly, The (Secrets of Life)
Universal.
Floor, The (Serial)
Universal.
Free Trader, The
Universal.
Frontier Woman, The (Chr. of America)
Universal.
Gentleman Without a Clue, The
Universal.
Gentleman of the West, Peter Manson
Universal.
Government of the Free State of Kansas
Universal.
Girls and Records (Sportlight)
Universal.
Gold Digger Jones
Universal.
Gold, Gold, Way of a Man Series
Universal.
Gold Old College Days, Asop Fable
Universal.
Good Ole College Days, Asop Fable
Universal.
Good Ole College Days, Asop Fable
Universal.
Guest, The (Nigh Miniature)
Universal.
Hair of the Cheyenne (Cheyenne)
Universal.
Hard Luck Jack, Pete Morrison
Universal.
Haunted Hills Wilderness Trails
Universal.
Headlights (Hedge Podge)
Universal.
Helm, The
Universal.
Hermione, The
Universal.
House of David
Universal.
Indian's Lament, Marie Walkep
Universal.
Ireland Today (Educational)
Universal.
Iron Man, The
Universal.
Is Conan Doyle
Universal.
Just a Lazy Lass (Educational)
Universal.
Just a Lazy Lass (Educational)
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**VISUAL** Education, the well-known educational journal, finds that, although primarily designed for popular presentation, the informational value of The Courtship of Myles Standish is enormous. This observation was made in the March issue of that publication, and the critic says further:

"This picture, created by Charles Ray, is a splendid film for persons interested in education, setting forth in great detail the voyage of the Pilgrims and the vicissitudes of the first year. It visualizes a vital event in American history and gives definite personalities to historic figures which have hitherto been lost for names only.

In like manner, Marie Good-enough, who conducts the School Department of the Educational Screen, finds both entertainment and instruction in the Ray classic. Writing in the March number, she adds:"

"The picture is true as a die in its depiction of the character of that little band—Captain Myles Standish, Israel Alden, Priscilla, John Carver, the first governor, and William Bradford, his chief relish, as material for a study of the Pilgrims and their experience it becomes significant for the educational public."

**THE** Motion Picture Committee of the Civic Club of Philadelphia, reviewed and given its approval to "The Marriage Market," a C. B. C. production, featuring Pauline Garon, according to a report received from the De Luxe Film Co.

It strikes an unusual note from the title page illustration with its admonition of "Put a Kick into your Courting" to its final sheet of exploitation suggestions. A special page is devoted to the great amount of publicity which has been given to "The Great White Way" by the Hearst publications, telling the exhibitors how they can capitalize the publicity which has cost them nothing.

Under the caption "The Great White Way" contains the stuff that success are made of," the story of the picture is outlined through the enumeration of features that lend themselves to exploitation. Hints on how to "sell" the great cast, both of actors and of notables in New York's sporting, theatrical and newspaper world, are given in detail.

A sample of the very attractive herald prepared for "The Great White Way" is attached to the supplement. Two or three pages are devoted to different ways in which this herald can be used.

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<th>Feature</th>
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<td>Tiger Love</td>
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<td>Wandering of the Waste- land</td>
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<td>Wandering Hubands</td>
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**Motion Picture News**
For the first time in the World!

New Wurlitzer Selling Plan

There is Wurlitzer Music for every type of Motion Picture Theatre, large or small. Clip and mail the coupon today for full details of new selling plan. It's easy to own a Wurlitzer.

The greatest musical triumph of the age — the Wurlitzer Twin Organ installed in Balaban and Katz Chicago Theatre, Chicago. Operated by two organists at two keydesks at one time — a feat never before attempted in any other theatre. The clippings reproduced above tell the story of Wurlitzer precedence on this new and unique musical innovation. This is just another instance of Wurlitzer supremacy in the art of organ building. One achievement follows another — and Wurlitzer leads them all.

Other Wurlitzer Twin Organ installations are now being made. Progressive exhibitors are taking advantage of this new box office attraction. Write today for full details.

The Rudolph Wurlitzer Co.
Stores in All Principal Cities From Coast to Coast

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<th>CHICAGO</th>
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<td>120 W. 42nd St.</td>
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Clip and MAIL This COUPON NOW!
Mr. Louis B. Mayer presents
The John M. Stahl Production—
"Why Men Leave Home".
Adapted for the screen by
A. P. Younger from the play by
Avery Hopwood. The strong cast
includes Lewis Stone, Mary Carr,
Helene Chadwick, William Mong
And Alma Bennett. Assistant
Director, Sydney Algier. Film
Editors, Robert Kern and Miss
Margaret Booth. Jack Holden,
Art Director. Photography by Sol
Polito, A.S.C. All personally
Directed by John M. Stahl.
A First National Picture.
Rothacker Prints and Service.
Capitols, Rialtos, Strands, Rivolis, all theatres holding it over.

Goldwyn presents Elinor Glyn's production of her famous novel THREE WEEKS

Scenario by Elinor Glyn
Continuity by Carey Wilson
Conrad Nagel and Aileen Pringle
Directed by Alan Crosland
A Goldwyn Picture
Goldwyn-Cosmopolitan

Goldwyn-Cosmopolitan
What do You get from a Real Laboratory?

The Three Features of a Perfect Laboratory are:

SCREEN BRILLIANCE
LONG LIVED PRINTS
SERVICE

Does Your Money Get You These?

The Standard Way in Hollywood

Standard Film Laboratories
John M. Nickolaus  S. M. Tompkins
Seward and Romaine Streets
Holly 4366
Hollywood, California
Like all the Meighans, "The Confidence Man" is a gold-getter! Packing 'em in solid at the Rivoli, New York, this week, despite wonderful spring weather outside.

"Refreshing entertainment. Meighan's part gives him every opportunity to display his remarkably engaging personality," says the World.

"The fans are going to step right up and be cheer leaders for "The Confidence Man," adds the American.

Laurie Erskine and Bob Davis wrote the story. Victor Heerman directed. Adaptation by Paul Sloane, and titles by the one and only George Ade.

You need this one RIGHT NOW!

Produced by

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President
"TRIUMPH" marks De Mille's return from the ancient pomp of "The Ten Commandments" to the type of ultra-modern society love story that he made famous in "Male and Female" and "Manslaughter."

"TRIUMPH" is De Mille the Showman at his best. A marvelous cast (read the names below!), a great story adapted by Jeanie Macpherson from May Edginton's Saturday Evening Post serial and novel, a production with typical De Mille lavishness and beauty.

LEATRICE JOY
ROD LA ROCQUE
Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton
"TRIUMPH" is beyond a doubt the SPRING'S GREATEST SCREEN ATTRACTION! Scour the industry and you can't find its equal.

Released direct to exhibitors on April 28th, right when you need big pictures most.

Boys, get it while it's hot.
No Spring Slump—

when you can get Real Big Ones like
"THE BREAKING POINT" NOW!

Twittering robins and soft Spring breezes don’t mean a thing when you’ve got a big mystery-melodrama like “The Breaking Point” to offer ‘em.

Whatever the season, the crowds will always come to a REAL SHOW and “The Breaking Point” is certainly THAT! A great Mary Roberts Rinehart story, big cast, famous director, Paramount. One of the golden May-June Paramounds, which include “A Society Scandal”, “The Confidence Man” and “Triumph”.

For a Slumpless Spring—book Paramount!

Adolph Zukor~ Jesse L. Lasky
present a ~
HERBERT BRENON
Production

The
Breaking
Point

with
Nita Naldi
Patsy Ruth Miller
George Fawcett and
Matt Moore

Adapted by Julie Herne and Edfrid Bingham from Mary Roberts Rinehart’s story and play
Produced by

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor President

A Paramount Picture
Mary Pickford, in

"Dorothy Vernon of Haddon Hall"

from the romantic novel by Charles Major
adapted by Waldemar Young

A MARSHALL NEILAN
Production
Photography by Charles Rosher

Opens in New York May 5
at the Criterion Theatre

Mary Pickford's greatest and most beautiful picture, "DOROTHY VERNON OF HADDON HALL" will begin an indefinite engagement May 5 at the Criterion theatre, New York, at $1.50 top. This tremendous box-office attraction is now being booked at advanced prices for indefinite runs at the leading theatres in many of the larger cities throughout the country.
Announcing

PATSY RUTH MILLER

in a series of ELMER HARRIS productions

Distributed by HODKINSON
Foreign Distributor
Wm. Vogel Distributing Corp.
Season 1924-1925
Thirty First-Run Pictures
Three convincing reasons why "GRIT" is a first run picture

By far the best vehicle for Glenn Hunter that has been released.
Moving Picture World

Highly dramatic story of gripping interest.
Exhibitor's Trade Review

The Film Guild presents
Glenn Hunter
in "GRIT"

with
Clara Bow, Dore Davidson and Osgood Perkins

Story by F. Scott Fitzgerald.
Directed by Frank Tuttle.
Adapted by Ashmore Creelman.
Photographed and Supervised by Fred Waller, Jr.

A Film Guild production

Distributed by HODKINSON
Season 1924-1925 Thirty First-Run Pictures
"What Shall I Do?"

Starring
Dorothy Mackaill

in a
FRANK E. WOODS
Special Production

With
John Harron, Louise Dresser
and William V. Mong
Directed by John G. Adolfi
Story, Supervision and Editing by Frank Woods

Distributed by HODKINSON
FOREIGN DISTRIBUTOR,
WM. VOGEL, DISTRIBUTING CORP
Season 1924-1925
Thirty First-Run Pictures
The most widely booked feature in first run theatres in the history of independent distribution

Follow the lead of these First Run Theatres that have cleaned up with “Love’s Whirlpool”

NEW YORK . . . . . . . . . Cameo Theatre
(First run full week—followed by Keith, Proctor and Moss Circuits and Meyer & Schneider Theatre Circuit
CHICAGO . . . . . . . . . Randolph Theatre
ST. LOUIS, MO . . . . . William Goldman’s King’s Theatre
BOSTON, MASS . . . . . . Fenway Theatre
INDIANAPOLIS, IND . . . Palace Theatre
CINCINNATI, OHIO . . . Capitol Theatre
LOUISVILLE, KY . . . . . Rialto Theatre
PROVIDENCE, R. I . . . Victory Theatre
TAMPA, FLA . . . . . . . . Strand Theatre
HOUSTON, TEXAS . . . . . Capitol Theatre
OAKLAND, CALIF . . . . . State Theatre
JACKSONVILLE, FLA . . Imperial Theatre
SAN DUSKY, OHIO . . . . Schade Theatre
CHATTANOOGA, TENN . . Rialto Theatre
WINSTON-SALEM, N. C . . . Amumu Theatre
SAVANNAH, GA . . . . . . Odeon Theatre
MIAMI, FLA . . . . . . . . Hippodrome
JACKSON, TENN . . . . . Lyric Theatre
WACO, TEXAS . . . . . . . . Hippodrome
COLUMBIA, S. C . . . . . Imperial Theatre
MUSKOGEE, OKLA . . . . Palace Theatre
NOXVILLE, TENN . . . . . Strand Theatre
MACON, GA . . . . . . . . Rialto Theatre
ST. PETERSBURGH, FLA . . Phiel Theatre
SALT LAKE CITY, UTAH . . Pantages Theatre
FORT WORTH, TEXAS . . . Phillips Egypt Theatre
SACRAMENTO, CALIF . . . Liberty Theatre
DAYTON, OHIO . . . . . . . . Keith’s State Theatre
HUNTINGTON, W. VA . . . Strand Theatre
SOUTHERN ENTERPRISES THEATRE CIRCUIT

"LOVE'S WHIRLPOOL"

with
James Kirkwood, Lila Lee
and Madge Bellamy

Distributed by
HODKINSON
Season 1924-1925
Thirty First Run Pictures
Here are all the elements of a sensational box-office success—a great star—a great author—a great story—a great director—and a great cast, including Holmes Herbert, Flora LaBreton, Hedda Hopper, Alan Simpson, Ralph Bunker.

Lois Wilson
in
ANOTHER SCANDAL

Cosmo Hamilton’s latest and greatest novel

An E.H. Griffith Production

Produced by
Tilford Cinema Corp.

Distributed by
HODKINSON
Season 1924~1925~ Thirty First-Run Pictures
Betty Compson in "MIAMI"
Story by John Lynch
An Alan Crosland production
Produced by Tilford Cinema Corp.
Just as "JUDGMENT" advertised in twenty-five Nat over 40,000,000 readers a break for over five

being similarly advertised giving audience ever created for any and Warner Baxter in this grip national advertising your bookin picture as fast as it is released, your community respond to

Distributed by FILM BOOKING OFFI
THE STORM" was additional Magazines reaching consecutively and without solid months—SO IS—

exhibitors the largest ready made picture. With Madge Bellamy ping drama backed by this great g is insured. Book each PALMER and watch the population of your advertising .

CES OF AMERICA, Inc. 723 Seventh Avenue, New York, N. Y. EXCHANGES EVERYWHERE Sales Office, United Kingdom, R-C Pictures Corpor'n 26-27 D'Arblay St., Wardour St., London, W. 1, England
"Hear, hear!"

Everyone talking about it.

J. S. WOODY GENERAL MANAGER
ASSOCIATED EXHIBITORS NEW YORK

CONGRATULATIONS ON DOUGLAS MACLEAN IN THE YANKEE CONSUL FINE STORY CLEAN COMEDY STOP AUDIENCE IN UPRUAR ALL THROUGH PICTURE.

EVERYONE TALKING ABOUT IT

OPENED TO BIG BUSINESS IMPOSSIBLE TO TAKE CARE OF CROWD IN FACE OF STRONG OPPOSITION HUNCHBACK AND GIRL SHY STOP NO DOUBT.

YANKEE CONSUL MACLEAN'S BEST PICTURE STOP AS A COMEDIAN MACLEAN RANKS ACE HIGH STOP RECEIVED MUSIC BY AIR MAIL MANY THANKS.

CARL PORTER
Manager Victory Theatre

Could 'nt take care of the crowd in Salt Lake, against "Hunchback" and "Girl Shy."

ASSOCIATED EXHIBITORS
ARTHUR S. KANE • PRESIDENT
A Command Performance!

supreme tribute

When President Harding was in Alaska he witnessed The CHECHAHCOS in the making. He requested the first showing be for official Washington, making it a command performance.

Last week, under the auspices of the Department of the Interior, the premiere was held for 500 distinguished American and foreign officials.

Almost an unheard of thing, but as Washington admits, a tribute that this scenic masterpiece fully merits.

Associated Exhibitors

ARTHUR S. KANE, President
PATHE, Physical Distributor
Its audience tested!

Victor Hugo Halperin's

When a Girl Loves

Agnes Ayres
Percy Marmont
Robert McKim
Mary Alden

Kathlyn Williams
John George
George Siegmann

"‘That, you dog!’ spat the former servant. ‘No longer your coachman, I’m your master now—avenging arm of the revolution.’ He dropped his pistol and Michael fell wounded.”

75 Minutes of Entrancing Entertainment

ASSOCIATED EXHIBITORS

PHYSICAL DISTRIBUTORS ARTHUR S. KANE PRESIDENT
PATHÉ EXCHANGE INC. FOREIGN REPRESENTATIVE SIR SIDNEY GARRETT
The King of Daredevils

COMING!

The sensation of two continents—the man of iron nerve and muscle who has thrilled all Europe with his feats of strength and daring will soon appear in the most stupendous chapter play thriller yet offered to exhibitors. Thrills and surprise sensations unprecedented in chapter play production guarantee its unlimited box office possibilities.

WATCH FOR IT!

This, too, is included in Universal's Great Spring Drive!
Every showman in the business should book Universal product as a matter of self-interest. No showman—not a single exhibitor—can afford to pass this chance to cash in on this great drive offer. Your keen sense of showmanship will prompt you to act at once. Here is everything in audience-tested pictures at a price not one cent higher than you can afford to pay!

**UNIVERSAL JEWELS**

**The Storm**  
with Virginia Valli and House Peters.

**Human Hearts**  
with Huppie Peters and a big cast.

**The Shock**  
with Lon Chaney and Virginia Valli.

**Under Two Flags**  
starring Priscilla Dean.

**Thieving With Honor**  
with an all-star cast.

**Hunting Big Game In Africa**  
with an all-star cast.

**The Flame Of Life**  
starring Priscilla Dean.

**Driven**  
with an all-star cast.

**The Abyssmal Brute**  
starring Reginald Denny.

**Bayu**  
with an all-star cast.

**Merry Go Round**  
with Mary Philbin, Norman Kerry, George Hackathorne.

**A Chapter In Her Life**  
A Lois Weber production with a great cast.

**Drifting**  
starring Priscilla Dean.

**Trifling With Honor**  
with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santchi.

**The Acquittal**  
with Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers.

**A Lady Of Quality**  
starring Virginia Valli with Milton Silk.

**The Darling Of New York**  
with Baby Peggy and an all star cast.

**White Tiger**  
starring Priscilla Dean.

**The Law Forbids**  
Baby Peggy with Robert Ellis, Elmer Faire and a big cast.

**Fools Highway**  
starring Mary Philbin.

**Sporting Youth**  
starring Reginald Denny.

**The Storm Daughter**  
starring Priscilla Dean.

**The Leather Pushers**  
Smashing romances of the prize ring from H. C. Witwer Collier's Weekly stories.


**Fast Steppers**  

---

*A Special Word to*  

**No. 380. Straight from the Shoulder Talks**  
by Carl Laemmle, President of the Universal Pictures Corporation

This talk is intended for those of you who are ruinously hammering down Universal rental prices through booking circuits, booking agencies or whatever you choose to call them.

You tell me you formed these booking combinations to defend yourselves against producers or distributors who are crushing you. You tell me your booking combination is the only weapon with which you can combat still greater circuits, whether owned by producers or not.

I don't know anything about that, because undoubtedly there are two sides to that story as to every other story. But I do know that, thoughtlessly and without intending to do so, you are hammering prices down on the very company you ought to support to the last ditch. Every time you use that booking combination against Universal, you are using it against yourself! Everything you do to weaken Universal is a good swift kick in your own pants!

I ask you to stop it and stop it now!

With all the power at my command, I ask you to realize that if you treat Universal as an enemy — as some of you are unintentionally doing — you are fighting your own future, battling your own flesh and blood!
Do I ask special favors for Universal?

**YOU BET YOUR LIFE I DO!**

I ask you to treat Universal as you would treat a partner. Regardless of what your booking combination rules may be, I ask you to waive them in dealing with Universal. I ask you to quit forcing me to deal with one theatre. I ask you to quit restraining me from getting the benefit of competition among you! I ask you to quit fixing the price that I've got to accept for my pictures! I ask you to quit clubbing my prices down to a ridiculous basis!

By what earthly right do I ask these things? Simply by right of the fact that I've never done anything to warrant this sort of rough treatment from exhibitors. I am not threatening you with great chains of theatres. I never tried to force you to book "everything or nothing." I never tried any cute or devilish little tricks or schemes or devices to take you into camp. I've always played with you with every darned card on the table, face up, and not a card up my sleeve.

If you are determined to use a club in booking, don't use it where it will damage you in the end. **There is no greater blow you could give yourself than to injure Universal.** I know you are hurting us without realizing what you are doing. Now that you do know, will you wake up and quit fighting yourself over my shoulder?
LIFE

Elinor Glyn's
THREE WEEKS

Distinctive's
The Rejected Woman

Rupert Hughes'
RENO

Cosmopolitan's
ENEMIES OF WOMEN

King Vidor's
WILD ORANGES

Emmett Flynn's
Nellie

Distinctive's
SECOND YOUTH

Rex Beach's
The Spoilers

Rupert Hughes'
TRUE AS STEEL

Victor Seastrom's production
From "The Master of Man" by
Sir Hall Caine

NAME THE MAN!

Rex Beach's
RECOIL
SAVERS!

King Vidor's
3 WISE FOOLS

Cosmopolitan's
Through the Dark

Tod Browning's
The Day of Faith

Cosmopolitan's
UNSEEING EYES

Marshall Neilan's
ETERNAL THREE

Elinor Glyn's
6 DAYS

Emmett Flynn's
IN THE PALACE OF THE KING

Marshall Neilan's
The Rendezvous

Clarence Badger's
RED LIGHTS

Marion Davies in
LITTLE OLD NEW YORK

George Arliss in
THE GREEN GODDESS

A Distinctive
Picture

Slave of Desire
from Balzac's Story
The Magic Skin

Cosmopolitan's
Under the Red Robe

Cosmopolitan's
THE GREAT WHITE WAY

Goldwyn - Cosmopolitan
Boy—What a Crowd Puller!!

"GALLOPING GALLAGHER"

Is No. 3

OF F. B. O.'S SIX BIG WESTERNS

Starring FRED THOMSON

World's Champion Athlete and Stunt Man and SILVER KING the Horse the Whole World Loves

Presented By
MONOGRAM
Pictures Corp.
ANDREW J. CALLAGHAN, Pres.

A
Harry J. Brown Production
directed by
Albert Rogell

Here's unquestionably the greatest series of big time Westerns in years, already a sweeping National success and only on the market about four weeks, a record not equaled by any Western pictures ever released.

INSTANT, IMMEDIATE, and OVERWHELMING POPULARITY have greeted Big handsome FRED THOMSON and his remarkable horse SILVER KING.

No. 1—THE MASK OF LOPEZ—No. 2—NORTH OF NEVADA—No. 3—GALLOPING GALLAGHER . . . And COMING are "THE SILENT STRANGER"—"THE DANGEROUS COWARD" and one more, making the Big 6 in all.

Crowd pulling showman's posters and accessories. Ask any exhibitor who has played the first two. That's all, except if you love money—grab this brand new series, F. B. O.'s BIG SIX.
A CHALLENGE
We dare any exhibitor
to say that his patrons do
not like real, high-tension,
melodrama ≃ ≃ ≃ ≃

We are proud to announce that
one of the greatest melodramas ever filmed is now available for immediate bookings

ZENITH PICTURES CORPORATION

Presents

E.K. LINCOLN

in

"THE RIGHT OF THE STRONGEST"

by

FRANCES NIMMO GREEN

Directed by EDGAR LEWIS

SELZNICK DISTRIBUTING CORPORATION
MERMAID COMEDIES

Every one a new story, with new laughs and something DIFFERENT in comedy entertainment. But every one full of fast, snappy action.

EVERY

JACK WHITE PRODUCTION IS A SURE LAUGH-GETTER

"FAMILY LIFE"

With MARK JONES and SUNSHINE HART

"'Family Life' will prove the hit of any program, and the hard-boiled exhibitor or patron who doesn't get a lot of laughs out of it needs a pulmotor—he is almost dead. " 'One of the best comedies Jack White ever made." Exhibitors Herald

"You can usually count on a brand-new comedy stunt in a Jack White production, and 'Family Life' is no exception." Moving Picture World

"THERE HE GOES"

With

LIGE CONLEY

Remember what a scream Lige Conley was as the automobile racer in "Backfire"? You will agree he is even funnier in the horse race in "There He Goes".

Supervised by JACK WHITE

Educational Pictures

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729 Seventh Avenue
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EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President
Announcing

The

Fun Shop

by

MAXSON FOXHALL JUDELL
Illustrated by MAX FLEISCHER

The first comprehensive effort to bring forth the best in Real Original American Humor. The best and latest bits of fun—bought and paid for, not clipped. And a Modern Mother Goose Tale in cartoon.

Backed up by the greatest newspaper tie-up ever achieved on any Short Subject

Almost a hundred leading newspapers, such as The New York Evening World, Chicago Daily News and Kansas City Star, already printing The Fun Shop column, and giving you the finest publicity on The Fun Shop picture.

Maxon Foxhall Judell, noted editor of humor, and Max Fleischer, famous artist, combining their talents to give you a single-reel subject of exceptional entertainment and box-office value.

ISSUED EVERY OTHER WEEK.
ASK YOUR EXCHANGE FOR DETAILED INFORMATION.
IT WILL

HOLD UP

YOUR

BOX OFFICE

RECEIPTS

WM. B. BRUSH

PRODUCTION

DEFYING THE LAW

WITH

LEW CODY

RENEE ADOREE

CHAS. POST

DICK SUTHERLAND

JOSEF SWICKARD

AND A CAST OF UNUSUAL MERIT

A TENSE MELO-DRAMATIC STORY OF LOVE & HATE

NOW BEING SOLD ON INDEPENDENT MARKET

BY

GOTHAM PRODUCTIONS

1600 BROADWAY

NEW YORK CITY
powerful drama laid in Singapore and teeming with the irresistible lure of the Orient. Framed in gorgeous, convincing settings and delineated by an exceptional cast including—
Rosemary Theby-Wyndham Standing
Tully Marshall· Sam DeGrasse
Raymond M'Kee· Barbara Bedford
June Elvidge

Rellimeo Film Syndicate
presents
Grace Sanderson Michie’s Story

Pagan Passions

Directed by Colin Campbell

SELZNICK DISTRIBUTING CORPORATION
DON'T BE MISLED!
The Smashing Photoplay Success

AFTER SIX DAYS
featuring MOSES and the
TEN COMMANDMENTS

is not

"The Ten Commandments"

(DISTRIBUTED BY FAMOUS PLAYERS-LASKY CORP.)

It has come to us that "After Six Days" is confused by some with "The Ten Commandments." Exhibitors and State Right Buyers take notice—"After Six Days" is the Independent Market Special that is in its sixth week at the Tremont Temple, Boston, breaking records, in its third week at the Nixon Theatre, Pittsburg, has opened with sensational success at Well's Theatre, Norfolk, has been booked for a prolonged engagement at the Castle Theatre, Chicago, and is meeting with tremendous ovations in leading theatres everywhere throughout the country. It is the only picture now available for showing by any exhibitor anywhere which features

MOSES

and

"THE TEN COMMANDMENTS"

SATISFIED BUYERS

AMERICAN FEATURE FILM CO., 37 PIEDMONT ST., BOSTON, MASS. New England Territory.
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WEISS BROTHERS' ARTCLASS PICTURES CORP.
1540 BROADWAY, NEW YORK CITY
Be Yourself Boys, Be Yourself!

and play

HAPPINESS

for all it's worth.

LAURETTE TAYLOR

is worth plenty:
~ you know that be-
cause you played
her "Peg O' My Heart"
~ Well, "HAPPINESS"
is another "PEG"~~
it's a natural !!
It's SO darn good

that we'll just tell you to book it~~and let it go at that /

LOUIS B. MAYER
presents it

Reginald Barker
made it

WOMEN WHO GIVE

Adaptation by BERNARD McCONVILLE and J.G. HAWKS
Scenario by A.P. YOUNGER...Based on SARAH P. McLEAN GREEVES famous story "CAPE COD FOLKS"~~

In the Cast
BARBARA| ROBERT | RENEE | FRANK
BEDFORD | FRAZER | ADOREE | KEENAN
For goodness sake, DON'T
muff F.B.O.'s big box-office

book and boost

ALIMONY

It's packing 'em in
everywhere!!!

YOU'VE never seen such crowd pulling posters in your life. You've never seen such alluring lobby photos, or ads. With Grace Darmond, Warner Baxter, Ruby Miller and a great cast—with big scenes and this mountainous title "ALIMONY," you simply can't help but pack 'em in as is being done everywhere throughout the length and breadth of the land. See this picture, and you'll understand its mop up possibilities. Your nearest F. B. O. Exchange will give you that well known, well liked F. B. O. service.

FILM BOOKING OFFICES
OF AMERICA, INC.
723 7th Avenue, New York City
Samuel Goldwyn
(not now connected with Goldwyn Pictures)
says:

"I consider the direction of CYTHEREA GODDESS OF LOVE the finest ever done by GEORGE FITZMAURICE"

"I consider the direction of 'Cytherea' the finest ever done by Mr. George Fitzmaurice. By its artistry, its human drama, and the deft handling of a beautiful love story, you will recognize the rare genius of George Fitzmaurice. 'Cytherea' definitely establishes him as one of the greatest directors. It is by far the most powerful picture I have ever produced from every angle. "I am certain you will be satisfied that 'Cytherea' is not only a great production but one of the achievements of 1924."

Signed,
Samuel Goldwyn
(not now connected with Goldwyn Pictures)

From the novel by Joseph Hergesheimer
Adapted for the screen by Frances Marion

with LEWIS STONE
ALMA RUBENS
NORMAN KERRY
Irene Rich and Constance Bennett
Richard Rowland says:

"CYTHEREA
one of outstanding productions of the FIRST NATIONAL YEAR"

A First National Picture

and this great attraction will be released at the Peak of the Love Season—Love Week—May 4 to 11 or any week you play

CYTHEREA
GODDESS OF LOVE
"Barthelmess at his best"

NEW YORK
WORLD—"One of the finest motion picture dramas which we have ever seen."

TIMES—"Superior to anything Barthelmess has done since 'Tol'able David.'"

AMERICAN—"Deserves the patronage of all who appreciate good pictures."

TELEGRAM-MAIL—"Barthelmess has never done anything more moving in motion pictures."

DAILY NEWS—"So absorbing and fine a picture as it is not often one's luck to see."

TOLEDO
TIMES—"One of the most worthwhile offerings which has been seen here for some time."

LOS ANGELES
RECORD—"A fine thing to see; consider this as Barthelmess' best picture."

DAILY NEWS—"In this season of unusual photoplays this may rightly be considered the most unusual."

BALTIMORE
DAILY POST—"The Enchanted Cottage" is unusually good."

RICHARD BARTHELMESS in THE ENCHANTED COTTAGE
Photographed by George Folsey with May McAvoy Scenario by Josephine Lovett

A John S. Robertson Production A First National Attraction

SUN—"Barthelmess adds another to his series of rather fine accomplishments."

EVENING WORLD—"We have never seen a better made or more charming photo-drama."

THE EVENING SUN—"It has been a long time since the movies have given us anything so satisfying; so exquisite."

ONE OF THE REAL BOX OFFICE GEMS OF THIS SEASON
Distribution

In the hey-day of the General Film regime it would have been considered idiotic and outrageous that a trade paper, or any agency, should raise its voice and say that distribution was ominously out of joint.

Distribution was highly efficient. Producers and exhibitors were prosperous. Distribution was capably managed. Yet Charles Pathe came over from France one day, stated courageously that distribution was fundamentally and destructively wrong and told why: Paramount Pictures Corporation was later formed and in time the whole film map was completely made over along new lines, to meet new requirements.

Today a sales manager comes back to New York after a country-wide trip, weary with train travel and the eternal warfare over rental prices, first runs, booking combines and the like and exclaims: "What's this about a new distribution plan? What's wrong with distribution, anyway? Maybe I can work my men a little harder. Maybe I can lop off a few dollars here and there from running expense. But—why don't you go after production waste? That's where the trouble is."

And again, the answer is: there's little wrong with the handling of distribution as it exists today. It is efficient; it is managed by as capable and hard-working managers as you will find in the whole business world. But that is not the issue. The question is: Is distribution correct in principle? Is it fundamentally the right way to sell pictures, right in the best interests of producer, distributor and exhibitor, right for the stability and prosperity of the industry, right for the production of the better pictures the public continues to de-

mand? Is it all this; or is it a deterrent and expensive handicap?

And that question, we submit, is decidedly an open one.

* * *

We know that distribution costs too many millions a year. We know that a multiplicity of sales effort exists, that a multiplicity of exchanges exist; and on the other side of the fence we know too well that booking combines exist to a dangerous degree. The thing that breeds civil war within an industry is inequity; and inequity always comes about because there is a large and unnecessary leak somewhere that imposes burdens so heavy that rebellion arises.

Exhibitors war against heavy rentals. Some theatres pay too little in proportion which helps make others pay too much; but it is a fact that several thousand theatres today are up against rental burdens that threaten their existence as paying enterprises. On the other hand, producers are not, as exhibitors may think, much better off. Production, in fact, is altogether too hazardous an enterprise to promise the continued flow of the better kind of pictures the theatres need. Producers must not be forced to make mediocre pictures, as Louis Greenfield, a prominent and practical exhibitor, points out in a letter this week.

Mr. Greenfield's letter indicates that a number of exhibitors are doing some clear thinking on this very large problem; but in all probability the average exhibitor like the average salesman is not looking much below the surface. Each makes the best deal he can on the existing order of distribution.

The question is, we repeat, Is the existing order or distribution right? Cannot its cost be reduced, not by saving a few dollars here and there but by a fundamental reordering, a brand new selling scheme that will save millions in the aggregate each year and so make better theatres, better pictures, more profits and a new stability through the entire industry.

That is the object of MOTION PICTURE NEWS' prize contest. And we don't hesitate to say that already we are optimistic over the result of it.

[signature]
HUGH D. MacINTOSH told some people at a luncheon just why Great Britain wants to make pictures and in so clear and forceful a manner that he made his hearers want Great Britain to succeed. As MOTION PICTURE NEWS has often stated, this country welcomes British made pictures because we welcome healthful competition and because we realize that picture expression should be international. But Mr. MacIntosh sets a still higher objective when he states that the security of the world today and to come depends importantly upon the English-speaking races, certainly upon the white races, and that England should and must have its place in the picture sun so that her peoples and their ideals may be suitably and truly portrayed to the vast and mixed picture audience of the globe. This is a serious enough matter, a responsibility indeed that the motion picture and all its people will eagerly welcome much less overlook.

* * *

SCARCELY a day goes by that we do not read of some screen player who has injured himself for the sake of realism. If the script calls for a particularly hazardous stunt, the man performing it runs the risk of losing his life or meeting with a serious injury. The demand for thrilling adventure adds just so much to realism. We often read of some daring actor being rushed off to the hospital in the performance of his strenuous duties.

Screen work is much harder on a player’s strength than stage work. There his nervous energy may be used up considerably more in the memorizing of his lines—and the exhausting wear and tear of rehearsals and continuous performances. It is seldom that he is called upon to inject realism that might bring injury. But when he does it is time to make a story of it.

The other night at a performance of “Rust”—a current Broadway play, Clarke Silvernail threw himself so violently in a stage fall, that he suffered a broken arm. Yet when he sustained his injury, his pluck kept him in character. But the curtain was not raised for the succeeding act until he was patched up. The audience gave him a big hand when he appeared with his arm in a splint. And he continued his performance as if nothing had happened.

We will say that Mr. Silvernail has qualified for the screen.

* * *

THAT pleasant pastime of suggesting candidates for memorable characters—which started with “Ben-Hur” is being continued for “Peter Pan.” Among the actresses who have been mentioned for Barrie’s greatest character are MacAvery, Betty Compson, Gloria Swanson, Jackie Coogan, Viola Dana, Miriam Mears (who has done little or no work on the screen, but whose personality in a Broadway play is suggestive of the loveliful play-boy) and Clara Bow. Gareth Hughes has also been mentioned—and on second thought he appears to be a likely bet—because of his sensitive features and whimsical expressions.

* * *

WHEN the medals for heroic conduct under severe trials are given out, a large-sized gold one should be pinned on Burt Morton, an exhibitor of Castle Gate, Sunnyside, Clear Creek and Winter Quarters, mining towns of Utah.

During the terrible disaster which caused the death of 173 miners during an explosion of a mine of the Utah Fuel Company at Castle Gate—one of the worst catastrophes of its kind in the history of coal mining in the State, Morton worked unceasingly in the hope of liberating his neighbors from the inferno, should they be alive. He worked continually from one shift to another until the heroic task was completed. Then he collapsed. He suffered a hemorrhage of the nose and was rushed to Salt Lake City for medical attention.

Having recovered sufficiently after a brief stay in the hospital, Mr. Morton is back on the job of running his picture houses—as if nothing had happened.

* * *

THE Kinematograph Weekly’s announcement of April 3rd, of the regulation in France by which, from January next, no film can be projected in public unless printed on non-flam stock, has created no comment from the trade.

The editor of this British trade paper is somewhat disheartened over the apathy of the English exhibitors. He argues that it is a matter of concern immediately, for this severe law means that in less than nine months’ time any prints sold during that period, and not released at once, will be unusable. For the producer selling to France on percentage that may well be a serious matter.

It also means that negatives of foreign pictures will have to be taken in instead of prints (which again means a much higher import duty) unless special non-flam prints are made for importation into France. Even this means increased cost, and will very seriously affect the American houses (take note of that) who will no longer be able to import ordinary prints out of stock to be re-edited here.

* * *

THE big iron doors of Sing Sing closed behind four visitors the other day. A demonstration of excitement quite as effective as when the screen boards, indicating the escape of a convict, was expressed by the inmates. They passed through the bars of their cells and discovered Warden Laws escorting Booth Tarkington, Thomas Meighan, Victor Heerman and Paul Sloane through the corridors. The quartette went up the river to absorb a little of the atmosphere of the institution—because Tarkington’s story, “Whispering Men,” has many scenes of Sing Sing in it.

* * *

PRODUCING 210 stage attractions during a period of thirty years is the unique experience of R. H. Burnside, recently appointed as a director for Paramount. While he is probably best known for his eleven productions at the Hippodrome (for which he wrote book and lyrics for the most part), this is only a small fraction of his work.

Born in England, he ran away to become a call boy at the age of ten. Despite parental arguments, he remained in the work and ultimately became a producer. After ten years of stage producing in England, Lillian Russell persuaded him to come to America, and he handled three productions for her.

Some of the outstanding hits he has handled during his 20 years here may be mentioned: “Watch Your Step,” “Chin Chin,” “Stop, Look and Listen,” “Jack O’Lantern,” “The Beauty Shop,” and others.

Burnside has been at the Famous Players Long Island studio for some time, studying methods and quietly absorbing the technique of the photoplay. One thing is certain, at least. No mob scene should be too big or too spectacular for him, since his last production at the Hippodrome before it was changed to a vaudeville house employed 1,054 performers and 734 non-performers.
THE battle of the tees is being fought over the ground where Cornwallis and Washington waged the decisive engagement of the Revolutionary War. This sacred soil of Yorktown is partly covered by a golf course—and today one may see a different kind of battle—a battle of midiron and niblick. When Cornwallis surrendered the event marked the beginning of a nation. Today when a duffer surrenders his place to another duffer on the first tee, it marks the beginning of a bad score.

A motion picture unit which recently reproduced the Yorktown engagement, brings back word that several of the defensive fortifications built by Cornwallis have been utilized by a canny golf architect. For instance, a certain redoubt which was stormed and captured by American troops is now a bunker guarding one of the greens.

"Fore!" has replaced "Forward!" as the American battle cry. Sic transit gloria mundi! Likewise, the paths of glory lead but to the green.

**

SIX and twenty candles lighting up a cake brought good cheer to the Smith Brothers (Albert E., George H., W. S., and David), as they sat around the festive board in Los Angeles. The birthday cake was a surprise package from Vitagraph's executive offices in New York last week—in commemoration of the twenty-sixth anniversary of the organization of the company.

**

ADOLPHE MENJOU, who has been signed to appear in the screen version of "Spring Cleaning," a current Broadway hit, will have a role cut after the pattern of the one he assumed in "The Marriage Circle." And with his expressive eyebrows—his perfect savoir faire, he should again make screen history.

Menjou's a type, but he is also a finished pantomimist. He has been on the screen for years, but it took Chaplin to discover his latent ability. He flashed a cameo of a polished rake that placed him in the select gallery of portraits. And while he has played smart, sophisticated gentlemen of amours—gentlemen who do not command sympathy because of their resourcefulness, he somehow manages to inspire admiration.

The world loves a good sport—and Menjou has interpreted that type of character lately. His expression is smooth and unexaggerated—and he makes you understand that life is pretty much a game of besting the other fellow—and the greatest of these games is hearts.

His characterizations in "A Woman of Paris" and "The Marriage Circle" are much closer to the truth than those portrayed by heroic disciples of heavenly virtue. A man who can do no wrong is not half so human and fascinating as a man who occasionally kicks over the traces. Adolphe Menjou has humanized the villain.

**

WE hand it to silent, but subtle, Sam Palmer of Famous Players' publicity staff for giving us something absolutely new in press stories. It is worthy of good space whether he concocted it or whether it is real. Since he swears up and down that it is the truth, and nothing but the truth—s'help me . . . we'll take him at his word and tell you that Mildred Lane of San Pedro, Cal., is the world's first motion picture stowaway. The members of a company making a sea picture found her hidden aboard a yacht in San Pedro harbor.

Now listen to Mildred: "I've tried to get in the movies every way and failed," she confided to Jacqueline Logan, "and hearing that a movie company was going to use this yacht. I stole aboard and hid in a life boat in the hope that I could meet a director and get my opportunity.

"The adventure carried a happy ending. The director, as chivalrous as any prince in an Anthony Hope novel, made her a guest for the remainder of the day and, incidentally, gave her a chance to appear before the camera."

**

TWO hundred jobless World War veterans were given a chance to earn a fair stipend the other day when Herbert Brenon engaged them through the Veterans' Bureau of New York to appear in several battle scenes of a forthcoming picture. Because of the men being experienced in warfare under very realistic conditions in France, there was no trouble with their rehearsals—and the scenes as a result were finished a full day ahead of schedule.

**

IN looking back on Ernst Lubitsch's picture, "The Marriage Circle," we distinctly recall an economy of captions—the action and incident running along without interruptions and explanations. The German director is of the opinion that explanatory subtitles and dialogue are unnecessary. It is his belief that a passionate love scene in a picture play should no more have the interruption of the written word than a painting should have an accompanying story to tell what it is all about.

"The Marriage Circle"—like all other pictures of direct action, was so perfect in its expressions and pantomime—that no titles were necessary. The progressive directors are those who cater to an audience's intelligence—who give them uninterrupted action through direct treatment—without bolstering up their stories with wordy titles. "A Woman of Paris" was perfectly intelligible—and so was "The Marriage Circle." They succeeded in being understood because the meaning was in the pantomime—and not in the captions.

**

THERE was a wonderfully gathering of friends of various walks of life—men and women of the arts and professions at the pier to wish "bon voyage" to Douglas Fairbanks, Mary Pickford and D. W. Griffith who sailed last Saturday on the Olympic. A host of cameramen and ship reporters were present to see that these personages were properly publicized.

The two stars are on their way to a Continental tour which will take them across several boundary lines—including the Scandinavian, while Mr. Griffith will lie himself off to Italy where he plans to make a picture sponsored by the Italian government.

Douglas and Mary have accepted invitations from members of royalty. Among the rulers who have commanded the presence of the stars are the king and queen of Belgium and the king and queen of Sweden. Hospitality has also been offered by James M. Barrie, Lord and Lady Mountbatten and the Duke and Duchess of Sutherland. Mary also intends to run down to Derbyshire, England, and visit Haddon Hall.
Carl Laemmle Will Give $1,000 To Winner of Motion Picture News Distribution Plan Prize

An added incentive for contestants in the competition for Motion Picture News' Distribution Plan Prize of $1,000 is provided through the generous action of Carl Laemmle, President of Universal Pictures Corporation. Mr. Laemmle, on behalf of Universal, this week offers a thousand dollars, which will be given to the winner of the News Competition.

In a letter to William A. Johnston, Mr. Laemmle declared: "Your offer of a thousand dollars for a distribution plan is one of the most constructive propositions put forth in this business for a long time. I think so well of it that I offer another thousand dollars, on behalf of Universal, to be added to your prize offer."

Enthusiastically yours,

Carl Laemmle,
President."

Motion Picture News desires to express its cordial thanks to Mr. Laemmle and Universal for this substantial recognition of the Distribution Plan Competition, which has aroused widespread interest throughout the trade. Plans are being received rapidly from men in all branches of the business.

Those who have not yet submitted their ideas are urged to do so as early as possible in order to expedite the handling of the material. The balloting for the selection of judges by the twenty-five representative exhibitors is proceeding, and the names of the judges will be published as soon as they have been chosen and have indicated their acceptance. The competition closes June 2.

Australian Guest at Trade Luncheon

Hugh D. MacIntosh to Be Associated With J. D. Williams in Great Britain

Hugh D. MacINTOSH of Australia, well known showman and publisher, was tendered a luncheon at the Ritz Carlton on Tuesday by J. D. Williams. Others present included Adolph Zukor, George Kleine, Dr. A. H. Giannini, F. C. Munroe, Elmer Pearson, Raymond Pawley, John Ragland and representatives of the trade press.

Mr. MacIntosh and Mr. Williams sailed for England the following day on the Aquitania. Mr. MacIntosh is to be associated with Mr. Williams in the production of pictures in Great Britain. In a stirring address, he dwelt upon the prime importance of pictures which will present to the world the English speaking race in its true light, and in the same breath deprecated the stock characterization of an Englishman as a fop. Dr. A. H. Giannini, referring to a previous address at the Naked Truth Dinner held recently at the Hotel Astor, spoke again in denunciation of the high-bonus money lender.

Adolph Zukor supported Dr. Giannini's remarks and applied the same principle to parasites in general: men who take much from the industry and leave little with it of a constructive nature. At this point, Mr. Zukor, in a plain, straightforward and sincere way, denied the existence of any monopoly within the industry and said that those who knew the history of the business and understood its present principles knew well enough that a monopoly was utterly impossible.

"In this industry," he said, "we do not deal with material products such as oil, steel, potash and the like. The product we handle is a creative thing which may be called gray matter. It is impossible to control such a product because it is impossible to control brains.

"The continued success of the motion picture industry means the continued and continual application of brains. Financial genius is just as important as artistic influence, but without that combination of brains in all branches of the industry it cannot go ahead with the rapid strides it should.

"Competition is another equally important essential for the success of this or any other business. It makes any industry wholesome, and without it we could not have progressed as we have with motion pictures.

"At no time have I shrinked meeting any one endeavoring to establish himself in this business whom I thought would put it in the right light and bring about improvement within it. This industry is big enough to embrace every group or individual who will make it a life work or seriously endeavor to do good. The parasite should not be tolerated. It wants none of the man who gets in, takes his cut and runs away.

"Mr. MacIntosh said that his specific plans were not ready to be announced. He did not, he said, come into the picture business with the motive merely of making a profit, not purely in a commercial sense, but rather to bring about the execution of principles which he believed to be of greater importance to the world and its security than the League of Nations. He believes that pictures must fulfill the important function of bringing about international understanding and security.

Paramount Representative Here From Vienna

P. N. Brinch, Famous Players-Lasky representative at Vienna, is in New York for a conference with E. E. Shauer, director of the foreign department, regarding future plans for Paramount distribution abroad.

"Our business in Austria and the Central European countries has been very satisfactory when one considers the conditions still in existence in those countries," said Mr. Brinch in discussing the status of the film industry in Central Europe. "The outlook for the future is more hopeful than ever and the working out of the problems attending the settlement of the reparations issue will serve to hasten the restoration of more normal conditions."

Carroll's "So Long Letty" Suit Dismissed

Earl Carroll's suit against Oliver Moroseo and Elmer Harris in connection with the picture rights to "So Long Letty" has been dismissed by the U. S. Circuit Court of Appeals.

Carroll wrote music and lyrics for the play in 1915 and claimed ownership to a one-third interest, and sued for that portion of the picture rights. The defendants sold the rights to the story without the music and lyrics.
New Exhibitor Association Formed

Ten States in Movement

Arkansas M. P. T. O. Holds Convention

At the seventh semi-annual convention of the M. P. T. O. of Arkansas, held at Little Rock April 6-7, President Eli W. Collins, of Jonesboro; O. C. Hauber of Fine Bluff and C. A. Lick, of Fort Smith, were chosen as delegates to the National Convention at Boston.

Resolutions were passed endorsing the administration of President Sydney S. Cohen; thanking Will Hays and the M. P. T. O. A for their work in the admission tax fight; condemning the renting by exchanges of pictures to non-theatrical institutions; and extending the good offices of the Arkansas unit in bringing together all factions in exhibitor organization circles.

The afternoon session on the second day was attended by a number of prominent Arkansans, including A. B. Hill, State Superintendent of Public Instruction, who was privileged to present the screens of members for furthering his educational program. Managers of the leading exchanges in Dallas, Memphis, Little Rock and St. Louis were present.

The Sherman & Ellis Insurance Plan was endorsed by the Board of Directors. Officers will be elected at the Fall convention to be held in October.

Next Meeting in June

The next meeting will be held at Morehead City, North Carolina, June 11, coincident with the annual convention of the Motion Picture Theatre Owners of that State.

One of the first acts of the new organization was an address to President Wilson in Washington to represent it at the hearings on bills to amend the Copyright Law with special reference to the so-called Music Tax.

It was also voted to request Will H. Hays to call a conference on the Uniform Contract with a view to making certain changes in that document. A resolution of thanks was voted to Mr. Hays for his assistance in the campaign to repeal the Admission Tax.

Official announcement of this new development came to Motion Picture News in a telegram from H. M. Richey, secretary of the Theatre Owners Special Committee. It will be recalled that it was this Committee which co-operated actively with the Hays organization in the Admission Tax Repeal Campaign. Mr. Richey came to New York last Wednesday and remained several weeks at the Hays headquarters as the contact man between the M. P. T. O. A. and the allied exhibitor group in the campaign.

Reports of the action taken at the Chicago meeting attracted wide attention in the industry. It was pointed out that the new association with ten Mid-Western and Southern States in the movement presented a strong line-up, and speculation immediately began as to what units remained, or would remain, in the Motion Picture Theatre Owners of America.

In some quarters it was said that the crystallization of the new exhibitor movement was inanticipation of the national convention of the M. P. T. O. A. at Boston, and that the meeting in North Carolina in June would be in effect the first national session of the new organization. By that time, it was figured, various plans would have voted officially to go into the association.

The attitude of the New York state leaders toward the movement is as yet undefined. The Motion Picture Theatre Owners of New York, Inc., has been out of the M. P. T. O. A. officially since the Washington convention in 1922.

It is understood that the New York leaders were not invited to participate at the Chicago meeting last week, and whether the Empire State will join the Allied group eventually remains unknown.

Discussions Held

However, one of the chief figures in the new movement was recently in New York and held discussions with several exhibitor leaders who are not affiliated with the Cohen organization. These discussions apparently, did not lead to anything definite.

The other states represented in the new body have gradually broken away from the M. P. T. O. A., some of them by official withdrawal and others through a policy of non-co-operation, which amounts to the same thing. All are strongly organized, and one of them is regarded as the most efficient of all the state units.

Most of the seven states states have avoided any sort of open warfare with the M. P. T. O. A., but have been quietly co-operating among themselves on questions of national importance to exhibitors.

The Allied group is expected to work in harmony with the Hayes organization, as is indicated by its request for a conference on the uniform contract and the resolution of thanks in connection with the work of Mr. Hays for admission tax repeal. This attitude is generally regarded as representing the views of the leaders of the new movement, who are said to believe that co-operation with the producer association will result in ironing out many of the problems in the industry. If this view of their attitude is correct, it means that a new principle has been introduced in exhibitor organization, and the failure of the organization of declaring war on the producers periodically has been abandoned.

There is much speculation as to the possibility of combining the M. P. T. O. A. and the Allied group into one national organization, after the Boston Convention. No moves for an amalgamation of the two associations have yet appeared on the surface.

Sunday Closing Bill Killed in Massachusetts

An adverse report has been handed down by the Massachusetts legislative committee on legal affairs on the petition for an act to prohibit the exhibition of motion pictures in the state on Sunday.

The Massachusetts legislative committee on legal affairs again has voted adversely on bills intended to regulate the prices of theatre tickets. The measure of 1921, which passed the legislature annually for the last several years and always have been held to be unconstitutional.

Music Tax Bill Set for Hearing April 25

Congressman Florian Lampert, Chairman of the Patents Committee of Congress has officially notified National President Sydney S. Cohen of the M. P. T. O. A., that the various bills relating to the Music License Fee now in press in the theatres will come up before the Committee for hearing Friday morning, April 25. Three specific bills proposing amendments to the existing law in which the M. P. T. O. A. is interested will be considered. These are the measures known as the Johnson, Newton and Dallinger bills. The changes called for in the bills are of a pronouned character and will bring to Washington the delegations of opposing and opponents to the proposed amendments.

Thirty-Three Million Is Cut From U. S. Revenue

As the new Government Revenue Bill now stands it cuts $2,000,000 of Federal revenue to be derived from admissions as against $85,000,000 of last year with a prospective consequent saving to exhibitors and the public of $33,000,000.
Keith Forms Big Canadian Company

$5,000,000 Concern Will Operate Picture and Vaudeville Theatres in Eastern Canada

The new Keith Canadian company absorbs the Montreal Operating Company, Limited, which was E. F. Albee's own Canadian company for a number of years past, as well as the Canadian United Theatres, Limited, and other subsidiary organizations. The Imperial, Montreal; Franklin of Ottawa; Lyric, Hamilton; Majestic, London; and the Toronto Hippodrome offer feature as well as other film subjects in addition to the vaudeville. The Princess, Montreal, and Toronto Shea's use short films along with vaudeville.

Eastman Donates Rochester for N.V.A. Benefit

George Eastman has donated the Eastman Theatre at Rochester for the midnight performance to be given for the National Vaudeville Artists the coming Tuesday night. The management of the affair is in the hands of the Theatrical Managers Association of Rochester. All proceeds will go to the sick and disabled.

Big blocks of seats have been taken by Rochester Ad Club, Rotary, Kiwanis, Lions, Columbus, Elks, Moose, and other organizations.

Famous New Haven Theatre to Be Modernized

The Hyperion, oldest theatre in the city of New Haven, is to be demolished and rebuilt by S. Z. Poli. It has housed in the last half century some of the most famous dramatic, vaudeville, burlesque and operatic stars.

The house will be officially closed to the public April 20th and reconstruction work will be started two days later. It is expected work will be concluded by August of this year.

Receiver Appointed for N.Y. Motion Pictures

Creditors and stockholders of New York Motion Picture Company were granted their appeal and a receiver will be appointed to take possession of the assets and distribute them promptly.

Metro-Goldwyn Amalgamation Deal Not Yet Completed

NEGOTIATIONS are still in progress looking toward the amalgamation of Goldwyn with Metro. Although the official announcement of the completion of the deal was expected moments of the day, Metro told Motion Picture News on Tuesday that the papers had not been signed.

That the proposed amalgamation would have little or no effect in Canadian distribution circles was the announcement which was made by N. L. Nathanson, managing director of Famous Players Canadian Corporation and of Regal Films, Limited, at Toronto. It was pointed out that both Goldwyn and Metro features were already being distributed in Canada by the same company, namely Regal Films, Limited, and that this was practically the effect of the amalgamation in the United States.

In addition to Metro and Goldwyn releases, Regal Films also handles Warner Bros., Pathé and various independent pictures in Canada having branches in Toronto, Winnipeg, Calgary, Montreal, Vancouver and St. John for this purpose. Regal is affiliated with Famous Players Canadian Corporation and with Famous Lasky Film Service, the latter distributing Paramount subjects through its own offices.

The main result of the prospective amalgamation at New York is that plans are under way in Canada for a joint distribution arrangement of Goldwyn and Metro features in the Dominion.

Ten Million Dollars In Circuit Box Offices

WEST Coast Theatres, Inc., received nearly ten million dollars in paid admissions during 1923 according to Sol Lesser, vice-president of that circuit.

Approximately 25,000,000 persons attended the West Coast theatres which cover the state of California in a thorough manner. With large and beautiful theatres in all important cities and towns along the coast.

"Motion pictures has been reasonably exercised," says the executive, "in the selection of motion pictures for our circuit. We think not only of the presentation in the large cities, but we must also take into consideration the smaller towns in which we operate theatres. Pictures must be selected every day and please every day. We cannot take chances nor gamble on production with only the metropolitan audience in mind.

Lesser outlined the various departments and their functions, bearing to bear the fact that fourteen new theatres are now being planned and built as additions to the vast circuit.

New Delaware Charters Are Granted

Dover, Delaware, granted the following film charters the past few days: Superior Art Motion Pictures, Inc., capital allowed, $10,000; incorporators, M. B. Reese and L. S. Donnell of Y. Phillips Film Corporation, Inc., capital, $10,000; incorporators, Wilber A. McCoy, Pittsburgh, Pa., I. L. Lofland, Frank Jackson of Dover, Del. The Palm Pictures Corporation, Inc., of New York City was permitted to change the corporate name to "Associated Arts Corporation, Inc." New York City.

Elise Horton Studios, Inc., was chartered to carry on the business of Elise Horton Studio, Inc., Minneapolis, Minnesota; capital of the new firm, $5,000.


Crandall's Strand In Quick Flood Recovery

Crandall's Strand Theatre at Cumberland, Maryland showed unusual enterprise in completely reestablishing itself within one week following the most disastrous flood experienced in the territory.

The theatre was completely filled by water as a result of the flood. It is said to have been four feet above the stage level and twenty feet deep in the orchestra pit. Organ and seats were completely ruined. By working a force of fifty men day and night a new orchestra floor was installed on the orchestra floor and the theatre reopened just one week following the flood.

Louis Brock Will Marry New York Girl

Louis V. Brock of First National foreign department is to join the ranks of the benefactors. The announcement of his engagement to Helen V. Starr has been made by her parents who reside at 370 Riverside Drive. The wedding is to take place in June.
Cohen Attacks Music Society as Trust
Hearing Held at Washington

Ask Exhibitors Cooperation for Music Week

Motion picture houses will cooperate with the National Music Week Committee in the observance of April 24-30, 1924. Already 227 cities have lined up for the ceremonies and the committee expects the number will be increased to over 400.

The committee is recommending especially the use of films which call for a standard musical accompaniment and also films which introduce community singing by the audience. The featuring of groups of solos and ensembles by local soloists, chorus or orchestras in the advertising for the musical numbers is suggested.

Information and slides may be had from the committee at their headquarters 105 West 40th St., New York City.

Cohen Submits Brief

The radio interests were represented at the Senate hearing by Attorney Tuttle of New York, President E. F. McDonald of Chicago and others.

Following is the brief submitted to the Senate Committee by Mr. Cohen:

"As President of the Motion Picture Theatre Owners of America and representing Theatre Owners in every state in the Union as well as my own theatre holdings in New York City, I desire to register our protest against the unfair and discriminatory operations of the American Society of Composers, Authors and Publishers, or what is commonly known as the 'Music Trust,' in compelling Theatre Owners and others to pay a music license fee for performing music, in which the theatre owners secured property rights through arrangements which was sent to them for demonstration purposes by the agents of the Society levying the tax upon them.

"As Exhibitors of Motion Pictures we make no direct charge for the music rendered in our theatres, that being incident only to the pieture entertainment which comprises the performance. The justice of the situation has always been fully satisfied, if indeed there is any equity resident on the side of the Music Trust; through the value of the music and millions of people daily has been to the Authors and Publishers and others interested in the sale of the music to the public.

"We do confine the presentation of the picture to those within the Theatre who must have an unobstructed view of the screen. We do not confine the rendition of the music as that may be heard anywhere where sound may penetrate. Therefore our use of the music cannot be said to come within the purview of what is being sold for profit or that we enter into any resale of the copyrighted article within the intent of the act of Congress or what was proposed by those who framed and passed the law now being perverted into a legal blackjack by the agents of the American Society of Composers, Authors and Publishers in levying tribute upon the Theatre Owners of the country.

"In order to fully understand the present conditions under which a Society of Authors, Composers and Publishers of music seek to levy periodical tribute from the motion picture theatres, radio, hotels and cabarets having orchestras and performing music which出售 in the open market, it is necessary to go back to the history of the enactment of public performing rights for works held under copyright.

Protection of Author

"The original copyright laws of the United States gave protection to the works of an author only against its reproduction in tangible form, that is, in the form of copies which could be handled from one person to another. The copyright law afforded no protection to a play which was not written for the purpose of reproduction in copies, but solely for representation and among the early amendments and additions to the rights given under copyright following petitions from the dramatic authors and producers showing that this character of production was wholly unprotected under copyright.

"An Act was passed approved August 18, 1856, under which 'any dramatic composition designed or suited for public representation shall be deemed and taken to conform upon the author or proprietor the sole right to act, perform and represent the same or cause it to be acted, performed or represented on any stage or public place during the whole period for which the copyright is obtained.'

"This provision continued in effect until March 3, 1899, when the Act of March 4, copyright law immediately prior to the enactment of 1909 (Section 4924) of the Revised Statutes was enacted as follows:

"Section 4924. The author, inventor, designer or proprietor of any stage, music, variety, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of any painting, drawing, etching, statute, slab, and of models or designs intended to be perfected products of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, correcting, executing, finishing, and vending the same; and, in the case of a dramatic composition, of publicly performing or representing it, or causing it to be performed or represented by others; and authors or their assigns shall have exclusive right to dramatize and translate any of their works under which copyright shall have been obtained from the Copyright Office under this title.

"It is true that prior to the enactment of the last copyright act the theatrical authors and producers of musical plays petitioned Congress against the unauthorized reproduction of their musical plays and an amendment was passed (Section 4903) making a penalty for performing dramatic and musical compositions, but inasmuch as the act carried with it no provision for the protection of the works, there was never any action taken under this provision as it was a remedy given without a right.

Performance for Profit

"In the several hearings under the various bills introduced prior to the enactment of the present copyright law, it was shown to the Committee that in many instances songs were written exclusively for specific vaudeville performance which were not reproduced in copies for sale and that owners of numbers of operas, operettas and musical comedies which were separately registered as musical numbers had no protection against public performance and it was urged that works written for stage purposes, that is, written for the purpose of public performance for profit, should be protected under the law.

"No claim was made at that time against the performance, public or otherwise, of musical works not so written and when the Committee reported a bill giving the right to perform a copyrighted work publicly for profit if it be a musical composition and for the purposes of public performance for profit, The Committee and Congress combined in the enactment of extending this protection beyond works written for production or performance upon the stage.

"All of this is clearly shown under the various Committee hearings and even under the report of the Committee (Report No. 1222, 60th Congress, Second Session, accompanying H. R. 28102) in which this provision is referred to and wherein the entire report covers rights and remedies under mechanical reproduction as (Continued on page 1878).
Cohen Attacks Music Society

being the only new rights afforded music generally.

"In the earlier actions by the 'Music Trust,' all of these facts were apparently overlooked in the presentation of the case to the courts, but whether overlooked or not it is patent upon the examination of the records of the hearings that Congress did not contemplate giving any exclusive public performing right to music generally which could be purchased in the open market, and the appeals of the motion picture theatres, radio, hotels, cabarets, etc., now made are largely for a copyright law which would effect the intent of the Congress which passed the existing act.

"The purpose of music written generally for sale cannot be for public performing purposes, but instead is for the purpose of sale and distribution, and the Copyright Committee reporting the old bill thought the provisions of the present copyright law were plain as not to require any explanation in that regard.

"Music cannot be read as a literary work. Its meaning and its harmony cannot be conveyed to the senses merely through the eyes, but must be translated through the medium of instruments as it is to be conveyed to the senses. The sole purpose of the sale of sheet music is that it be played upon the instrument for which that music is arranged and thereby conveyed to the senses of those within hearing distance. If an orchestra cannot be reproduced by an orchestra, then it is published without purpose because there would never be a copy sold merely that such copy might be read. This applies equally to piano scores and the like and the like.

"In direct conflict with the intention of Congress the various music publishers' organizations (which were so bitterly attacked at the hearings before the Committee on Patents, License and Copyrights) in a combination with the authors a complete trust as to a major part of the music written in America under which they sought and have been levying tribute from the purchaser of every sheet of music sold for using music for the very purpose of its purchase. Music is only bought to be played and we are merely asking Congress the right to use the purchased sheets for the purpose for which said purchase was made.

"We do not believe it ever was, is, or ever will be the purpose of Congress to take away from the American people all rights to elements where sound is the basic circumstance and constitute in any given group the privilege to levy tribute on the public for the right to hear music. Obviously, composers and authors are entitled to certain exclusive privileges in the enjoyment of their copyright associated with their own genius and enterprise. But these can never be allowed to prejudice the rights of the people as the enjoyment of any trade or other privilege through the operation of any business was charged them against any possible loss in this exercise of copyright privileges, insures them added revenues under mutually helpful arrangements, makes it certain that the public are derived no privileges, through trust processes and that they can with fairness, economy and propriety so adjust these situations through proposed amendments to the copyright law that all concerned will have full and complete justice meted out to them."

Pen Women Will Discuss Picture Problems

A discussion of motion pictures will feature the conference of the National League of American Pen Women at the Shoreham Hotel in Washington, D. C., April 23rd.

"The principal topic of discussion will be, 'How would you cooperate to produce the best in screen drama?' Representatives of a number of producing companies will endeavor to solve the problem with the pen women.

"The six best films I ever saw and why I list them' should also offer some valuable information. A questionnaire regarding other vital matters to the industry will be submitted to the delegates present.

Carew Granted Attachment Against Terriss

Arthur Edward Carew who has filed suit in the amount of $6,000, which he alleges is due him as salary, was granted an attachment against Terriss and Tom Terriss Productions.

Carew claims he was to receive $750 a week in connection with "The Bandolero," but that the director later negotiated with Pedro de Cordoba and engaged the latter for the part.

More Than a Million Earned by Stanley

From Philadelphia comes the news that the Stanley Company of America earned in the twelve months of 1923 the sum of $1,110,816 before the deduction of expenses were charged against them against any possible loss in this exercise of copyright privileges, insures them added returns under mutually helpful arrangements, makes it certain that the public are derived no privileges, through trust processes and that they can with fairness, economy and propriety so adjust these situations through proposed amendments to the copyright law that all concerned will have full and complete justice meted out to them."

No Kansas Delegates to Boston Convention

No delegates to the national convention of the M. P. T. O. A. have been named by the Kansas state organization, and, according to a concensus of opinion among leading exhibitors, none will be.

Since the break between the Kansas association and the national body Kansas has been devoting its interests solely to building up its own organization and cooperating with officials of other state organizations.

It is doubtful if preliminary re-organization work of the M. P. T. O. Western Missouri unit is completed in time for the naming of national delegates, leaving both Western Missouri and Kansas not represented at the national convention for the first time in several years.

At a meeting of the board of directors of the Kansas body in Kansas City, April 21, plans for a membership drive will be arranged and recommendations of the ways and means committee discussed. The membership goal is 350 managers of six and seven-day a week houses. According to C. E. Cook, business manager, the association now is in better financial condition than ever before.

New York Censor Board Refused More Money

Although the Motion Picture Commission of New York State applied for $3,000 more to provide for another deputy commissioner, Governor Smith refused the request.
Giving Thought to Foreign Markets

By Ralph J. Pugh, 1st National

The suggestion that American producers might be interested in helpful criticism and general discussion of the manner in which their films are greeted in foreign countries brought me considerable pleasure. There probably is not a man in charge of film distribution outside of the United States who has not at one time or another wanted to get up in class and speak a little piece that would reach the makers of the films he and others of his like are handling. He feels that in many things, the producer is not making the most of the opportunities the foreign field holds forth. The feeling is not one of specific fault-finding, but one engendered by the wish "If they could only see the things as I do."

And right away it should be said that there isn't the slightest desire to praise. The desire to talk to the industry is not for a friend who wishes to politely advise a friend that he is making a mistake. The chap who appeared in evening clothes, wearing tan shoes would be greeted with snickers. The American film which appears in a foreign country violating in detail the customs of that country is met with guffaws. If the evening-dressed chap had known that tan shoes were not being worn with that garb, he would not have put them on. If the American producer knew just what the customs of a foreign country prescribed, he would adhere to them. That doesn't mean that he does not adhere to them as a rule, but here and there are serious offenses. It is with something of this in mind that I want to say a bit about the present situation in what the English call "the cinema industry."

Three Factors Predominate

In visualizing the position of the British market for American pictures, these are three factors which predominate.

Firstly, the American producer can no longer look upon the sale of the production in the British Isles as a foregone conclusion. The production in this country is making recognizable progress. Recently with the aid of the British Film Week movement, newspapers have played upon and stirred up patriotism. Although a measure of praise is accorded to foreign productions which undeniably merit it, every favor is being granted in the Press to the home products.

Secondly, the sale of any product to exhibitors is a highly competitive proposition in Great Britain and Ireland. By comparison, it is far more competitive than in America. In this territory, the whole of the product of America, Great Britain and Europe is offered to numbering less than one-fourth, the number of exhibitors in America. In other words, the supply in this territory is to subject themselves either to the discomforts of badly ventilated, badly furnished theatres, or to the nerve-racking accompaniment of cheap and faulty music. How far American producers are prepared to improve this state of affairs by assistance in their own interests in the building and running of modern theatres is not for me to conjecture.

The type of picture, however, is definitely the responsibility of the American producer and here lies his opportunity to boost business by entering to the requirements of the prospective British cinema goers. I suggest two things, viz., more accuracy in detail in connection with British stories and more regard for the British national distaste for the "raw" in drama and comedy.

A film may provide splendid entertainment from the point of view of heart interest and appeal, but the critic of the Trade and Newspaper press is too often disposed to ignore these qualities and throw the limelight on technical defects if he can possibly find them, because in so doing he is pampering to the "high-brows"—who are our prospective patrons.

Exhibitors moreover are influenced in their judgment by these criticisms. Therefore it is especially incumbent on the American to ensure that no opportunity is placed in the hands of critics to mar his picture which care would prevent. In a recent First National picture "The Voice from the Minaret" for instance, the producer depicted a London fog outside a church whilst inside the church the atmosphere was perfectly clear. Actually a London fog insists on filling every corner of the interior, even of a church.

In an American film representing an English aristocratic family, an Earl walks through the majority of the scenes in a late evening dressing gown with a conspicuously large coat-of-arms embroidered on the left breast. The coat-of-arms is, of course, an impossible decoration for such a garment.

English Criticisms

In "Glimpses of the Moon" an English lord returning to his home after a vacation is met by servants lined up from the butter down to the kitchen maid, who as he passes down the ranks bow low one after the other.

At the end of the "inspection" the company is dismissed. This sort of thing does not happen in England in Lord's houses or anybody else's.

In "Name the Man" at the swearing in of the Deemster, the Court is thronged with lawyers in full-bottomed wigs and every other description of wig; military men loaded with orders and medals and soldiers in breastplate line the aisle of the court. This is absolutely incorrect. The procedure in any part of England at any time, especially in the Isle of Man. Moreover, when the bodyguard is called out after the prisoner's escape, they go on horseback to the prison with what looks something like the uniform of the Grenadier Guards, complete with busbies. Bushies are used as parade uniform only and the Grenadier Guards are a foot regiment. All this sort of thing is absolutely (Continued on page 1882)

Ralph J. Pugh, British Manager for First National.
Coolidge Invited By M. P. T. O. A.

Cohen and Exhibitor Committee Calls on President at White House

NATION President Sydney S. Cohen and members of the M. P. T. O. A. National Committee called on President Coolidge at the White House in Washington last week and extended to him a formal invitation to attend the convention at Boston in May.

The exhibition committee was introduced by Congressman Homer P. Snyder, of Little Falls, N. Y.

"Mr. Cohen thanked the President for the courtesy extended to the theatre owners, and read to him a letter of invitation to the Boston convention.

The President thanked the committee for the invitation, and said he would give the matter consideration with reference to his engagements and advise them soon of his decision.

After the meeting with the committee in the White House offices the President and the theatre owners went out on the White House grounds by the different screen walkways.

Members of the Committee present were: National Vice President Joseph Mogler of St. Louis, Mo.; Martin G. Smith of Toledo, O.; President of the Motion Picture Theatre Owners of Ohio, and Joseph W. Walsh of Hartford, Conn., President of the Motion Picture Theatre Owners of Connecticut. National Directors—M. E. Comerford of Scranton, Pa.; R. E. Woolhull of Denver, Colo., President of the Motion Picture Theatre Owners of New Jersey; and A. Julian Blyvahski of Washington, D. C. National Executive Committee Members—W. W. Watts of Springfield, Mass., and Dave Adams of Couer d’Alene, N. H., President of the Motion Picture Theatre Owners of New Hampshire. Louis Sagal, General Manager of the Poli Circuit of Connecticut and Massachusetts; Former Mayor and Moxie National Manager of New Haven, Conn.; Harry Crandall, "Paddy" Blyvahski and Lawrence Beatus of Washington. D. C.; Michael Nast of St. Louis, Mo.; Thomas D. Goldberg of Baltimore, Md.; Joseph Seiler of Newark, N. J., Chairman of the Board of Directors of the Motion Picture Theatre Owners of New England, Member of the Board of Directors of the Theatre Owners Chamber of Commerce of New York City; Samuel Schwartz, Treasurer of the Theatre Owners Chamber of Commerce of New York City and Marty and Charles Schwartz, Brooklyn theatre owners; M. J. O’Toole, Chairman, Public Service Department of the Motion Picture Theatre Owners of America and National President Sydney S. Cohen.

Mary and Famous Players Divide Pictures

Mary Pickford and Famous Players-Lasky have divided the twenty-one pictures produced by Miss Pickford for the Famous Players Film Company more than twenty years ago. The pictures had been owned jointly, but now Famous has selected ten and Miss Pickford eleven, and the ownership of each group is vested in the respective parties.

It was the conference between Miss Pickford and Adolph Zukor relative to the division of the pictures which led the rumor papers to jump at the conclusion that the star was to return to the Paramount fold. The elaborate stories printed in these papers vanish into thin air.


St. Louis Theatre Robbed of $1200

A bold youth, nattily attired, robbed Sam Norman, manager of the New Lindell theatre, 3517 Grand avenue, St. Louis, on the morning of March 31, escaping with the Saturday and Sunday receipts, estimated by the police at $1,200. The loss was covered by insurance.

Fred Recht, a visitor; Mrs. Elizabeth Vasei and her daughter, Elizabeth, employees of the theater, were in the office when the robber entered. Norman was about to go to the bank to deposit the money which he had prepared in two packages. The theater is owned by the St. Louis Amusement Company.

New Brunswick Amusement Tax $57,369

Revenue secured by the Province of New Brunswick through the provincial amusement tax during 1923 amounted to $57,369.40, according to an announcement on April 3 from the provincial government offices at Fredericton, N. B.
Chain Houses and Distribution Evils

Louis R. Greenfield Gives Views

Woman Censor Declares Pictures Are Better

MRS. EMMA SPEED SAMPSON, of the Virginia Censor Board says the movies are getting better.

"With Chas. Committee and R. C. L. Moncure, I find the greatest improvement in photography and acting," she declared at the new state office building, Richmond. She has been member, vice-chairman and secretary of the Board since its inception in July, 1922.

The board has in the time since then reviewed more than 8,256,000 linear feet of films, in excess of 1,181,904 minutes of footage but 9 films in 2,656 pictures have been rejected in totality. In 308 films, eliminations were ordered.

Mrs. Sampson said, "I see but little progress in comedies. Most of these particular films are still filled with slapstick over-drawn sketches, only the mechanical effects having advanced."

I am quite certain that the selling of motion pictures to exhibitors and to the public is entirely opposite in theory and practice to the selling of a staple article of trade. It has been demonstrated conclusively time after time with hundreds of pictures that a production that is satisfactory and becomes a big success in one community can be a total loss in another. It has been proved that even in the big cities, several theaters in different localities playing the same picture have shown a wide variation in box office receipts. Therefore I say that that an organization operating fifteen or twenty theaters in different parts of the country can buy productions at a stabilized price for the whole circuit and offer a fair trade to either the producer or the public.

Penalizing the Producer

Also in direct contrast to a commercial enterprise, an organization operating a chain of theaters and buying pictures at a price for the whole circuit does not do so with the idea of selling the product to the public at a discount. Theater admission prices are generally universally maintained and the only effect of the purchasing power of the chain theater seems to be to penalize the producer by forcing him to accept a certain figure regarding their own value or box office returns. Because of this practice, but one condition can be forthcoming, and that is producers will be forced to make pictures that will conform to the prices offered by chain theaters thereby turning out mediocre productions upon which the outlet has been dangerously minimized and the result will be that the industry will be forced to return to its experimental stage.

As this is a fact, the individually owned theaters, that have been in a great measure responsible for the progressive change which has made motion pictures the most popular form of amusement today, will suffer and a condition of chaos will prevail which will undo the many years of constructive effort which has made our industry the great factor in public life that it is today.

I cannot help but feel very strongly for this cause because as an exhibitor selling the product from the producer direct to the public it is to my great interest that the producer makes the best picture he knows how.

"Now as to the conditions which have existed for many years, and which also in a measure are linked with the chain theatre idea, and, for that matter, with every move of the industry, I think that the method and manner of handling and pricing the pictures from the producer to the exhibitor can be greatly improved. I can see all around me wasted energy, wasted effort, wasted money, unnecessary conflict, interference, lost motion and aimless procedure in the present method of selling motion pictures to the exhibitor.

"Each exchange in each key locality must sell its attractions at a certain figure if possible in order to maintain a given quota necessary to be given to each town. Each exchange manager hires salesmen to go through the country selling the product bearing their particular trademark. After contracts are signed, an exchange is allowed growth, but is never allowed greater growth than from the vaults to one theatre and then back again for inspection and then out again. Each exchange must keep track of the picture and the money it brings to the office, the expenses of salaries of people employed to take care of the sale, shipping and distribution of the pictures, and cetera. Expenses for the moving of the film are heavy and road salesmen are not the most inexpensive employees in the country. Thousands of dollars are today unnecessarily expended by each exchange in each key locality that I feel could be saved were a new and scientific plan put into effect.

"I know no other line of endeavor than motion pictures. From the first day I entered a business career until the present, my mind has been occupied commercially by nothing else and I have been pleased with our industry and made rapid strides along with it. I have studied, thought and tried to improve theories and also to put into practice many ideas that have tried to run my own business not on theory but along practical business lines. I am essentially a motion picture man, but primarily I am a business man. I feel that any enterprise whereby the dollar changes hands from one party to another in legitimate trade is a commercial enterprise and can be run on sound business principles. Many times during my career as a motion picture exhibitor, I have had the chance to study and observe principles to this very ernefite industry but somewhat or other, these principles always dominate and a business man can find a large degree of success even in the motion picture industry. I think that the picture business has come to a shrewd man who is not at the same time a business man.

"After studying the situation from every angle, I can see the practicability of a plan which I am submitting to you.

As conditions exist today, the exhibitor is traveling about from one office to another talking prices, buying pictures, booking them, canceling them, making contracts and breaking contracts and doing the thousand and one.

(Continued on Page 1882)
contrary to things English. Prisons are not in any way run by the Army. The Deemster, or Governor of an adjacent island would not have a military bodyguard. The whole procedure of the court is wrong. When the girl, who is supposed to be wealthy, seems to have the right of entry low and when she likes to go into the prison and against all court precedence, takes up her position by the prison door, etc. and never gets to the bench and barristers as and when she likes. English court procedure is and always has been formal and strict and there are no exceptions to it, except at the discretion of a judge which one might say is practically never exercised.

The servants in modern English houses, as represented by American producers often still cling to feudal habits and reverence for their employers. Every time with a dishman, etc. lady "Lena Doone" the Beevers, who took part in a royal ceremony, presumably at Westminster Abbey, strike one as being wrong immediately one sees them. On analyzing the impression one finds it is because they are all young, clean-shaven men, whereas, of necessity, a Beefer is a middle aged retired Army man. He cannot be a Beefer unless he is a pensioner.

In "Three Live Ghosts" which was made by an American producer in London, the interior of a West End house belonging to a Lord, looks like the state apartments in one of the Royal residences, but the exterior of the house is the frontage of the Athenaeum Club which has no relations to "Lone

doon knows and will recognize. It is nothing like the exterior of an ordinary London residence. The majority of the members of the aristocracy live in ordinary houses and not in something that looks like a museum.

In one of Mary Pickford's films, everybody in London was commenting on the quaint motorcars which was alleged to be English with its humorous steps at the back. Doubtless, since Mary Pickford's visit to London such a mistake will not occur again.

The instances of humorous London policemen with odd shaped helmets, etc. are so numerous as to have almost ceased to be amusing. Policemen with wing collars are very easy to obtain, and the details most easy to copy and get correct. The details concerning these can easily be ascertained.

The way Englishmen address women and their ordinary behavior towards them is frequently inaccurate. The general social manners of Englishmen are probably not better than those of any other nationality, but they are different from any other nationality's and it is this atmosphere which is so often lacking in American productions.

Instances of this kind could be multiplied. They may seem trivial but in view of the present British critics' attitude to American films, they afford a handle which they do not hesitate to turn to the disadvantage of the films with the public.

Then again the taste of British audiences must be considered where a picture is seriously contemplated for British distribution. The whole of my sales force was enthusiastic about the prospects of "Tol'able David." Not only had this picture proved a gold medalist in America, but our faith in it was still further justified when a unanimous press, trade and newspaper also enthuised about the picture. So did the exhibitors who booked it. British audiences are almost universally demonstrated their dislike for it. Why was that? Fond as the British are of a fight, it seems that they did not like the fights in "Tol'able David." The rough behaviors of the villains, the extreme disaster befailing the hero's family, and the (to them) ugly fight at the finish, left them cold. It was all too "raw." I believe anyone with experience of American and British audiences will agree that while the Britisher is content to sacrifice some of the punch—the vim—the excitement—if he can get his drama and his comedy "served up" to him with a special care for refinement—polish—constraint. This was the truth behind our disappointment. It is technically as perfect a picture one could wish to see—but too "raw."

Another and most important point for producers. They should see to it that the foreign negative is, if anything, a little better than the domestic negative. At least, not inferior to it.

Not infrequently the producer, thinking of foreign sales, only as so much "velvet"—imagines that any old thing will do in the way of a foreign negative, so long as his own domestic negative appears better.

There is at present an increasing demand for British pictures and British stories filmed with true British atmosphere. So far as Great Britain is concerned, then, British stories and British atmosphere would seem to be an avenue of increased revenue for American productions in England. But these films must be very true to British customs and taste.

Daughter of Loew Chief Weds Southerner

Miss Elizabeth Mae Schiller, daughter of F. A. Schiller, general representative of Loew's Inc., was married Monday at noon at the Hotel Biltmore, to J. Byron Akins, of Atlanta, Ga. Rev. Dr. Joseph Evans officiated.

A special wedding breakfast was served immediately following the ceremony which was attended by members of the immediate families.

The couple left for Atlanta City late in the afternoon and will go to Atlanta, Ga., where they will make their residence.

Premier Presentations Only for N. Y. Lyric

The New York Lyric Theatre in Forty-second street will be ran as a premiere presentation run house for feature pictures starting June 1st. Pictures will be presented under the management and direction of Andrew J. Coles who has handled many similar Broadway presentations during the past four years.
Two Film Bills Passed at Albany
Murphy Measure One Survivor Three Repeal Bills Defeated in Legislature

JOSEPH BYRON TOTTEN and Ed Hurley have combined to produce a series of comedies under the title of "Happy Days," featuring children. They started work this week at their own forty-seven acr studio at Westerly, R. I. While cameras are busy on the children, canvasing and advertising will be active. hurley working settings for the first Hugh Thompson picture which will be started next week.

It is planned to have three companies at work shortly on the Rhode Island lot. The vaudeville team of Dz: Haven and Nice have signed for a series of two reel comedies under the title of "Mulligan and Mulligan." The kid comedies, of which twenty-six will be directed by Tottle. The first has been completed under the working title of "Men About Town".

The first of the Hugh Thompson productions, in which Thompson will be supported by Marion Haslip, will be of the rural type.

Ohio Supreme Court Hears Sunday Test Case
The Ohio State Supreme Court heard the famous Richards case last week. The case concerns R. V. Richards, exhibitor of Findley, Ohio. It is the test case of the state bearing upon the legality of showing motion pictures on Sunday. Richards has been arrested some forty or more times during the past two years for violating the Sunday closing statute. In each instance he has contended that he has not violated the statute, which forbids the showing of a theatrical or dramatic performance on Sunday. Richards, through his attorney, George Phelps of Findley, maintains that a motion picture show is neither a theatrical nor a dramatic performance. On this basis the question has been argued in every court, finally reaching the Supreme Court.

Fred Desberg, managing director of Loew's Ohio theatres, appeared before Supreme Court Judge Jones in Columbus, as a friend of the court, and in behalf of Richards. He explained the court the modus operandi of the motion picture business, and explained why, in his opinion, a motion picture show is neither a theatrical nor a dramatic performance.

Harry Houdini Has Sued A. H. Fischer Estate
As trustee of bankruptcy of Octagon Films Harry Houdini has filed suit in Supreme Court against the estate of Albert Fischer, former president of Octagon for $24,722 alleged to have been advanced by the corporation for Fischer's personal use.

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Pathe’s Season Schedule Outlined

General Manager Elmer Pearson Says
Short Subjects Will Be Increased

By the terms of contracts with Mack Sennett and Hal Roach, Elmer Pearson, vice-president and general manager of Pathe Exchanges Inc., announces that during the coming season Pathe will distribute a volume of short subject comedies and feature pictures in excess of any quantity of product ever handled before by the Pathe organization.

“In view of the ever-increasing demand for the standard of short-subject and feature entertainment distributed by Pathe and the ever-widening circle of our exhibitor customers, we believe that Pathe faces the biggest year in its career,” declares Mr. Pearson.

“The Pathe producers are as alive to the demands of the market for this ‘better and better’ quality of entertainment as we are, and have completed ambitious plans to supply Pathe during the coming season with a greater and better volume of product than ever before.

“While in California recently we renewed contract with the Hal Roach Studios for fifty-two two-reel comedies per year, one series of which will include a new comedy find that we sincerely believe will prove a spectacular success in this line. We will continue to release a Hal Roach single-reel comedy every week as heretofore.

“We renewed contracts with Mack Sennett that call for four series, numbering about forty-two two-reel comedies per year.

“The Sennett schedule provides for some especially ambitious plans for Harry Langdon.

“Pathe has provided for sufficient comedy product in addition to the Hal Roach and Mack Sennett output to supply its release program with two two-reel comedies a week.

“This schedule of one hundred and four two-reel comedies a year, taken in conjunction with Pathe’s extensive array of single-reel comedies, short-subject dramas, ‘Chronicles of America’ series, and novelty, cartoon, and topical releases, provides ample material to meet the demands of the short-subject market for diversified entertainment during the coming season.”

Storey of Pathe Visits the Middle West

For the purpose of surveying conditions in the field, J. E. Storey, General Sales Manager of Pathe Exchanges Inc., left Wednesday, April 9, for an extensive tour of the Middle West key centers.

He will visit Indianapolis, St. Louis, Kansas City, Omaha and Des Moines and owing to increased business it is probable that some of the exchanges will be moved to more extensive quarters.

“Loew” Name Curtailed in Massachusetts

Marsum Loew cannot operate theatres under his own name in Massachusetts where Elias M. Loew is already operating theatres. Elias Loew must not use his own name in operating theatres installed in cities where Mareus Loew already has a theatre.

This decision of the State Supreme Court ends a long legal battle which Mareus Loew waged against Elias Loew.

Hodkinson Has Alexander in Kansas City

Former manager L. W. Alexander of Universal’s Kansas City exchange is now manager of the Hodkinson exchange in that city after a brief stay in Los Angeles.

Vitagraph Manager Starts on Western Tour

John B. Rock, general manager of Vitagraph, started Sunday on a tour of the branches. His first stop was at Chicago where a preview showing of “Between Friends” was held at the Aryan Grotto Auditorium. Mr. Rock will be absent from the executive offices for about ten days.

“Tess of D’Urbervilles” Adds to Its Cast

Raymond Griffith and five well known child actors have been added to the cast of “Tess of The D’Urbervilles” which Marshall Neilan is making for Goldwyn. Griffith was formerly with Sennett and is a light comedian.

The child players engaged are Jane Murray, John Harron, Billie Butts, Alice and Jane Haith.

Capitol Theatre Books “Rejected Woman”

After a private showing at the Astor Hotel April 17 attended by one thousand persons, Distinctive’s “The Rejected Woman,” starring Alma Rubens and Conrad Nagel, was booked for an early showing at the Capitol Theatre in New York City.

Two Arrow Productions Sold in Omaha

Fontenelle Feature Film Company of Omaha has just purchased from Arrow Film Corporation “The Lone Horseman” and “Western Justice,” starring Jack Perrin and Josephine Hilt.

Lockport, N. Y., to Have New Theatre

The Schine Theatrical Company of Gloversville, N. Y., operators of the Universal and New Grand Theaters in Auburn, N. Y., have purchased the Niagara garage at Pine and Walnut streets, Lockport, and will erect a theater costing $200,000.
Fred Greene Off to Paris for Paramount

RED V. GREENE, JR., sailed last Saturday for Paris, where he will assume his duties as exploitation manager for Paramount under Adolphe Osso, managing director, who is now in New York. Greene was appointed by E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation.

Greene was formerly exploitation representative for Famous at Denver and in New York City. He recently was associated with Universal.

Estelle Taylor Chosen for De Mille Leads

Cecil B. De Mille has signed Estelle Taylor to a long term contract to replace Loretta Young as the principal feminine featured player in his forthcoming production. Miss Young has been raised to stardom by Paramount.

It is said that the advancement of Miss Taylor in the result of her work in "The Ten Commandments" as Miriam. She has risen from comparative obscurity in four years.

Priscilla Dean's "Siren of Seville" Started

Hunt Stromberg started work this week at the Thomas H. Ince studios on the First Priscilla Dean production for Hodkinson release. Jerome Storm is directing. The story is an original by H. H. Van Loan and is being produced under the title of "The Siren of Seville." A supporting cast is now being assembled.

First National to Release "Lincoln"

Distributing Arrangements Announced for Rockett Brothers' Production

"ABRAHAM LINCOLN," the picture which recently closed an engagement at the Gaiety theatre, New York, was announced this week as a First National release. Speculation as to its distribution channel was set at rest April 11, when the contract was signed between Al and Ray Rockett, the producers, and Associated First National Pictures, Inc.

The film was more than two years in the making and at times as many as 2,500 people appear in the cast. George Billing, considered by the critics to be a perfect likeness to the famous national hero, plays the title role. Many actors have essayed the Lincoln role, but none of them, according to the critical view, has borne so striking a resemblance to the martyr President.

The life of Lincoln from his birth is shown, through boyhood, the presidency and the strife of the Civil War. Among the highlights of the action are the surrender of General Robert Edwars Lee at Appomattox, and the life of the Lincolns in Washington after the war, for the brief period that intervened between the assassination of the Emancipator by John Wilkes Booth.

Besides Mr. Billings, the principal players are Ruth Clifford, who is seen as Ann Rutledge and Nell Craig as Mrs. Lincoln. The picture was directed by Phil Rosen.

Priscilla Marion wrote the scenario and supervised the editing.

First National's decision to distribute "Abraham Lincoln" is in keeping with its policy of handling only productions of the highest grade, according to Richard A. Rowland, general manager, who said that the release date had not been determined. An extensive exploitation drive will be used in all parts of the country.

Nine Territories Sold on "Surging Seas"

New-Cal Film Corporation has sold nine territories on "Surging Seas" starring Charles Hutchison and produced by William Steiner. This will be followed by "Hutch Of The U. S. A.," a Suitz Edwards story, and then "The Crash," now being completed at the Goldwyn Studios at Hollywood.

"Sea Hawk" to Be Shown at New Orleans

When the franchise holders and executives of Associated First National Pictures, Inc., assemble at their annual convention in New Orleans April 23rd, they will be first to see "The Sea Hawk," which Frank Lloyd is now cutting and which will be brought from the West Coast by Richard A. Rowland, general manager of production.

Among the other Home Office officials who will attend the convention will be H. O. Sehwalhe, E. A. Eschmann, E. Bruce Johnson and Mark Kellogg.

Tom Mix in the William Fox presentation of "The Trouble Shooter."
the annual series of Famous Players sales conventions got under way this week in New York at the Hotel Pennsylvania where the Eastern Division met on Monday, with sessions scheduled to continue through Saturday noon. The New York convention will be followed immediately by two other shows, held successively in Chicago and San Francisco, and in addition to executives, district and branch managers, the meetings will be attended by salesmen, bookers, advertising sales managers and exploitation men.

Division Sales Manager H. G. Ballance presided over the sessions of the New York convention, which were attended by representatives from the Eastern Division. George W. Weeks will act in similar capacity at the Chicago convention, which will embrace the Middle West territory, while the Far West convention and a similar circle will be presided over by John D. Clark. All three conventions are under the direction of General Manager S. R. Kent and will be attended by a delegation of executives from the company's home office.

The New York convention is to a certain extent international in character and scope, for it is attended by seven of the company's foreign representatives. They are John W. Hicks, J. D. Adolph, Oso, France; R. E. MacIntyre, Japan; William C. Winship, Mexico; F. N. Brinie, Central Europe; C. C. Margon, Central America, and Ary de Lima, Brazil.

The Thursday and Friday sessions, which followed a definite schedule, embraced an analysis of sales problems from every angle and a discussion of next Fall's Paramount product. Saturday morning will be given over to the viewing of new pictures and group discussions at the home office. On Friday evening a dinner is being given at the Pennsylvania in honor of the visiting representatives.

Saturday afternoon the home office delegation will entice for Chicago where the second convention of the series will open Monday, April 21, at the Drake Hotel and will continue in session three days. The home office delegation will consist of President Adolph Zukor, S. R. Kent, George W. Weeks, John D. Clark, E. E. Shauer, Mel Shauer, A. M. Bofsdorf, C. E. McCarthy, M. H. Lewis, G. B. Frawley, A. O. Dillenbeck and Philip Reisman. Wednesday night the delegation, with the exception of Mr. Weeks, will leave for San Francisco where the Far West convention will be held at the Hotel Whitecomb, April 27, 28 and 29. Following the convention, the West Coast studios at Hollywood will be visited and the delegation will leave Los Angeles for New York May 2.

In addition to those mentioned above, the following attended the New York convention:


Hays Committee Sees “What Shall It Be?”

THE committee of Public relations of the Motion Picture Producers and Distributors Association attended a special showing at the Cameo Theatre, New York, Tuesday of the Renaud Picture now being exhibited under the title of “Which Shall It Be? It will be released by Hodkinson as “Not One To Spare”. The picture was recommended by the National Board of Review.

Hodkinson Will Distribute Eastern Productions

The newly organized Eastern Productions, Inc., of which W. C. Hurst is president, will make a series of productions for release through the Hodkinson Corporation. The first production will star Helene Chadwick.

Mr. Hurst, who heads the new concern, was associated with Famous for many years and recently has been interested in independent productions. He has had experience as an actor, stage director, manager, studio director and producer.

Matt Moore Has a Role in “The Goof”

J. K. McDonald has engaged Matt Moore of the well-known Moore brothers to play opposite Patsy Ruth Miller in “The Goof,” a seven reel farce comedy which William Beaudine is directing for First National Pictures.

Among those already signed are Lloyd Hamilton, Ben Alexander, Patsy Ruth Miller, Sam De Grasse, Mary Carr, “Chuck” Riesner, Victor Potel, Dan Mason, Harry Todd.

Weiss Brothers Conclude “After Six Days” Deal

Harry Greile has closed for the Western Pennsylvania territory on Weiss Brothers’ “After Six Days” and will take over the showing at the Nixon Theatre in Pittsburgh, where the play-off, now in its third week will remain indefinitely. Greile intends to road-show the picture throughout the territory, according to Weiss Brothers.

International News Has Cardinal Ceremonies

Views of the consistory at Rome where Archbishop Mundelein and Hayes were made Cardinals is contained in current International News Red No. 31, distributed by Universal.

By special permission of the Vatican the camera men were able to secure pictures of the impressive ceremonies.

Production Is Completed on “Guilty One”

 Paramount has completed actual production work on “The Guilty One” which features Agnes Ayres. The picture was directed by Joseph Henabery. The adaptation was written by Anthony Coldwey from the play by Michael Morton and Peter Traill, in which Pauline Frederick starred on the speaking stage. Edward Burns, Cyril Ring, Crawford Kent and George Seigman have supporting roles.

Vitagraph Preparing for New Productions

Albert E. Smith, president of Vitagraph, is personally supervising continuities being written on the West Coast for “The Road That Led Home” by Will E. Ingersoll, and “The Garden of Charity” by Basil King. Both will go into production early in the summer. Casts have not been selected.
Hodkinson Will Release "Which Shall It Be"

Contractions have been closed between the Hodkinson Corporation and the producers of "Which Shall It Be," the Renaud Hoffman picture, whereby the former assumes general releasing arrangements for the production. This is a picturization of the poem of Mrs. E. L. Bears which appeared in fourth readers in public schools about twenty-five years ago. It was adapted and directed by Renaud Hoffman with a cast of four grown ups and seven children. Release date has been set for June 20th.

Drake Students to Analyze "Plastigrams"

"Plastigrams," Education's third dimension picture has been the basis of experiments in psychological reactions at Drake University. Dr. Sylvester of that institution has had classes see the picture at the Des Moines Theatre. They will be called upon to prepare analyses of their own reactions from the picture and the reactions they observed on the part of the audience.

"Second Youth" Booked in New York Cameo

The New York Cameo has booked Distinctive's "Second Youth" for showing beginning the week of Sunday, April 20th.

Several scenes from "Rejected Woman," a Distinctive Picture released by Goldwyn-Cosmopolitan

Arthur S. Kane Back After Long Trip

Associated Exhibitors President
Pleased With Conditions in Industry

Arthur S. Kane, president of Associated Exhibitors is back in New York after an absence of five months. Most of the time was spent in Los Angeles, with brief visits to Chicago, Kansas City, Omaha and other middle western cities.

Mr. Kane expresses enthusiasm over conditions as he found them both in the producing and exhibiting fields. He had the following to say upon his return:

"Theatres both on the Pacific Coast and in the Middle West are having a very good season. Production in all studios in Los Angeles has been put on a much firmer foundation in the last six months than during the previous year. Profiting by the experiences which practically all the producers had with the high cost of pictures for this season's market, they are now controlling expenditures much better and have been for the last few months.

"This makes very certain for stability in the whole industry. It does not mean a cessation or even a lapse in fine product for the market, but rather, for lack of a burden upon the distributive and exhibition ends of the business, and with purposely improving results to exhibitors themselves.

"The position of the independent producer is distinctly favorable. He is making most of the outstanding hits that are being registered today. The cause of this is not hard to find. In controlling only a few productions each season, and as a rule working on only one picture at a time, the producer is able to devote intensive, individual attention to each and every particular attraction.

"The result is that the aid and assistance which he gives even to skilled directors and actors, when he is a showman and knows the business of showmanship, counts heavily in the finished product.

"The day of the skilled producer who centralizes his time on one picture is rapidly approaching, if not already here. No matter how competent stars and actors may be, most of them need the show sense of a practised producer to guide, restrain or enlarge upon their conceptions, as the case may be."

Lubitsch Original Next for Warners

Ernst Lubitsch has written with Hans Kraly and will direct an original story of their own writing as his next production for Warner Brothers. The title has not yet been divulged, but it is said the story will be of modern American life.

May McAvoy will enact the principal role, while Pauline Frederick and Lew Cody have been assigned leading parts.

Vitagraph Gives Balsdon New Territory

G. A. Balsdon, Sr., has been assigned additional territory as special Vitagraph representative, according to word from that office. He has supervision over Philadelphia, Washington, Buffalo, Albany, Toronto, Montreal, St. John and Boston.

J. N. Naulty was appointed branch manager of the Vitagraph New York exchange, effective April 7th.

N. Y. Showing Planned for "Borrowed Husbands"

Vitagraph is arranging details for the Broadway showing of "Borrowed Husbands," the latest David Smith production. In the featured roles are Florence Vidor, Rockcliffe Fellows, Earle Williams and Robert Gordon.
No Necessity for Slump in Summer
So Says E. A. Eschmann, General Manager of Distribution for First National

COMMENTING upon the interest displayed in the study of business conditions as affected by money, crops, industry and so forth, E. A. Eschmann, general manager of distribution of First National wonders if in the very study of these things we do not cut paths of thought which take too much for granted.

"I wonder if we do not reflect to one another a rather taken-for-granted poor summer period," said Mr. Eschmann.

"And, having made up our minds to poor business during June, July and August do we not sit back and resume the presumed inevitable rather than stir up ways and means to combat an unconscious imbued spirit of let-down and let-up.

"Just this morning Mr. Santitos of San Antonio, Texas, dropped in for a general discussion and stated that he will be obliged to have better pictures in June, July and August than in September and the following months. Naturally I asked him why, and he replied that he had a natural attendance in the fall, winter and early spring, but that he must create a following while the hot weather is on.

"Realizing that super effort must be made during the summer, Mr. Santitos makes it while we too great an extent accept the drop off in business as forecast generally and even go to the extent of withholding the very pictures required to fight off the inclination toward summer slump. In my opinion all of us who distribute pictures should early in the year agree to release a minimum number of big pictures and in that way aid and assist the exhibitor in giving fight to the summer tail off in attendance. This may not be a specific for the ill, but it should prove an auxiliary at best and would build up the morale of all of out selling organizations.

"We in this industry cannot combat summer slump "with pictures." Let's agree upon a set joint policy toward the betterment of returns at the box office. It can be done."

New Franchise Holder for Warners at Denver

Frank Barnetler, Denver publisher, has taken over the Denver office of Kwality Pictures, distributors of Warner Brothers' product. The territory includes Colorado, Utah, Wyoming and New Mexico. L. T. Fuller has been installed as manager.

L. K. Brui, who formerly operated the Denver Branch for Kwality in conjunction with his main office at Seattle will continue to handle the Warner franchise in Washington, Oregon, Idaho and Montana.

Rosen to Direct "Being Respectable"

Phil Rosen, who was responsible for the direction of "The Dramatic Life of Abraham Lincoln," will direct "Being Respectable" for Warner Brothers. The scenario is being prepared by Dorothy Farnum and the picture will be the next to go into production on the Warner lot. Casting will start in the near future.

Official Washington Sees "The Chechahcos"

ASSOCIATED Exhibitors staged a private showing for official Washington of "The Chechahcos" last week and the official list of invited guests resembled a blue book of Washington. It is said the showing was on invitation of Secretary Work of the Department of the Interior.

Among those who were hidden were: Charles Evans Hughes, secretary of state; Andrew W. Mellon, secretary of the treasury; John Wingate Weeks, secretary of war; Attorney General Harlan Stone; Postmaster General Harry S. New; Secretary of the Navy Wilbur; Secretary of the Interior Weeks; Secretary of Commerce Hoover; Secretary of Labor James J. Davis; General John J. Pershing and Major Generals Lansing H. Beach and Charles McK. Saltman.

Announcement was made by J. S. Woody, general manager of the Associated Exhibitors, that it had been decided not to road-show the production. It will be re-released on May 11, with general release tentatively set for July 1.

Julius Stern to Sail for Europe

After spending nine months at his West Coast studios Julius Stern, President of Century Comedies, which are released through Universal, has returned to New York and will soon sail for Europe.

An arrangement has been made whereby Universal will release five Baby Peggy two-reel comedies starting May 11, and one every two weeks thereafter.


De Palma Winner of Mary Pickford Cup

Ralph De Palma was the winner of the Mary Pickford cup in the recent "Dorothy Vernon" automobile sweepstakes held at the A.S.C.P. course in Los Angeles. The field included some of the foremost auto racers. Lottie Pickford, sister of Mary Pickford, was the starter for the event.

Allen Forrest who has the leading male role in "Dorothy Vernon Of Hollywood Hall" made the cup presentation speech. Jack Pickford and Marilyn Miller were interested spectators.

Warners Acquire Rights to Two New Stories

Warner Brothers have secured screen rights to two new works of fiction which will be included in the 1924-25 production schedule of twenty pictures. The new works are "The Eleventh Virgin" by Dorothy Day, and "Eve's Lover" by Mrs. W. K. Clifford. Charles Scribner's Sons are the publishers of "Eve's Lover" and A. & C. Boni of "The Eleventh Virgin."

Two Added to "Hold Your Breath" Cast

Build Fine and Eddie Baker have been added to the cast of Al Christie's "Hold Your Breath" the feature comedy which will be released by Hodkinson.
Hodkinson Will Release “Barbara Frietchie”

REGAL Pictures Inc., will immediately put into production “Barbara Frietchie,” with Florence Vidor in the title role to be released through the Hodkinson Corporation. This is the announcement from the Hodkinson offices. This will be the first of five features starring Miss Vidor who has been placed under a long term contract by Regal. No director or supporting cast has been announced for “Barbara Frietchie.”

Star Appears in Person at Reading, Pa.

When the Arrow-Blazed Trail feature, “Lost In A Big City,” starring John Lowell and featuring Jane Thomas and Baby Ivy Ward opened at the Alhambra Theatre at Reading, Pa., April 7. Mr. Lowell and Baby Ward appeared on the stage in person.

Current Fox Educational is “Slippery Decks”

Fox Film Corporation released another Educational April 13 showing how international gamblers on transatlantic liners attempt to fleece travelers at card games. It is entitled “Slippery Decks.”

Witwer Again Supervising “Telephone Girl”

H. G. Witwer, who has just recovered from a serious illness, has resumed supervision of the two-reel “Telephone Girl” series.

Japan Business Completely Recovers

Paramount Representative in New York Tells of Flourishing Existing Conditions

E. McIntyre, assistant manager of the Famous Players-Lasky Corporation office at Kobe, Japan, is in New York with additional information regarding picture conditions in that country. He is here for a conference with E. E. Shauer, director of the foreign department.

Dell Goodman of the Fox Film Corporation described government film methods in Japan in last week’s issue of Motion Picture News. Mr. McIntyre takes up this new angle as follows:

“The motion picture business in Japan was never better than it is today. The industry has made rapid strides since the great earthquake of last September, having had the hearty cooperation of the government in the work of providing entertainment of the homeless people throughout the devastated district.

“Having requested the aid of the motion picture interests in its reconstruction program, the government has shown great liberality in granting permits for the erection of temporary theatres and for new theatre buildings. In Tokyo half of the city’s fifty-two theatres were destroyed and Yokohama lost all of its twenty-two theatres. To date twenty temporary theatres, without balconies, have been built in the devastated districts and ten new theatres have been erected in sections of the city which were without any theatres prior to the earthquake. Several temporary theatres have been built in Yokohama and others have been erected in other cities which were badly damaged.

“The business of the Tokyo theatres has increased from two hundred to three hundred per cent. since the disaster, inasmuch as the strict regulations regarding the crowding of theatres were set aside by the city officials. Every theatre is packed with people hungry for the best in American pictures, and Paramount is enjoying its greatest business since its entry into Japan. Business will continue to grow, as there is every indication that Japan’s list of motion picture houses will be considerably augmented above the present 650 mark within the next few years.

Orphans See Performances of “After Six Days”

Inmates of the Jewish Orphan Home and the Home for Destitute Catholic Children, Boston institutions, were guests of Weiss Brothers at the Tremont Temple, last week at showing of Weiss Brothers Biblical photoplay, “After Six Days.”

Candy manufacturers of Boston supplied each child with a box of candy and taxi companies furnished transportation to and from the institutions. The children were loud in their approval of the picture.

“Merry Go Round” Leads in Swedish Contest

Swedish film goes asked by the Swedish Film Journalen to express their choice of the ten best pictures shown in 1923 have expressed a preference for “Merry Go Round,” according to word from the Universal office.

It is said by Universal that “Merry Go Round” leads by a substantial plurality, with a Swedish picture its nearest competitor.

Tully Marshall in New Goldwyn Picture

Victor Seastrom’s second Goldwyn picture is “The Tree in the Garden,” by Edwin C. Booth, and Tully Marshall is engaged to play the role of Sardrip, the father of the heroine.
Fifteen Features for State Rights

Lee-Bradford Outlines Program to Back Up Its Faith in the Independent Field

Contracts have been closed with three producers by Arthur Lee, president of Lee-Bradford Corporation, each of whom will make four pictures. This will enable them to release twelve productions to the state rights buyers, one a month beginning next August.

A special franchise will control this product on a series basis and Mr. Lee believes that this system will reduce the selling cost to a minimum.

In addition to the twelve above mentioned there will be three special productions. The first is "The Lover of Bagdad" taken from the tale of A Thousand and One Arabian Nights.

A thorough reorganization of departments has taken place with an executive at the head of each department. Arthur Lee, as president will direct activities from the Home Office in New York.

F. G. Bradford, vice-president, with headquarters in California, will take care of Pacific Coast sales as well as look after the securing of new productions. Frank Whittle, foreign sales manager, will handle all foreign countries from New York, which will be his headquarters.

A. J. McAllister will act as Mr. Lee's special representative, and will cover the territories East of the Mississippi. W. F. Barrett in his capacity as assistant to the president, will relieve Mr. Lee of certain work in connection with the sales department as well as carry on the supervision of all publicity and advertising.

Some new ideas in advertising accessories calculated to directly benefit the box-office will appear in the accessories provided for the coming season's releases.

Mrs. K. C. Pfeil as service manager, will attend to all requirements of the corporation's customers. Mr. Lee proposes to make a flying trip by motor through the Eastern territories on behalf of the launching of next season's product.

C. C. Burr Is Producing "Youth to Sell"

First scenes of "Youth to Sell" has already been taken at the Glendale studio, being produced by C. C. Burr. This is the final production of the "Big Four" series of specials for the independent market for this season and William Christy Cabanne is directing the picture from the scenario of Raymond S. Harris.

May Allison has been enlisted to play the leading feminine role and the rest of the cast includes Sigrid Holmquist, Richard Bennett, Charles Dorothy Walters and Dorothy Allen.

Mabel Normand Appearing in Detroit House

Mabel Normand has been making personal appearances at the Broadway Central in Detroit in connection with the showing of "The Extra Girl." According to J. S. Woody, general manager of Associated Exhibitors, both Miss Normand and the picture were well received.

Whitman Bennett Signs Helene Chadwick

Whitman Bennett has signed Helene Chadwick to be featured in "Divorced In Name Only," which is to be produced in New York. Montagu Love and Mary Thurman have also been assigned to leading roles.

"The Fortieth Door" for May 25th Release

Adapted from Mary Hastings Bradley's "The Fortieth Door," the new Pathé serial is scheduled for release May 25th.

The story revolves around the rescue of a French girl by an American engineer from the bondage of a Turkish harem and is heralded as abounding in romance and mystery.

Allene Ray is the French girl, while Bruce Gordon is the young American engineer. Others include Franki Mann, David Dunbar, Anna May Wong, Frank Lackteen, Whitehorse, Lillian Gale, and Bernard Siegel.

The serial adaptation was by Frank Leon Smith, and George B. Seitz directed.

"Love Week" to Herald "Cytherea"

Samuel Goldwyn will nationally advertise "Love Week" to be a natural forerunner for his film production of "Cytherea."

A Cytherea Doll is another of the exploitation ideas and also Cytherea Orchids will effect a tie-up. Other national tie-ups are being planned. The Bell Syndicate is issuing the novel in installments in the larger newspapers and a specially prepared feature article has been sent to sixteen hundred newspapers throughout the country.

Cutts Directs "Passionate Adventurer"

Graham Cutts who directed the Betty Compson picture, "Woman to Woman," has been selected to direct "The Passionate Adventurer." The production is being made in England with an American cast and will be released through Selznick.

Alice Joyce is in the starring role and Marjorie Daw featured in her support. Myron Selznick is supervising the production.

Paine Appointed Selznick Mid-West Sales Chief

John F. Paine has been appointed district sales manager in charge of the mid-west, acting as a special representative out of the home office, by president W. C. J. DoLittle of the Selznick Distributing Corporation.

Mr. Paine will supervise the Selznick forces working out of Minneapolis, Omaha, Milwaukee, St. Louis, Chicago, Indianapolis and Kansas City.

Progress Puts Exchange in Oklahoma City

In addition to exchanges operating at Atlanta, Charlotte, New Orleans and Dallas, Arthur Bromberg, President of Progress Pictures and distributor of Arrow Productions, has installed a Progress exchange at Oklahoma City.

Universal Engages Clara Bow for "Wine"

Universal has engaged Clara Bow to play an important role in "Wine," one of the thirty-six features for next season. "Wine" is an adaptation of William McHarg's Red Book story.
CHICAGO

Chicago Theatre—Film Numbers—The Enchanted Cottage (First National), Scene News Weekly, Topics of the Day (Pathe).

Musical Program—"Spring," Overture "My Heart At Thy Sweet Voice," and "Roses of Picardy" (Vocal Solo), "Honeymoon," "Since Mother Is Playing Mah Jong (Organ Solo), "In the Latin Quarter," (Presentation).

Tivoli Theatre—Film Numbers—Flowing Gold (First National), Weekly Plastogram (Educational), Topics of the Day (Pathe).

Musical Program—Selections of current musical hits (Overture), "Underneath the Window," and "Until Tomorrow" (Vocal Solo), "Bring Back That Old Fashioned Waltz," (Organ Solo) "An Evening at the Club," (Presentation).

Riviera Theatre—Film Numbers—The Greatest Love of All (S. R.), Weekly.

Musical Program—"Second Hungarian Rhapsody" (Overture), "Young America" (Presentation), George Beban and company of twenty (Appearing with picture).

Roosevelt Theatre—Film Numbers—Under the Red Robe (Cosmopolitan).


KANSAS CITY

Newman Theatre—Film Numbers—The Extra Girl (Associated Exhibitors), Fun from the Press (Hodkinson), Newman News and Views (Pathe and Kinograms).

Musical Program—"The Village Orchestra" (Overture), Coon-Sanders (Novelty Singing Orchestra), Deiro (Piano Accordionist), Cesarino (Tenor), Bernard (Photograph Artists), Recessional (Organ Solo).

Liberty Theatre—Film Numbers—The Dancing Cheat (Universal), Swing Bad the Sailor (Universal), International News (Educational).

Musical Program—"Why Did I Kiss That Girl" (Overture), "Twelve O’clock At Night" (Organ Novelty), Recessional (Organ Solo).

Royal Theatre—Film Numbers—Icebound (Paramount), Aggravatin’ Papa (Educational), Royal Screen Magazine (Pathe and Kinograms).

Main Street Theatre—Film Numbers—The Enchanted Cottage (First National), Pathe News, Musical Program—Selections (Overture), Recessional (Organ Solo).

ST. LOUIS

Missouri Theatre—Film Numbers—Mademoiselle Mid-morning (Metro), Pathe News.

Musical Program—Popular Selections (Overture), Recessional (Organ Solo).

ST. LOUIS

Missouri Theatre—Film Numbers—The Moral Dinner (Paramount), Trouble Breathing (Vitagraph), Missouri Magazine.

Musical Program—Special presentation of "Pierrot" (Missouri Symphony Orchestra), Mills and Kiljars harmony singers in popular numbers, "A Smile Will Go a Long, Long Way," and "Sh Jewish Don’t I Ask For" (tenor) Organ accompaniments.

Grand Central, West End Lyric and Capitol Theatre—Film Numbers—"Ashes of Vendangeau" (First National), Pathe News.

Musical Programme—Orchestrated and organ numbers.

William Goldman’s Kings Theatre—Film Numbers—His Darker Self (Hodkinson), Try and Get It (Paramount), Specters Snap Shots (S. R.), Aesop Fable (Pathe), Felix Cat Cartoon (S. R.), Intermezzo.

Musical Program—Terrace Garden Orchestra in orchestra numbers.

Film Numbers—The Woman of (Metro) Our Gang Comedy (Pathe), International News. Fun from the Press (Hodkinson), Musical Program—Orchestrated numbers.

GES MINES

Des Moines Theatre—Film Numbers—Heritage of the Desert (Paramount), One Night I Rain (Educational), News (International).

Musical Program—"La Burlesque," (Orchestra).

Strand Theatre—Film Numbers—Flaming Passion (Warner Brothers), Fold Up (Educational), Kinograms (Educational).

Musical Program—"It Ain’t Gonna Rain No Mo," (Solo and Organ Number).

Rialto Theatre—Film Numbers—The Country Kid (Warner Brothers), Miles of Smiles (Universal).

CLEVELAND

Stillman Theatre—Film Numbers—Secrets (First National), continued;

Musical Program—"2nd Hungarian Rhapsody" (Overture).

Allen Theatre—Film Numbers—Women Who Give (Metro) Call the Wagon (Educational), Fun from the Press (Hodkinson), Pathe News, Musical Program—"Operatic Mirror No. 2" (Overture), "Careless Butterfly," "Feelin’ As I Do," (Organ Solo).

State Theatre—Film Numbers—When a Man’s A Man (First National), Wide Open (Educational), Pathe Review No. 16, International News.

Musical Program—"The Telephone Girl" (singing and dancing diivertissement) featuring the song "The Creepie Girl"). The Sterling Trio with "Songs of Yesterday and Today.

Park Theatre—Film Numbers—Flaming Barriers (Paramount), Always Late (S. R.), Fun from the Press (Hodkinson), Kinograms, Musical Program—"La Tosca" (Overture) "Arias" (Vocal), "Wander Who’s Dancing," "Dream Daddy," "Stepping Out," (Jazz).

Circle Theatre—Film Numbers—The Marriage Circle (Warner Bros.) continued; An All Star Cast (Pathe), I Follow (Universal), International News.

Musical Program—Emerson Gill Orchestra with Jazz Repertoire (Overture).


Musical Program—1924 Jazz Review (Overture).

Saxe’s Wisconsin Theatre—Film Numbers—Flowing Gold (First National), Felix Cat Comedy (S. R.), Current Events (Pathe and Kinograms), Topics of the Day (Pathe).

Musical Program—"Bits of Victor Hugo" (Overture), Classical Number (Concert pianist), "Renewing Your Acquaintance with a Few of the Old Times," (Singing) "I Wonder Who’s Dancing With You Tonight" (Solo), Three Little Mints (Stage Novelty dance number).

Garden Theatre—Film Numbers—"Let Not Man Put Asunder" (Vitagraph), Fold Up (Educational), Fun from the Press (Hodkinson), Current Events (Fox).

Musical Program—"Fausi" (Overture), "It’s A Man, Every Time, It’s A Man" (Organ soloist).

Strand Theatre—Film Numbers—Conductor 1492 (Warner Bros.), Memories (Educational), Jumping Jacks (Educational), Current Events (Fox).

"RICHARD DIX" AND "LOIS WILSON" IN

"ICE BOUND" IN RIALTO

Sample effective ad on "Icebound" (Paramount) at the Rialto, Washington D. C.
Hand-drawn ad on "The Love Master" (First National at the Strand theatre, Cincinnati).

Musical Program—"Sobbing Blues" (Overture), "Irish Airs" (Instrumental trio).

Alhambra Theatre—Film Numbers—The Light That Failed (Paramount), The Lunatic (Selznick), Current Events (Universal), Topics of the Day (Pathé), Fun from the Press (Hodkinson).

Merrill Theatre—Film Numbers—The Great White Way (Cosmopolitan), The Half-Buck of Notre Dame (Pathé), Current Events, Pathé News, Review.

Musical Program—"The Red Mill" (Overture), "Don't Mind the Rain and April Showers" (Songologue and trumpet solo).

Rialto Theatre—Film Numbers—The Silent Command (Fox), Cru Baby (Pathé), Current Events (Kinograms).

SEATTLE

Blue Mouse Theatre—Film Numbers—The White Sister (Metro, continued).

Coliseum Theatre—Film Numbers—George Washington, Jr. (Warner Bros), Fun from the Press (Hodkinson), The Cowboy Sheikh (Pathé), Kinograms and Pathé News.

Musical Program—"Dance of the Hours" (Overture), "Linger Awhile" (Specialty).

Columbia Theatre—Film Numbers—The Storm Daughter (Universal), Big Boy Blue (Educational), International News.

Musical Program—"Zampa" (Overture), "Mississippi Ripples" (Specialty).

Heilig Theatre—Film Numbers—Saint Elmo (Fox), Topies of the Day (Pathé), Pathé Review, International News.

Musical Program—"Toot and Peasant" (Musical), "Why Did I Kiss That Girl?" (Novelty).

Liberty Theatre—Film Numbers—The Meanest Man in the World (First National), Children of Holland (Educational), Barnum Junior (Educational), International and Liberty News.

Musical Program—"Largo" (Overture), "Rosary" (Organ Solo).

Strand Theatre—Film Numbers—The Tie That Binds (Associated Exhibitors), The Bee (Educational), The Two Twins (Comedy), Kinograms.

Musical Program—"The Holy City" (Overture) with Cornet Solo.

Winter Garden Theatre—Film Numbers—Alimony (F.B.O.), The Great Statesman (Comedy), Urban Classic (Vitagraph), Fox News.

SAN FRANCISCO

Loew's Warfield Theatre—Film Numbers—Her Temporary Husband (First National), Pathé News, Kinograms, Topies of the Day (Pathé), Early San Francisco Events (Local), Musical Program—Selections from "Moszkowski" (Two Violins and piano), Little Mary Rose in songs.

California Theatre—Film Numbers—A Society Sensation (Universal), Eighteen Years After Return to San Francisco Fire, "In a Bird Cage" (Solo), "Swan Dance" (Orchestra and Daining), "The Minstrel Boys" (Solo), "Roll Along Missouri" (Violin Solo).

Granada Theatre—Film Numbers—Eyes of the Forest (Fox), Long Live The King F. B. O, Eighteen Years After Pictures of San Francisco Fires, Fox News.

Motion Picture—"Fantana" (Overture), "Love Can't Be" (Bantjo Solo), "My Beautiful Mexican Rose" (Violin and Piano), The Dom-Tasse Folies (Prologue including singing and Dancing).

Camro Theatre—Film Numbers—The Storm Daughter (Universal), The Pretty Plunger (Universal), San Francisco Fire Scenes (Universal), Musical Program—Selections from "The Red Mill," "Kitten on Keys" (Piano Solo), International News.

Strand Theatre—Film Numbers—Marriage Morals (S.R.), Snooky's Covered Wagon (Universal), Kinograms.

Musical Program—"Eccentric," "Bunch of Smiles," "Mr. Radio Man" (Orchestra and Male Singer looking like Radio), "Half Past Ten" (Specialty), Marquis (Dancing).

Columbia Theatre—Film Numbers—The Shepherd King (Fox).

CINCINNATI

Gifts Theatre—Film Numbers—After The Ball (F. B.O.), The Sheikh of Hollywood (Selznick), Fun From The Press (Pathé), Musical Program—Fred Hughes, soloist.

Capitol Theatre—Film Numbers—Lee Bound (Paramount), Capitol News.

Music Program—Orchestra.

Waltum Theatre—Film Numbers—Searamouche (Metro), Musical Program—Orchestra.

Strand Theatre—Film Numbers—Torment (First National), Lightning Love (Vitagraph), Pathé News, Ascop Fable (Pathé).

Lyric Theatre—Film Numbers—A Society Scandal (Paramount), A Cowboy Sheikh (Pathé), Ascop Fable (Pathé), Pathé News.

OMAHA

Strand Theatre—Film Numbers—Fighting Coward (Paramount), Smile, Please (Pathé), Current Events (Fox News).

Musical Program—"Southern Melodies," (Organ solo), Carl Gaul, soloist.

Sun Theatre—Film Numbers—Woman to Woman (Selznick), The Lunatic (Selected Events, International News), Local Lais.

World Theatre—Film Numbers—Temptation (S. R.), Young Tenderfoot (Universal), Busy Body (Educational).

Musical Program—"What Do You Mean Be Love?" (Organ Solo), Six Acts of Vaudette.

Moon Theatre—Film Numbers—Phantom Justice (F. B. O.), Leather Pushers, Round Three (Universal), "The Ridin' Kid" (Universal).

Empress Theatre—Film Numbers—Not a Drum Was Heard (Fox), Hit Em Hard (Universal), Movie Man (Comedy), Nobody to Love (Universal).

Civic Theatre—Film Numbers—The Heritage of the Desert (Paramount), Scare 'Em Much (Pathé), Current Events (Kinograms).

Musical Program—"Echoes from Opera," and "The One I Love Belongs to Someone Else," (Overtures), and "A Kiss in the Dark" (Organ Solo), "California, Here I Come." (Exit March).

INDIANAPOLIS

Circle Theatre—Film Numbers—Why Men Leave Home (First National), Reno or Bust (Educational), Fun from the Press (Hodkinson), International News.

Musical Program—"Il Guarany.

Apollo Theatre—Film Numbers—The Whipping Boss (An American Legion nature re-lease locally through the Legion's Postage Due (Pathé), Fox News Weekly.

Musical Program—"You Can't Bring Up Father Until You Know Dinty Moore," (Vocal).

Colonial Theatre—Film Numbers—A Society Scandal (Paramount), If Noah Lived Today (Pathé), Pathé News.

ROCHESTER

Eastman Theatre—Film Numbers—The Drivin' Fool (Hodkinson), Eastman Theatre Current Events (Selected), Family Life (Educational).

Musical Program—"Marthe" (Overture), Selection from "The Forsaken" (Pathé), Meditation (from Thais, "Marche Militaire" (Organ Recital), "Souvenir," "Mazurka," "Overture, Opus No. 11," (Violin Solos) Scene from Art I, "Romeo and Juliet," (Eastman School of Music, Operatic Department). Electricity in the Auto-mobile (Specialty).

SALT LAKE CITY

American Theatre—Film Numbers—The Song of Love (First National), Fun from the Press (Hodkinson), Fox News.


Paramount-Empress Theatre—Film Numbers—The Shooting of Dan McGrew (Metro), Midnight Blues (Educational), Pathé News.

Victory Theatre—Film Numbers—Let Not Man Put Astounder (Vitagraph), Ascop Fable (Pathé), Pathé News.

INDIANAPOLIS

Civic Theatre—Film Numbers—Why Men Leave Home (First National), Reno or Bust (Educational), Fun from the Press (Hodkinson), International News.

Musical Program—"Il Guarany.

Apollo Theatre—Film Numbers—The Whipping Boss (An American Legion nature re-lease locally through the Legion's Postage Due (Pathé), Fox News Weekly.

Musical Program—"You Can't Bring Up Father Until You Know Dinty Moore," (Vocal).

Colonial Theatre—Film Numbers—A Society Scandal (Paramount), If Noah Lived Today (Pathé), Pathé News.
SINCE the lobby is the “show window” of the theatre, the importance of its appearance cannot be much over-estimated. Careful attention to this feature will go a long way toward building up a reputation for a theatre. An interesting example of this is found at Haverhill, Mass., where Manager Ed Foley of the Academy theatre has made his house one of the show places of the city.

So ingeniously has he made capital of its possibilities that the citizens of Haverhill have come to look for the unusual there, and have formed the habit of dropping around to see what the lobby has to offer. Needless to say, many of them, once there, step up to the box office.

The final test, of course, is the box office, and the best answer is in the fact that Foley has turned a once losing venture into an established success. Having a decided knack for mechanical and electric devices, his lobbies always manage to be out of the ordinary.

Foley now and then teams up with Phil Kahn, publicity director of the American Feature Film at Boston, to whom he gives much credit for starting him along the right road. Together, they have put over some remarkable exploitation campaigns.

A recent campaign was that on “The Hunchback of Notre Dame,” the outstanding feature of which was a large reproduction of Notre Dame cathedral in the lobby. Built of wallboard, it was painted faithfully to represent the original. Both the famous Rose windows and the arched openings were covered with varicolored gelatine, with lights inside giving a remarkable imitation of a church at night. In the rear was placed a photograph with a cathedral chimes record working continuously with a repeater. Naturally, the display was an object of unusual interest during the entire run.

** * * *

HERE is no good reason, apparently, why the policy of making the news weekly the theatre’s own should be confined to the largest houses. The cost of making up an individual leader is not great. Any title concern or industrial film studio will make up for a few dollars enough of this leader to last indefinitely.

Manager Charles E. Raymond of the Fenway theatre, Boston, has an excellent stunt of this sort. The house, in common with other Paramount theatres, publishes a weekly program called “Fenway Close-up.” For the news weekly leader, a copy of this was toned down to a medium grey, still leaving the type matter legible, and over it was lettered in white, “Fenway Animated Close-Up. World Events Cinemized.”

Any theatre printing a program or house publication of its own can adapt this stunt to its use. Or, if this is impractical, tie up with a local newspaper, reproduce the front page of this on your leader, and call it, for instance, “Strand-Herald Screen Review,” or something of the sort, combining the theatre and newspaper names.

Such a leader, tacked onto the front of your news weekly, adds to the prestige of the house, gives it individuality, and since the maker’s name appears on all subtitles, does not detract from anybody.

** * * *

SOME weeks ago this department described an advertisement in which the theatre used the Bargain Sale style of copy with excellent results. Now comes a communication from Frank H. Burns, the live exploitation director of the Beacham theatre, Orlando, Fla., which shows that he is quick to take advantage of a new idea. He writes:

“Taking a tip from someone who ran a Bargain Day at their theatre, I immediately got busy and arranged for a Bargain Month at the Orlando theatres, and the enclosed dodgers and reproductions of page newspaper ads are the result.

“This idea is a knockout if you have the pictures and we had them for this month anyway. By pro-rating the cost of the throw-aways and the newspaper advertising over the four weeks of the month the cost is practically cut to nothing whereas the benefit is decidedly big and we had a splendid business as a result of our scheme.

“I had enough dodgers printed to make a house to house canvass of the city and then to make sure everyone was going to see one, I mailed out a thousand to a special mailing list. We also gave them away in the theatres for a week and just to cap the climax we shot a page in each newspaper to make sure of the stragglers who might miss the other mediums or vice versa. A few slides on the screens kept people talking about our Bargain Month and the advertising did the rest.”

“As I said before, business has been away above par during this bad month and I think it will hold up fairly well too for I am still hammering at ‘em on the good pictures angle.

** * * *

THE old slogan, “know your patrons,” has been more than casually observed by W. Paul Bowlin, manager of the Missouri theatre, Mountain Grove, Mo. Few small motion picture houses in towns of 2,000 inhabitants can boast of a fifteen-piece orchestra, yet, that is exactly what theatre-owners of Mountain Grove are enjoying.

Little more than a year ago Bowlin became manager of the theatre and it did not take him long to discover the sentiment of his patrons ran to music. Hence, an orchestra of eight pieces was increased to fifteen, including a piano, two cornets, three saxophones, bass horn, two alto horns, a marimaphone, three violins, a cello, drums, bells and some of the musicians “doubling” on instruments.

But, wisely enough, Mr. Bowlin did not take money from his pictures and transfer it to the orchestra, much as his patrons desired good music, which boils down to the question: “How does he do it?” The musicians, although capable enough, are not an expensive lot. Unnecessary overhead expenses have been eliminated and enough additional patronage is attracted by the orchestra to make the theatre a paying proposition. That’s the answer.

** * * *

CORNERING good will through a capable theatre orchestra is a new angle on the music situation, but that is more or less what Manager Ed Turner of the Imperial theatre at Asheville is doing. It so happens that competent music teachers are almost unknown in the community, and no provision is made in the public school curriculum for music.
AND OURS

In a leading editorial the Asheville Citizen calls the school board to task for this condition, and then adds:

"In this regrettable situation the city is all the more indebted to the Imperial theatre and William Doherty, leader of the Imperial orchestra, for the musical education which they are offering free to the children of Asheville."

When this sort of thing comes voluntarily, it is a sign of a healthy relation between community and theatre.

* * *

During London's bus and train strike this street stunt was used on "Secrets" (First Nat') at the Palace theatre.

PERPETUAL national advertising for a movie star through a radio tie-up has been gained in Los Angeles, where a co-operative arrangement has been entered into between KFI, the Los Angeles Examiner's broadcasting station, and Principal Pictures Corporation.

This station sends an acknowledgment card to every person who writes in about a program, reading: "Thank you for letting us know that you were able to listen in at our regular program on . . . . We are glad to have reports on these programs from time to time and hope you will keep us informed occasionally as to the clearness of receiving The Examiner programs in your locality."

Illustrating this card is a picture of Baby Peggy listening wide-eyed before a loud speaker.

If you have a local broadcasting station, it might be possible for you to make a similar tie-up on these acknowledgment cards.

* * *

MANAGER TOM LOGAN of the Allen theatre, London, Ont., held his second annual Winter Fair recently in the large lobby of that house. All classes of exhibits were on display in the theatre corridor from noon to 11 p.m., the booths containing everything from automobiles, radio sets, bicycles, hardware, gas stoves and washing machines to men's clothing, pianos, toilet goods and other lines, only one exhibit from each industry being in evidence.

Booth space was sold on a rental basis and a great many people attended the demonstration.

* * *

EVEN in far off Shanghai "trick" exploitation stunts have found their way, as proved by a clipping from an English newspaper published in China, forwarded to the Goldwyn home office.

The clipping, being a teaser ad, is minus theatre name. It reads: "Enemies of Women Club, organized by the Shanghai bachelors' group. Watch for an announcement of the first meeting." Another advertisement reads: "Enemies of Women! Bachelors watch for further advertisements."

It will be remembered that this stunt was used widely in this country about the time "Enemies of Women" was released.

AN excellent feature for promoting good will and understanding between public and theatres, where a local newspaper can be persuaded to carry it, is a series of articles devoted to the various managers.

Three papers are doing this at the present moment—The Washington Post, The Baltimore News and The Newark Call. In each case an article appears each week, in the Sunday issue.

The Washington Post series runs under the heading: "Men Who Furnish Your Amusements." Then, in smaller type: "The Post, In This Series, Takes Pleasure in Introducing to the Public the Managers of the Various Washington Theatres." Two paragraphs from the one dealing with Mark Gates of Loew's Columbia theatre will give an idea as to the style:

Mark Gates, manager of Loew's Columbia theatre, is one of that generation of theatre men who have passed their entire lives in the theatre and who have found, in the theatre, a hobby and a lifework at one and the same time.

Mr. Gates' first introduction to the theatre was as a newsboy selling papers about the entrance to the Grand Opera house in Syracuse, N. Y., the first house the Shuberts ever owned. Charles Plummer, the house manager of the Grand Opera house, frequently pressed the younger into service and it was Plummer who first gave him the opportunity to gratify his desire for a theatrical career by making him an usher.

This is illustrated with a halftone of Gates. The Newark Call series, on the other hand, is illustrated with a crayon drawing. The articles are in the first person, under the title "Looking Back a Bit."

One devoted to Louis Golding, manager of Proctor's Palace theatre, opens:

I have been asked by the dramatic editor of the Sunday Call to note the highspots in my existence, which began, I may as well confess, in Woonsocket, Rhode Island. It was in that thriving town that I was born when very young, and I still own a piece of property there. It is three by seven feet, marked with four white stones, and I expect to visit there at some late date, the later the better.

Further along in the article is an interesting bit of reminiscence:

After a year at the Lyceum I was sent to Albany, where I had charge of a little picture theatre called the Proctor Annex. After a year there I was brought to New York and joined the booking staff. I have the distinction, or lack of distinction, as you will, of having booked the second feature on Broadway, D. W. Griffith's "Judith of Bethulia," a four-reel feature starring Blanche Sweet. The first big picture of this kind had been a Vitagraph production, "The Five Million Dollar Bid," which played the Criterion, present home of "The Covered Wagon." After "Judith of Bethulia" we put over "The Wolf," which Rothapfel wanted for the opening of the Strand theatre, but which we got instead.
Exhibitor's Box-Office Reports

METRO

Don't Doubt Your Husband—Plays fine, and acting not too bad, but the subtitles are very fine, and help to put over the picture. Not much business on this one. (Middle West.)

Subject not new, but treated a little different. Nice business. (Middle West.)

The White Sister—

An excellent picture, ranking as one of the best of any recent season. Playing here six times daily, with pieces from 25c to $1, and doing practically a capacity business. (West.)

WARNER BROS.

The Marriage Circle—

 Held up under what might otherwise have been a bad week. (East.)

Best adult comedy drama of the year. We did so well during the third week that we are holding it over for a fourth week. (Middle West.)

Daddies—

A rare bit of screen comedy. Acted by a sterling cast. Entertainment from beginning to end. Business fine. (East.)

UNITED ARTISTS

The White Rose—

An example of how good a picture can be made. Patrons enthusiastic over it. Business S. R. O. for entire week. (East.)

Broken Blossoms—

This one was brought back as a second return engagement at regular prices, so that Lilian Gish's name could be used in advertising against a more recent Gish picture at another house. Played four days only to good business. (West.)

The Hill Billy—

Very good mountain drama, reminiscent of Barbanchell stories of the past. Seemed to please most audiences. Business good, but not out of the ordinary. (West.)

VITAGRAPH

My Man—

Star popular with our patrons. Proving winning attraction. (Middle West.)

UNIVERSAL

The Law Forbids—

Didn't have any great drawing power, and in the face of other competition succeeded in drawing only an average business. (West.)

Excitement—

A good box office attraction which played to good crowds for a week. (Middle West.)

ASSOC. EXHIBS.

Courtship of Myles Standish—

A splendid picture. Patrons liked it very much. Fine receipts. (Middle West.)

The Extra Girl—

Greater box office attraction than Molly O. Broke all box office records with it. And it was Lent. (Middle West.)

FOX

The Temple of Venus—

Fair picture. Love too cheaply shown. Receipts good as other attractions. (West.)

The Blizzard—

If you like blizzards, this is a great picture. Wonderful photography, and well acted. Business was surprisingly good. (Middle West.)

HODKINSON

Love's Whirlpool—

Average attendance for the week. (Middle West.)

GOLDWYN-COSMO.

Three Weeks—

Very well acted picture which seemed to be well taken by our audiences. Business very good. (Middle West.)

Did a big week. It was well advertised and also advertised very well in spite of strong competition. (Middle West.)

Name the Man—

This one drew them in good numbers. Well acted production. (Middle West.)

The Great White Way—

The cast in this one served as an added attraction on good business. (Middle West.)

Dev of Faith—

Didn't do so good. Too much competition and not strong enough to hold out against it. (Middle West.)

Nellie the Beautiful Cloak Model—

It held the interest, but is too long in our opinion. It didn't do the business we expected, probably because it's so near Easter. (Middle West.)

Under the Red Robe—

One of the best pictures that has ever struck this town. (East.)

One of the best costume pictures ever produced. Business very good. (Middle West.)

STATE RIGHTS

Discontented Husband—

Fair picture. Audience liked this one. Box office receipts good. (Middle West.)

The Whipping Boss—

Did not appeal to regular patrons because of its brutalism. Business poor. (Middle West.)

PARAMOUNT

The Stranger—

One of Betty Compson's strongest pictures which added to her popularity. (East.)

Entertaining feature which seemed to be liked by all. Business fair. (Middle West.)

Nothing out of the ordinary, but suitable for the average man. Business here was only fair on this one. (West.)

The Fighting Coward—

Well done version of old plot. Business only fair. (Middle West.)

With good advertising this one did a good week's business. (Middle West.)

A Society Scandal—

A good picture. Business good. (Middle West.)

Considered good picture. Good acting. Box office reports good. (West.)

The Dawn of a Tomorrow—

They didn't like this one. Poor attendance throughout the week. (Middle West.)

Ice Bound—

Only fair picture, some stunting parts exaggerated too much. Receipts fair due to special features. (West.)

The Next Corner—

Proved good drawing card. Attendance good. (Middle West.)

Montmartre—

Did splendidly with it against strongest of opposition. One of the best of its type this season. (Middle West.)

Call of the Canyon—

An average story given a rather attractive mounting. Well liked by patrons. Business good. (East.)

Stephen Steps Out—

Somewhat disappointing as Doug's first effort. Has a good supporting cast, but wasn't strong enough to do any great amount of business for this house. (West.)

FIRST NATIONAL

The Enchanted Cottage—

This picture was not as strong for general entertainment as some of the former Barths church films. It received both favorable and unfavorable comment. Picture is unusual and well done. Did fair week against strong competition. (Middle West.)

Why Men Leave Home—

The title brought a good patronage to the house, and the picture pleased them, unless they expected something too heavy. Business was good. (West.)

A really good picture. Business good. (Middle West.)

Good picture. Well produced and liked. Box office reports good. (West.)

Lilies of the Field—

Conway Tearle and Corinne Griffith well liked in this. However, box office receipts only fair. (Middle West.)

Flooding Gold—

A mighty good picture that struck a popular chord. (East.)

Patrons turned out better than expected for this one. (Middle West.)

Secrets—

Norma's best picture. Played to very big business at advanced prices. (Middle West.)

The Age of Desire—

Rather mediocre film entertainment. Just another program picture. Business good on account of good supplementary program. (East.)

Painted People—

Story very good and entertaining. Acting by leading star, as well as entire cast excellent. Business excellent. (Middle West.)

When a Man's a Man—

A. J. Kennedy, ad manager of the Metha, Dallas, was responsible for this one. "When a Man's a Man" (First Nat'L.)
HAL ROACH presents

The King of Wild Horses

A Feature

Presenting for the first time Rex the dangerous, untamable stallion

No more dangerous animal lives than a wild stallion at his worst. He does not fear man; he fears only his ropes and rifle. Give him a chance to catch a pursuer unarmed, and he will trample him into the dust. Rex is such a horse, big, black, glossy, fierce. He is untamed. Only one man in the world can approach him, touch him, handle him. That man is not his tamer, — he is an accepted friend.

That is the horse that Hal Roach, with infinite difficulty and danger, has made the striking and sensational star of the most remarkable novelty feature ever made. Ask the nearest Pathe exchange for a screening.

Story by
HAL ROACH

Directed by
FRED JACKMAN
Har
in
A Pathé Picture
Better than his best!

“Safety Last”, where laugh followed thrill in quick succession; “Why Worry?”, with a roar in every scene; “Grandma’s Boy”, with a heart tug a minute; “Dr. Jack” with its great record of success,—not one of them equalled this in thrill, laughs and emotional appeal.

Foot for foot it gives more entertainment for everyone than any picture ever made!
8 things to remember if you want to make money

1. Cooper's Leatherstocking Tales are read the world over. They have been translated into almost every language.

2. They are required reading in many schools. That means that they are known to most school children.

3. After 100 years, they still rank among the most popular romances of adventure and Indian peril ever written, with both children and adults.

4. The high spots of thrill and adventure from three of these books, "The Deerslayer," "Last of the Mohicans" and "The Pathfinder" have been embodied in "Leatherstocking."

5. A very large cast was assembled and taken into the wilderness at great expense in the production of this Patheserial.

6. George B. Seitz, who has directed more successful serials than any other man, was selected as the director.

7. Edna Murphy, beautiful and talented; Harold Miller, handsome and athletic; Whitehorse; David Dunbar, Frank Lackteen, were given the important roles.

8. The finished production with its narrow escapes, its thrills, its big mass scenes, and its million dollar title gives to every exhibitor a most unusual chance for big business.
Exhibitors Service Bureau

George J. Schade, Schade theatre, Sandusky.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Pattison, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stottle, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Nathan Gordon Circuit, Boston, Mass.
W. C. Quinby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Emperess theatre, Salt Lake.
Sidney Grauman, Grauman's theatres, Los Angeles.

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Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director Palace theatre, Montreal, Can.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmsford, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
Ace Berry, Managing Director, Circle theatre, Indianapolis.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau
Presentation on “Flowing Gold”

Lavish Musical Setting Given Film; Exploitation Campaign Well Varied

GIVEN the support of a pretentious musical prelude and a heavy exploitation campaign, “Flowing Gold” recently played at the Brooklyn Mark Strand theatre, Brooklyn, of which Edward L. Hyman is managing director.

Fifteen artists were used, including a male quartette, a ballet of five, two soprano soloists and four feminine harpists.

This prelude, which ran 15 minutes, greatly enhanced the photoplay. Hyman’s musical incident was set with a silver cyclorama background, and the left was a gold settee and two gold chairs. To the right were seated the four feminine harpists.

At the opening the male quartette, without accompaniment, sang “Sweet Adeline,” and made way for a girl dancer in silk midninet costume who danced to “Alexander’s Ragtime Band.” Then a soprano entered from right and sang “The Glow Worm,” with harp accompaniment, and four dancers doing pantomime for the second chorus. Next came “The Sidewalks of New York,” with the male quartette and five girls, and then “Believe Me If All Those Endearing Young Charms,” sung by another soprano, with harp accompaniment. “Come Back to Erin” was sung by the men, and then “Low Back’d Car” was the finale, by the ensemble. The incident was costumed 1830 period.

The lighting devised by Hyman for this number consisted of blue floods on the entire set, and deep purple floods on the musicians from the dome. Rose pink entrance spots playing on the tops of the transparent windows which sloped each side of the stage. Red cove lights, light blue transparent windows, and two magenta transparent fabric columns, one at either side of the proscenium arch. The lighting for the artists consisted of straw and orange spots from the sides, with a spot from the booth on the solo dancer.

“Flowing Gold,” before its Brooklyn Mark Strand opening date, was given a vigorous exploitation and publicity campaign in which Richard Walton Tully’s eastern representative, James G. Veele, assisted. Ten thousand Mark Strand bulletins publicizing the attraction were sent to the theatre’s mailing list and given out to patrons leaving the theatre. Twenty-nine book stores and other shops had window displays in which the book figured, set off by specially lettered cards supplied by the theatre and which stated the play date, the title and the theatre. The Corona Typewriter store in Brooklyn, on the principal shopping street, installed two 30x40 art lettered cards advertising the picture and showing Richard Walton Tully seated at his Corona machine.

Clarke’s Music Store Tie-Up Proves Profitable

A music store tie-up proved highly successful exploitation for the presentation of “The Song of Love” at the Garing Theatre, Greenville, S. C. The co-operation gave the theatre an excellent window display in the music store in return for announcement of the sale of sheet music and phonograph records of “The Song of Love” at the League’s store.

The stunt had special appeal and attracted more than the ordinary notice because the road show of “Blossom Time,” in which the song is presented, had played Greenville recently.

The lobby of the Garing was especially decorated for the Norma Talmadge picture. Shadow box attractions were featured. These were vividly tinted desert scenes with a cut-out of a Sheik standing in the foreground. The theatre used the regular routine advertising, which includes street car cards, heralds, trailers, etc. The engagement produced a better than average box office mark, according to Manager H. B. Clarke, who conducted the campaign.

Unusual Teaser Tack-Cards Exploit “Twenty-One”

Manager Frank L. Browne of the Liberty theatre, Long Beach, Calif., employed the teaser style of campaigning in connection with his showing of “Twenty-One.” Five thousand teaser cards, diamond shaped, and ten men to do the tacking, supplied the ammunition for the campaign. The cards read: “Look for 21 Opposite P. E. Station.”

Staring from every telegraph pole and frame building, they aroused endless curiosity. The campaign was supplemented by handbills that carried the same wording but gave the directions more explicitly, mentioning the Liberty theatre by name.

Circular Campaigns Interest Italians in “White Sister”

The popularity of F. Marion Crawford’s novel, “The White Sister” in Italy is being used as a factor in the exploitation of the picture in this country. The book is familiar to at least the last two generations in Italy. Following the example set by the Shubert-Crescent Theatre in Brooklyn when “The White Sister” played there recently, exhibitors over the country are circulating the Italian population with pamphlets printed in Italian.

Local Talent Feature Scores on “Boy o’ Mine” Bill

J. A. Reich, manager of the Metropolitan Theatre, Winnipeg, Manitoba, featured boys in various capacities at this house during the screening of “Boy o’ Mine.” One special feature was a boys’ orchestra of 20 pieces, this being a new Winnipeg organization. There was also a boy soloist who sang “Dear Little Boy of Mine.” An appropriate film comedy was shown. Tea is now being served on the mezzanine floor of the “Met” every afternoon.

IT’S COMING!!! To Sweep the Nation

EMORY JOHNSON’S Mighty New Motion Picture

“THE SPIRIT OF THE U.S.A”

WITH MARY CARR AND Johnnie Walker

DISTRIBUTED BY.

FILM BOOKING OFFICES
State's Attorney Aids Exploitation by Aschers

A war on crime lead by Robert E. Crowe, State's Attorney of Chicago, was hooked up with advertising for "Through the Dark" at houses in the Ascher Brothers Circuit of that city. This stunt was worked in conjunction with a special herald which read as follows: "State's Attorney Robert E. Crowe, the man who has crime on the go, says: See 'Through the Dark,' a Goldwyn picture at Oakland Square Theatre. You will get hints that will make you realize more fully the value of making Chicago a safer place to live."

There follow hints from Mr. Crowe on safeguards against robbery, such as never pulling the shades when you leave the house or a note in the letter-box stating the time you will return or admitting meter readers unless they show their credentials.

This herald was used freely in the mail campaigns and house to house distribution and at the box-office windows and proved of decided attention getting value.

Unexpected Twist Adds to Punch of Coogan Stunt

A stroke of luck added materially to the effect of George Schade's Jackie Coogan impersonation stunt when it developed that the best imitator of the celebrated boy star in Sandusky, O., is a girl.

As exploitation for "My Boy" Schade, who owns and operates the theatre bearing his own name, set out to make a special appeal to the kiddies with a Jackie Coogan impersonation contest. The winner was to receive passes to the show for himself and a dozen of his friends. A mob of kids turned out to enter the competition and then one of them, Nancy Spraw, who is six years old, walked off with the prize for herself and her friends.

The ordinary impersonation idea would have worked well for Schade; but the novel result brought a whirlwind of patrons who had been interested and enthused as a result of Miss Spraw's sudden elevation to fame.

New Styles Atmosphere for "Lilies of the Field"

Spring fashions sponsored by the merchants of San Antonio, Tex., doubled in the roles of atmospheric prologue and exploitation for the presentation in the Palace Theatre of that city of "Lilies of The Field."

The fashion show arranged by Manager Santikos as staged by twenty beautiful models who paraded the latest creations from Paris and London. They were versed in their work, having been under the training of the large department store which put on the show and which paid the expense of a dancing master who instructed them in the steps that they could put on expressively for this stage appearance. The double attraction drew one of the biggest runs the house has had.

Gets Fine Co-operation in Campaign for "Maytime"

Herman Lorence, manager of the Bellevue theatre, Niagara Falls, N. Y., backed "Maytime," with a real exploitation campaign.

The popularity of the opera "Maytime" from which the picture is adapted, enabled Mr. Lorence to arrange a profitable tie-up with the Steinway Duo Art piano agency. A Steinway Duo Art piano was used in a specially arranged prologue for "Maytime" and a formal announcement card noting this fact was sent to the theatre's mailing list. In reciprocation of this courtesy, the piano agency made mention of the "Maytime" engagement at the Bellevue in all their local advertising.

Niagara Falls' largest furniture house carried similar mention of "Maytime" in their newspaper ad copy in return for a special herald distributed by Mr. Lorence.

Store Advertisements and Distributes Negri Photos

Free distribution of "funfotos" of Pola Negri and containing announcements of the showing of "Shadows of Paris" at the Strand in Birmingham, gave Manager Trennas of that house an exceptionally successful tie-up with the Odum Bowers and White department store.

The photos were distributed by the store and the event was given prominent display in the daily newspaper advertising employed by the merchants. The ad, which carried a cut of the star, emphasized the value of the photos to the picture fans with the statement, following the announcement of the time of distribution, that "These are greatly prized by movie fans and we hope that the five hundred will be enough to supply all who want them."

The results of the stunt indicates the value of the advertising thus obtained for nothing more than the cost of the pictures. For the Strand did a better than average engagement in the face of the same hot competition from a Shriners' street circus and the opening of a new stock company.

Dollar Signs Conspicuous in "Wanters" Lobby

Simplifying the theme of a picture to a dollar sign for an effective lobby display was the way the People's theatre, Portland, Ore., made its public appeal on "The Wanters." The dollar sign was stuck up in the lobby. It was stuck up so prominently that all who passed could see.

The main display consisted of a background panel of the trousseau, bride, and the dollar sign.

The obvious connection between the two carried the idea over. It was supplemented by a new array of poster frames that were attached to the dollars outside the theatre.

Panels Found Effective in Narrow Theatre Lobby

Because of the long, narrow entrance to the theatre, the Rivoli of Portland, Ore., has to resort to the columade effect of lobby dressing, consisting of long, standing panels. This was exemplified during the showing of "Her Temporary Husband."

Four standing placards, varying from three to eight feet in height, were lined on each side. The big question mark played up the mystery element of the comedy. Prominent in the advertising and displays given the picture was the cast, which gave the theatre such names as Sydney Chaplin, Owen Moore, Tully Marshall and Sylvia Breamer to work with.

Beats His Four Former Pictures All to Smash

EMORY JOHNSON'S

"THE SPIRIT OF THE U.S.A"

WITH MARY CARR AND Johnnie Walker

Magnificent Screen Epic that will be seen round the world.

DISTRIBUTED BY FILM BOOKING OFFICES
Shirley Scores With ‘Three Miles Out’

War on Bootlegging Furnishes Material for Fine Campaign

By Act of Congress areas beyond the three mile limit have become a fabled realm of bottles and cases and ruddy with the glow of the juice of the grape; and as a field for imagery it has its possibilities for exploitation with the kick of humor in it, particularly when a picture with the provocative title, “Three Miles Out” comes along. The possibilities were realized in a campaign on this production by William Shirley of the Strand theatre, Schenectady, N.Y.

Shirley’s campaign had somewhat the nature of a cartoon. With a few simple stunts it painted an amusing picture of the free and licensed stretches “Three Miles Out.” This showmanship device had more than enough timely value to the title to supply material for a striking campaign.

The Strand’s exploitation for “Three Miles Out” was built on a lobby display and a street bellboy. The lobby was liberally decorated with bottles and cases, all supposedly containing whisky.

A heavy truck, loaded with “empties,” every box bearing a name familiar to thousands in pre-prohibition days, paraded the Schenectady streets. A trolley car, with a “Three Miles Out” banner — the 24 sheet — on each side, made the rounds of the street railway lines for several days and helped swell the crowds at the theatre. And 24 sheet stands were used all over the city.

Another feature of the exploitation which is worthy of description was appealing not only because of its effectiveness as an attention-getter, but for the inexpensiveness of the stunt, and its easy sales value. A man, garbed as a bartender, and wearing signs fore and aft, walked up and down for half a block each way from the theatre. Every time he reached the lobby, he paused, looked over the cases of “liquor” on display, selected a bottle, opened it with a corkscrew, poured a drink in a glass which he carried, and sampled on the sidewalk and snacking his lips as he went.

The Associated sales department is rejoicing that one of the early runs of “Three Miles Out” was at the Schenectady Strand, because of the enterprise shown by Mr. Shirley and A. De Wolf Veeder, the managing director, in exploiting the feature, and the suggestions which their demonstrations offer to exhibitors elsewhere. On the opening night the Strand “had them standing” at 8 o’clock and jamming at 8:45. This was very unusual, even though Friday (the run opened that night) is pay day at the General Electric plant in Schenectady. And the picture continued to play to capacity houses for a solid week.

Autos Parade Announcement of “Beau Brummel”

Exploitation that introduced an imposing parade of Stutz motor cars was used for the second week of the run of “Beau Brummel” at the California Theatre in San Francisco. The demonstration was made through the courtesy of the local Stutz agency, which realized some good publicity through its tie-up with the California.

The cars were driven through the streets by men wearing high beaver hats in the Beau Brummel manner — to borrow a phrase from the ads — about what the well-dressed man shall or must wear. Each car also had as an occupant of the rear seat of the sedan a beautiful girl in period costume. The advertising for the picture was carried on banners which decorated the sides of the automobiles.

In its opening drive for “Beau Brummel,” the California made excellent use of a press book suggestion for a co-operative stunt with the newspapers. This was based on a reconstruction of the old beaux of San Francisco in a feature article having great local interest. Photographs from the feature were used and a direct tie-up with the showing of “Beau Brummel” at the California effected.

Samples of Desert Herald “When a Man’s a Man”

Envelopes containing sand “direct from the Arizona Desert” were given house-to-house distribution by the American Theatre, Casper, Wyoming, to advertise “When a Man’s a Man.” G. R. Steward of the Casper Wyoming Theatres Company, which controls the territory, improved upon the usual form for this stunt by having the one word “sample” printed in large type on one side of the envelope. On the reverse side was the announcement of the film, which was staged in the Arizona desert, and the theatre play date. The envelopes were laid on house door steps with the “sample” side up.

If His Four Former Box Office Winners Made Money For You

WAIT
Till You Play

EMORY JOHNSON’S Sensational New Picture

“THE SPIRIT OF THE U.S.A.”

WITH MARY CARR AND Johnnie Walker

DISTRIBUTED BY,
FILM BOOKING OFFICES

Malaney’s Outlay Big But It All Came Back

M. A. Malaney worked up a tremendous lot of local interest in the present engagement of “Secrets” at the Stillman theatre by sending out “Secret Envelopes” to people. Five of these “Secret Envelopes” were sent out every day for a week. And every one contained a surprise gift. One of them contained a pair of silk stockings; another a box for the show “Secrets”; another a check for five dollars; still another a round-trip ticket to Buffalo on the Seaboard, and a one year’s subscription to the magazine called “Secrets.” All of them were sent with Norma Talmadge’s regards. And the idea was put over that they were sent at the star’s request.

The contents of the packages varied during the week, but there were all worth-while gifts. Each day the Cleveland Press announced the previous day’s packages with the names of the recipients, and the names of those who would receive packages the following day. The result was one of the biggest weeks since the Stillman adopted the $1.65 top price policy. There was some doubt as to whether people would pay $1.65 to see Norma when they had never before paid more than 75c. But the answer is now known. The “aye” have it. And Malaney gets the palm for putting it over.
**Novel Letter Contest for “Stephen Steps Out”**

A novel newspaper letter contest, put over in conjunction with the Seattle Star, was used recently by Edwin B. Rivers, assistant manager of the Heilig Theatre, Seattle, on “Stephen Steps Out.”

The week before the picture opened, the Star announced the coming of the new screen celebrity into the field. In a number of feature stories, the paper told that Doug Jr. had had a difficult time deciding what type of part to play in pictures. It went on to state that for the best letters of 250 words or less submitted by readers of the paper, upon the subject of which type of role the new star should play, the Star and the Heilig management would award cash prizes, season passes and admission tickets.

Twenty-five dollars in cash prizes, two season passes and a number of admission tickets—good for the following week’s show—were awarded to the winners of the Star contest, which was judged by a committee of theatre, newspaper and film representatives.

**Schade Plans Co-operative Out-Of-Town Advertising**

As a result of his success in bringing in the patronage from the outlying districts of Sandusky, O., through a poster campaign on billboards as far as ten miles outside the city limits, George Schade, owner manager of the Schade Theatre, is considering a plan to bring about co-operative campaigns for the rural districts in conjunction with retail merchants.

The campaign which worked so successfully in bringing patronage from the out-of-towners was used for Schade’s presentation of “Anna Christie.” For this picture a general drive was used and paper played a heavy part in the proceedings.

The same sheet that Schade displayed right outside his theatre was used in the country-side as far as ten miles away. It drew a rural patronage that seldom comes into town unless there is something unusual on. Schade figures that the visitors will spend money at the Sandusky stores and that the merchants ought rightfully to be interested in such a campaign.

**American History Questions Used in Commercial Tie-up**

The management of the Auditorium Theatre in Winston-Salem, N. C., took a page from the yellow sheets on exploitation for “Little Old New York” and applied it with profitable results in affecting tie-ups with merchant advertising.

The press sheet offered a series of questions in American Historical events as material for a contest. The theatre went one better by allotting several questions to each merchant for use in newspaper ads. Passes for the theatre were supplied merchants as prize awards to those who brought in the ad with all the questions correctly answered. Fifty-two tickets were given away in the stunt. The names of the winners were published in the Winston-Salem Journal the day following the close of the competition.

**Library Circulates Heralds Printed as Book Marks**

Through arrangement with the officials of the public library the Majestic Theatre in Battle Creek, Mich., got wide circulation for its heralds on “Black Oxen.” The heralds were in the form of book marks, long, narrow strips of white India paper containing advertising for the theatre and its presentation of the First National attraction. The stunt was arranged by Manager W. Griffith Mitchell of the Majestic.

The town library gives out 500 books daily, considered a high percentage for the population and Manager Mitchell considers this as effective a means of reaching his audiences as any that could be devised.

**Misunderstanding Leads to “Black Oxen” Publicity**

Because a sign, “Black Oxen—55¢,” in a window display of the book in a Montgomery, Ala., department store gave the impression that the Empire theatre was going to charge that price for the photoplay, Manager H. C. Farley got a special story in the Montgomery Advertiser stating that regular prices only would be charged.

Black Oxen were borrowed from the state prison, hitched to a wagon with suitable banners, and the outfit driven around town for two days prior to the showing.

Arrangements were made with the Montgomery State Fair to hold their annual Fashion Show exhibit at the theatre, which they did for the first two days of the “Black Oxen” engagement, attracting considerable attention.

**Page Tie-up Ad Put Across to Aid “The Wanters”**

When “The Wanters” played at the Starland Theatre, Anderson, Ind., the Anderson Herald put across a co-operative page under the heading: “99 Per Cent. Of U Are Wanters.”

The point to this latest addition to the advertising track series is that it was definitely and unmistakably tied up with the product it was supposed to advertise. In addition to the eight column streamer head across the top every single ad began with the one line, upper case heading: “Wanters”.

The individual merchants then followed up with copy stating that their particular type of goods was what people wanted.

**Shapely Limb Contest Aids “The Humming Bird” Run**

S. S. Wallace, Jr., manager of the Criterion theatre, Oklahoma City, pulled a good one in his advance exploitation of “The Humming Bird.” By arrangement with the Davenport Hosiers Mills, of Chattanooga, manufacturers of Humming Bird Hosiers, he staged a real “leg show” for a week—and got away with it.

At each performance he announced that a box of Humming Bird hose would be awarded the girl who, in the opinion of the audience, had the best looking legs. The contesting girls, visible from their knees down, walked behind the drop curtain which was raised at knee height from the stage and the audience by its applause decided the winner.
City Blanketed for "Flowing Gold"

Los Angeles Campaign Exhusts All Angles of Merchant Co-operation

PRACTICALLY everything in the line of merchant co-operative advertising was put to high-powered use by Dick Sperr, handling publicity for West Coast Theatres, Inc.; and Ray Coffin, director of publicity for Richard Walton Tully, as exploitation for the showing by Loew's State Theatre, Los Angeles, of "Flowing Gold."

The campaign was notable particularly for the thoroughness of the work. While nothing new in the way of stunts was tried the use of window displays, posters, and tie-up publicity was so extensive that the campaign amounted to a complete blanketing of the town with theatre propaganda.

The extent of the campaign and the methods employed to effect tie-ups with all manner of stores should be interesting as a reminder to showmen of the wide scope afforded their exploitation activities with almost any picture. Therefore the following outline of the stunts is worthy of consideration.

Advertising was carried gratuitously by a coffee shop on its menu cards; "Flowing Gold Sundaes" were featured by several soda counters; and the Sunkist company featured signs at each of their two hundred orange drink stands which read "try our 'Flowing Gold' and Don't miss 'Flowing Gold' at Loew's State Theatre."

Displays of tack cards were made in several hotel lobbies and snipes, measuring 9 x 42 inches were posted. There was something like a hundred window displays in drug stores alone. This was based on a tie-up with a cosmetic and feature photographs of Anna Q. Nilsson. The feminine lead of the play was also featured in a window display by a dealer in furs, who used the tie-up in his newspaper advertisement.

A chain of hat stores gave window space in their 22 stores to stills of a male member of the cast of "Flowing Gold" wearing a hat similar to a model recently introduced by the company. A department store featured a window display of gold brocades and gold metal cloth with announcement cards and stills from the production; a jewelry shop displayed stills of Miss Nilsson; and in addition to all these there were displays in men's clothing stores, music stores, shoe stores, beauty parlors and other shops.

There were tie-up stunts with the Kissel Bus Company, which featured photographs of Milton Sills and Miss Nilsson driving Kissel machines; the Fordson Tractor agency; book dealers made a special drive with photographs of "Flowing Gold"; the Corona Typewriter company; and a display in a store window of a home projector, which ran trailers on "Flowing Gold."

A great deal of paper was used. There were forty twenty-four sheet stands, and among the publicity stunts there was a radio talk by Milton Sills.

Naming Flower for Star Provides Tie-up


The newspapers gave space to this stunt and the window of the flower store was especially decorated. The lobby of the theatre was decorated with the flowers and a sign announced that they were on sale at the Green Flower shop.

Special Presentation for "David Copperfield"

Harry Browse, proprietor of the Imperial Theatre, Ottawa, and one of the veteran showmen of Canada, showed exceptional form in the presentation of "David Copperfield" recently. Prior to the week's run, Mr. Browse conducted a special showing to which teachers and selected pupils of local schools were invited. The "David Copperfield" essay competition was also featured. An added attraction was a character prologue at evening performances which was presented by stock actors, who interpreted a number of Dickens' celebrities.

Amateur Ads Get Free Lines in This Newspaper Tie-up

Some valuable newspaper advertising was obtained for the presentation of "The Hunchback of Notre Dame" at the Rialto, Fort Worth, Texas, through an amateur advertising writers contest, which is still new in many cities.

The Fort Worth Record cooperated with the theatre in this stunt, the paper publishing the winning ads each day. As the con-

An unusual idea in a lobby display on "A Society Scandal" (Paramount) at the Olympic, Pittsburgh. The immense newspaper "clipping" was 9 ft. high.

Marriage Rules and Essays Advance "The Goldfish"

In advance of release "The Goldfish," starring Constance Talmadge has been nominated by First National's publicity department for an exploitation campaign centering around rules for happy married life. The cue is taken from the story which deals with Miss Talmadge's rapid fire change of husbands together with her mutual agreement with her first spouse that the marital bonds can be severed as soon as one presents the other with a bowl of goldfish.

Essays on the best ways to promote happy marriages, the ten rules for a happy married life as well as a table of "Do's" being dusted off and polished up for the campaigns.

One Ad for Every 150 Souls Record of This Tie-up

Two page trunks on "The Girl of the Golden West" in large cities has been done recently. Manager C. B. Patterson of the Best theatre, Pulaski, Tenn., however, accomplishing this feat in a city of 2,750. He placed the double trunk in the Pulaski Record, a weekly publication.

Nineteen advertisers took space, making an average of one advertisement for every 150 people. The border outline for the two page spread was the one designed and supplied by First National's publicity department.

Screen History will be made by MARY CARR and Johnnie Walker, in

EMORY JOHNSON'S

"THE SPIRIT OF THE U.S.A"

with MARY CARR and Johnnie Walker

DISTRIBUTED BY,

FILM BOOKING OFFICES
"Lady of Quality" Style Show in Holyoke

Style shows conducted on a co-operative basis between merchants and theatres have taken a sort of permanent place among the exploitation methods of the showsmen for the very good reason that both the theatre and merchants usually derive some real profits. The common run of these stunts take in only one merchant, but as demonstrated by George Miller, Universal exploiter, who used the style show in connection with the showing of "A Lady of Quality" at the Suffolk Theatre in Holyoke, Mass., the greater the number of merchants interested in the stunt the bigger the results.

In this Holyoke campaign the only expense to the theatre was in the matter of setting the stage. An interesting presentation was created by having a large, built of comb board, on the stage and two attendants dressed in Queen Anne costumes to turn a page of the book as each new model stepped forth to display the gowns, hats, etc. The models were engaged by the merchants making the exhibits, which were made in a two-act performance. The evening clothes were shown in an interior setting, while an outer scene was the background for the display of sports wear.

The style show at the Suffolk was widely advertised by the merchants of Holyoke. Extra newspaper displays were carried, at the expense of the stores engaged in the stunt, and window decorations liberally used. One of the stores had a living model in the window and this is said to have attracted big crowds during the shopping hours.

Natural when much advertising was being used the newspapers increased the allotment of space for the advance publicity notices on the picture. Everything was done to keep the issue alive by special newspaper articles and a half-page ad as well as a walking replica of the Frances Hodgson Burnett novel on which "A Lady of Quality" is based.

**Tie-up With Taxi Company on "Pied Piper Malone"**

The high spot of Manager Howard Waugh's campaign on "Pied Piper Malone" was his tie-up with the newest Memphis taxi company on the showing at Loew's Palace. Waugh had tickets printed, good for the opening day only, and gave them to the taxi company for distribution to patrons.

In return for this he received signs on 28 taxicabs. In addition, the taxi company bought heavily of newspaper space and permitted Waugh to write the copy.

**Snappy Lines Sell Broadway "Daughters of Today"**

An advance trailer made up of several punchy paragraphs, "atmospheric selling talk," as the way the Selznick publicity department describes them, was a notable feature of the exploitation used by Manager C. B. McDonald of Moss's Broadway Theatre, New York, for the presentation of "Daughters of Today."

The trailer made a hit with the Broadway's audiences. There was snap and plenty of color in the lines as the following samples illustrate.

"Coming—Monday March 24th to this theatre. 'Daughters of Today.' Idle Boys and Foolish Girls; Frou-Frou of Silks; Roast and Revels; Gorgeous Gowns: How Do They Do It? Daughters of Today: They'll all be on hand after Monday to see it.

"Brazen Beauties and Gilded Fools: Pride Rustling in Silh送达 Silk: Sweetest Joys and Wildest Woes: They're all there, Neighbor, in Daughters of Today. We are not going to mention the cast—it's big, it's great: you'll recognize them all, Daughters of Today!"

"What Enchanting Enticements, What Flaming Beauties, What School Breeds Them? The School of 1924. We leave it to you, some of whom graduated twenty years ago: Was it worth it—those wild "cake-walks," that insidious Virginia Reel, those Rhine wine and seltzers—you drank twenty of them before you felt them. Those were the wild times!"

**Missing Person Reward Exploits "Red Lights"**

The familiar but when properly used effective exploitation stunt of offering a reward for knowledge concerning a missing person named after and answering the description of a character in the photoplay was employed to good advantage in conjunction with the presentation at the Regent Theatre, Grand Rapids, Mich., of "Red Lights." The offer was made in heralds which were given wide distribution.

The herald offered $5,000 reward to the person furnishing information as to the whereabouts of Ruth Carson, missing daughter of Luke Carson, millionaire railroad magnate. The herald carried a photograph of Marie Prevost in the part of Ruth Carson and gave the information that she was last seen near the Goldwyn studios in Los Angeles during the filming of "Red Lights."

**Tremendous Exploitation Will Back Emory Johnson's Mightiest Box Office Winner**

The Spirit of the U.S.A.

With Mary Carr and Johnnie Walker

Distributed by Film Booking Offices
Brown Uses Heavy Campaign "A Society Scandal"

In exploiting "A Society Scandal," Manager George Brown of the Imperial theatre, Charlotte, N. C., resolved to put over a record-breaking campaign—and succeeded.

Two weeks in advance feature stories appeared in the two daily papers. A deluxe trailer was used one week in advance.

A full-page cooperative ad published on the opening day, in the morning newspaper. Nine merchants cooperated, the theatre purchased about $10 worth of this space, and gave 108 passes. 12 passes to each merchant who cooperated, for distribution to customers in each store.

Word of mouth advertising from this page was invaluable, because full pages are unusual in Charlotte.

Two days before opening 3,000 Rotos were obtained, overprinted and distributed in the best residential section, house to house.

The Wolf took ten half-town with a down town card party. 300 prominent women were assembled. Ten passes given to the women for Bridge Prizes. The women took ten Rotos, and tacked them around the clubhouse walls, with the announcement of the pass-awards.

A special double column headline write-up was landed in the afternoon newspaper, with double column art display.

In all advertising and throughout this campaign, stress was laid on the fact that this was a good picture. It is mostly to the fact that the confidence of the Charlotte public has been established in the Imperial's advertising, that George Brown attributes the success of this campaign.

Managers should bear in mind the practicability of tying up with local society events like card parties. This should be done whenever you have an opportunity coincident with a good picture, and only when your feature is of unquestioned quality.

Male Fashion Show Exploits "Beau Brummel" in Frisco

The male fashion show has made its appearance as exploitation for motion picture theatres. It took place in San Francisco in connection with the engagement of "Beau Brummel" at the California Theatre.

While the eastern tie-up of "Beau Brummel" consisted of window displays in several hundred millinery, men's hats and clothes stores along Broadway, on the west coast it took the form of "Men's Fashion Parade" showing the styles of the dandies of today.

Dramatic lobby piece on "Shadows of Paris" (Paramount) by John T. Read of the Joff theatre, Fort Smith, Ark.

Matinee Passes Bring Tie-up With Traction Drive

Realizing the value of a tie-up with the advertising campaign conducted by a traction company to introduce weekly commutation tickets, Manager Cliff Denham of the Royal Theatre, Victoria, B. C., offered passes to Thursday matinees to all holders of such railway tickets. The immediate result was a tie-up. Manager Cliff Denham of the Royal in the newspaper publicity of the traction company.

The British Columbia Electric Railway Company had just placed in operation a weekly ticket, or pass system on the Saanich line, running eighteen miles from Victoria to Saanich, with the newspaper announcements of this new arrangement by stating that pass-holders who presented their passes at the Victoria entrance on Thursday afternoons in April would be admitted free.

The move was also widely publicized in the traction company's publication, "The Buzzer," as follows:

"Think what this means to pass-holders, practically free transportation and an absolutely free movie show, and an enjoyable afternoon or evening that will cost you next to nothing. Just hop on the Interurban car and ride to town."

It filled empty seats, got the co-operation of realtors and the traction company and made the theatre a limelight standee in Victoria.

Contest Makes Good Use of Stock Accessories

The Victoria Theatre, Harrisburg, Pennsylvania, successfully exploited "The Virginian" by means of a contest conducted with the co-operation of the Harrisburg Telegraph. Silhouettes of famous Virginians appeared daily in the Telegraph for nine days prior to the opening.

These silhouettes displayed the profiles of George Washington, Woodrow Wilson, Thomas Jefferson, James Monroe, James Madison, Zachary Taylor, John Tyler, William H. Harrison—eight United States presidents born in Virginia—and on the ninth day a head of Kenneth Harlan as Owen Wister's hero. All these nine famous Virginians were offered a pair of tickets to the Victoria providing a brief biography accompanied each answer. The interest of an essay contest was added by a further offer for the best set of biographies.

Mats of the silhouettes can be obtained for similar exploitation through the exchanges of Preferred Pictures Corporation.

Ballyhoos "Girl" With a Walking Book

Walking book exploitation for famous adaptations are becoming so effective that they are used even when the picture was not made from a book.

Manager Arthur W. Pinkham of the Park Theatre, Bangor, Me., used the idea on First National's "The Girl of the Golden West." The book idea was new in Bangor and it went over for three days while the theatre played excellent business. To all practical intents the book was realistically gotten up and might have been the score of the opera or the printed stage play.

Exploit "Dorothy Vernon" at Automobile Race

The management of Grauman's Million Dollar theatre, Los Angeles, recently seized upon a big automobile race at Aseot Park, that city, to exploit Mary Pickford's new photo-play, "Dorothy Vernon of Haddon Hall."

It was a sort of Mary Pickford event, so the exploitation came as a natural consequence. Miss Pickford offered a handsome cup—the Mary Pickford cup—for the winner of the main event in a series of automobile races—the "Dorothy Vernon Sweepstakes."

The Grauman management inserted an attractive throw-away in the race programs.

TOGETHER AGAIN!!! MARY CARR and JOHNNIE WALKER in EMORY JOHNSON'S GIANT NEW PHOTODRAMA THAT WILL ESTABLISH NEW RECORDS THE SPIRIT OF THE U.S.A. WITH MARY CARR AND JOHNNIE WALKER DISTRIBUTED BY FILM BOOKING OFFICES
WANTED

MANAGER with 14 years' experience wishes to lease good paying show with option to buy. Now in Cleveland. Address P. W., Box 2014, Motion Picture News, New York City.

WANT to buy for cash, picture show in town of 3,500 to 10,000. Must be good. Prefer Nebraska. Address C. C., Box 2033, Motion Picture News, New York City.

IOWA man wants to lease motion picture theatre, fully equipped. Give full information. Address M. F., Box 135, Motion Picture News, New York City.

THEATRE—to buy in Iowa. Must be only house in town of 2,000 or better. Sunday town preferred. Advise fully. Address H. M., Box 2031, Motion Picture News, New York City.

MANAGER wanted to operate my theatre in town of 400, southeast of Des Moines. Fully equipped. Rental or percentage. Address T. H., Box 2022, Motion Picture News, New York City.

BARGAIN in neighborhood house in Cleveland. Doing splendid business; $600 a month clear. Lease. Good equipment. Address L. N., Box 2037, Motion Picture News, New York City.

PICTURE SHOW for sale cheap, Cleveland. Address M. M., Box 2038, Motion Picture News, New York City.

WILL LEASE well equipped movie, 400 seats, Iowa, 3,000 pop. Swell proposition for reliable party with little cash. Owner forced west. Address P. G., Box 2039, Motion Picture News, New York City.

FOR SALE


FOR SALE: Excellent site for moving picture theatre; size, 165 x 144 ft. Upper Broadway, Subway station on corner, entrance on Broadway. Box 510, Motion Picture News, New York City.

5 COOPER-HEWITT 60 cycle ceiling lamps, $25 each. Camera without lens, $25; National ticket machine, $50; Aemco $250 projector, $175. Box 82, Canton, Ohio.

TWENTY 1,000,000 German Mark Banknotes $1.00. Two 500,000,000,000 $1.00. Rivers Hicks, Kentville, Nova Scotia.

EQUIPMENT: two Simplex machines, Hoffman piano, fans, drapes, etc.; bargain. Address R. W., Box 2011, Motion Picture News, New York City.

SEND NEWS Want Ad Replies to the New York Office

Large numbers of replies to Classified Ads in MOTION PICTURE NEWS have been sent to the Chicago Office. This has been mainly from persons in the Middle West, who presumably believed that this would save time.

For quickest results, send all communications regarding Want Ads to the New York Office, at 729 Seventh Avenue, New York City.


OPERA HOUSE in Michigan. Seats 600; pop. about 3,000; good opportunity for pictures. Address C. H., Box 2043, Motion Picture News, New York City.

MOVIE in county seat, Iowa; 400 seats; $3,500. Address G. B., Box 2032, Motion Picture News, New York City.

WURLITZER orchestra organ for sale; Style 135, used 1 year; perfect condition; cost $8,500; no reasonable offer refused. Address B. E., Box 2000, Motion Picture News, New York City.

AMUSEMENT house at Claremont, Minn., for sale. Fully equipped for legit., vaudeville and pictures. Address E. S., Box 2053, Motion Picture News, New York City.

BEST paying theatre in heart of Toledo; no competition; box office trial given. $6,000 cash — this is just the value of the organ; balance out of profits. Bound to develop into big proposition. Address A. F., Box 2047, Motion Picture News, New York City.

SHOW in N. E. Kansas; county seat; 3,000 pop.; no competition; bargain. Address V. D. Box 3010, Motion Picture News, New York City.

EMPLOYMENT WANTED

MANAGING DIRECTOR, well known high class, with ability, knowledge, experience and judgment desires connection with first class theatre or chain in an executive capacity. Best references. Address Box 353, Motion Picture News, New York City.

WANTED POSITION as projectionist. Eleven years' experience; married and reliable. State best salary. Write or wire, David S. Mayo, Carrollton, Ga.

MOTION PICTURE OPERATOR wants position. Experienced and reliable. Will give reference if wanted and will go anywhere. Box 540, Motion Picture News, New York City.

ORGANIST: Now employed. High class. Experienced. Desires position in New York State or further North. Minimum salary considered $65. Only replies desired where choice work is required. Chocist references. Address Reliable, Motion Picture News, New York City.

I AM looking for a job. Twenty-four years old. Ten years' experience from usher up to my present position as Assistant Manager and Manager of exploitation and publicity for best house in town of fifty thousand. Have worked for some of the best showmen in the middlewest. Large or small house, it makes no difference. Salary no object until I prove what I'm worth. Are you looking for a go-getter? Address Martin, Motion Picture News, New York City.
**Short Subjects and Serials**

**De Luxe Purchases Entire Output of C. B. C.**

HE De Luxe Film Company of Philadelphia has contracted for the entire output of C. B. C. Film Sales corporation for the year. It includes sixteen features, eight of them Columbias and eight Perfection Specials.

The deal was closed during the week between Oscar Neufeld and Tony Lucchesi, representing De Luxe, and Joe Brandt, president of C. B. C.

**Lamont Gets New Century Comedy Unit**

Charles Lamont has been assigned a complete producing unit by Julius and Abe Stern of Century Comedies. Lamont has been assisting Noel Smith in the direction of Century Comedies. His first subject will be his own story temporarily titled, "The Farmyard Flapper." Harry McCoy and Hilliard Karr will be Lamont's comedians, with Waunda Wiley appearing in the ingenue role.

**Jack Earle Completing Latest Comedy**

Jack Earle, Century's giant star is finishing his latest comedy, "Araby Bound," under the direction of Noel Smith. Al, Alt and Hilliard Karr have important roles. Others in the large cast are Joe Bonner, Tad Rose, Henry Murdock, Marjorie Mueler, Betty Young and Elizabeth Kavane.

**"One Day in Hollywood" Ready for Release**

"One Day in Hollywood" has been completed and will be released this week by Standard Cinema through Selznick Distributing Corporation. It was produced by Fred Caldwell. Hank Mann is the featured player.

**New Phonofilm Now Being Made by DeForest**

With twenty persons in the cast, Dr. Lee DeForest, inventor of talking pictures, is producing a new phonofilm in which, it is said, exteriors, with exterior sounds, will be photographed.

W. E. Waddell wrote the story entitled "East Side, West Side" and the picture is directed by J. Searle Dawley. A novelty promised in this picture is the advent of a "little German Band" playing on the street, where all the music, with discords, may be heard.

**Newspapers Are Advocating Short Subject Houses**

As the result of an interview by Motion Picture News with E. W. Hammons, president of Educational Film Exchanges, newspapers are advocating exclusively short subject theatres in several large cities.

The Newark, N. J. News is the latest to swing into line. They comment as follows:

"A sort of vaudeville of the screen, that type of Short Subject program might well be worth a trial in the small and centrally located theatre." Not since the days when the two-reelers marked the limit of celluloid enterprises as a local playhouse been devoted exclusively to the exhibition of Short Subjects. And yet such a program has its advantages over the program dominated by the 'special.'

"Such a program would please and attract many who find in the news reel and its companions their keenest enjoyment in filmed entertainment."

**Benny Leonard Signs for Fighting Series**

Benny Leonard, world's lightweight champion, has signed with Reputable Pictures Corporation to make a series of twelve two-reelers. They will be produced in New York from stories by Sam Hellman, sports writer and humorist. The series will be known as "Flying Fists." Larry Wynn will direct and Pat Cohen will be in charge of production. The series will get under way within two weeks.

**Making New Hysterical History Comedies**

Bryan Foy and Monte Bries are now making their fourth Hysterical History comedy for Universal entitled "William Tell."

The three preceding single reelers in this new series are "Columbus," "Pocohontas" and "Benjamin Franklin."

"Cleopatra" is the title of the fifth which soon goes into production. Zion Myers of Universal staff is supervising the series.

**Enlarge your box offices—Dust off your tills—HERE COMES EMORY JOHNSON'S Tremendous New Production "THE SPIRIT OF THE U. S. A."**

**DISTRIBUTED BY, FILM BOOKING OFFICES**

**WITH MARY CARR and Johnny Walker**
Two two-reel comedies head the Pathé list of releases April 27. One is produced by Mack Sennett and stars Harry Langdon in "Flickering Youth," while the other stars Will Rogers in "High Brow Stuff." The second Will Nigh Miniature, "The Guest," is also on this week's schedule of releases.


"Highbrow Stuff" is a screen satire of the so-called Little Theatre movement for the uplift of dramatic art. Rogers' caricature is of the imported actor who is willing to suffer everything for his art; provided there is enough money in it.

In "Flickering Youth," Harry Langdon as a prospective bridegroom becomes involved with a strong-armed lady barber in the person of stalwart Charlotte Mineau. "Get Busy" features "Snub" Pollard who proves that the best way for a jobless man to get a job is to manufacture one.

The story of "The Guest" (Will Nigh Miniatures) is laid in a Russian village. The son, who has become very wealthy in America, returns to his native village in disguise. He assumes an offensive air towards his old peasant parents, the better to hide his identity and increase their surprise when he chooses to reveal himself. The mother leaves for supplies at a neighboring inn and upon departing observes her husband, knife in hand, apparently about to strike the offending stranger down. At the inn she learns the true identity of their guest and rushes back to stay the avenging hand.

Ethel Miller is Shown in Fox News Reel

Recently welcomed by Governor Smith in Albany upon her debut in motion pictures, Ethel Miller, eighteen year old screen "find" appears this week as a "celebrity" in the Fox News reel.

Miss Miller was born and bred in the Mulberry and Oliver street district of Manhattan's famous lower East Side. This is the section of the city which was the birthplace and residence of the chief executive of the State of New York.

Foreign Rights Sold by C.B.C. to Two Series

European distribution rights have been sold by C.B.C. to the Inter-Ocean Corporation on Screen Snapshots and the Selco Company has obtained the Australasia rights to the Hall Room Boys comedies.

Bruce Barton Editorial Released this Week

Bruce Barton's latest editorial, "When an Apple Hits You," produced as a one reel Standard Cinema feature, was scheduled for release through Selznick Distributing Corporation April 15.

Universal Starts Serial "Fighting Ranger"

Jay Marchant has started directing a new chapterplay, "The Fighting Ranger," at Universal City, featuring Eileen Sedgwick and Jack Daugherty.

Mistaken identity is the theme and the locale is the U. S.-Mexico border line. William Welsh plays the part of the wronged father of Miss Sedgwick. Daugherty plays the part of Terrence O'Rourke, the young aviator, and Al Wilson is slated for a plane change over the Grand Canyon.

Bed Osborne, is "Topaz." Taggart, mining prospector, and Slim Cole, Charles Avery, Frank Lanning, Sam Polo will also be seen in the new picture.

KINOGRAMS
THE VISUAL NEWS OF ALL THE WORLD
THE NEWS REEL BUILT LIKE A NEWSPAPER
Distributed by Educational
**Resumé of Current News Weeklies**


**PATHIE NEWS NO. 52—Iguana, Mexico—**Surrender of last portion of rebel army to General Crues of Federal forces. Mexico—General Ludendorff on trial, is acquitted. Newark, N. J.—Six, sees witness open of bicycle racing season. Cripple Creek, Colo.—First Egyptian parliament goes into session. New York City—Navy's big ship, Titanic, escapes from the coast. Pittsburgh—New microphonic enables science to hear previously unheard noises. Bellport, N. Y.—Steamer italian wrecked in gale. New York—Happy Val. 40 pounds, uses truck for taxi. Liverpool, Eng.—Thirty horses gallop in Grand National.


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**Resumé of Current News Weeklies**

**Motion Picture News**

**THE ISLAND OF GOLD**

A stirring story of love and adventure, treasure and a beautiful woman.

By MARCUS CLARKE

Famous author of "For The Term Of His Natural Life," "The Mystery of Major Molineux" and other stories.

MARIAN MARCUS CLARKE

Sanger & Jordan, Agents

Times Building, New York City

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**KINOGRAMS THE VISUAL NEWS OF THE WORLD**

BUILT LIKE A NEWSPAPER

Distributed by Educational

---

**Ben Wilson to Star in New Arrow Serial**

"The Desert Hawk," fourth of the Arrow Great Western productions, has Ben Wilson as star. The first print has just arrived from the coast.

Others in the cast are Mdirect Harris, Y-kimer Barnett, the Champion Cowboy and Louise Lester.

**C. B. C. Releases "Screen Snapshots" Issue**

C.B.C. has released its-c-e number sixteen of Screen Snapshots. In it are intimate pictures of such stars as Baby Peggy, Jackie Coogan, Douglas Fairbanks, Mme Murray, Marquera De La Motte and David Warfield.

New Brand Name Selected by C. B. C. Corp.

Eva Novak and William Fairbanks are starr in a series of eight forthcoming productions of C.B.C. Films Sales Corporation and the series will bear the new brand of "Eight Perfection Specials."

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"The Racing Kid," is a Century Comedy featuring Buddy Messinger and released by Universal in April.
“Alice’s Wild West Show” (M. J. Winkler—One Reel)

WALT DISNEY has produced a novel combination of an actual acting cast and cartoons in this single reel and it is highly amusing and wholly entertaining.

Alice is Virginia Davis, a sweet, clever child who attempts to stage a drama on an improvised stage in the barn with the aid of her playmates with the consequent mistakes of amateur talent the world over.

When the tough gang enters she has to give her show away as herself. Her specialty is a monologue describing her imaginary adventures in the wild west where she was a "two-gun" girl. The cartoonist describes her monologue in pictures but the tough gang is not touched so she has to rout them single handed.

A good filler on any bill. — TOMHAM.

“Alice’s Day At Sea” (M. J. Winkler—One Reel)

THIS is one of a new series made by Walt Disney the cartoon for M. J. Winkler and intended for the state rights market.

It is a novel single reel combining both an actual acting cast and cartoons. Virginia Davis as Alice wanders to the sea shore with her clever mastiff and after a sailor tells her of a ship wreck she goes asleep in a row boat on shore.

Her dreams bring her a shipwreck and battles with fish and birds and a final struggle with an octopus at the bottom of the sea. The cartoons help part wonderfully but Alice is always in evidence in person.

This novel idea is very unique and entertaining enough to satisfy any sort of an audience. — TOMHAM.

“Flickering Youth” (Pathé—Two Reels)

HARRY LANGDON appears as a wealthy young idler aspiring to the hand of a beautiful girl in his own set.

His trouble commences when he is boldy taken in hand by a woman barrow who later sues him after a free for all fight in his home that affords enough excitement and supplies fun enough for all, to the satisfaction of the audience.

The court scene is especially funny and this is one of the best comedies that Mack Sennett has made with Harry Langdon to date.

Our hero finally wins back the charming heroine after an automobile chase that is full of surprises, thrills and laughs. — TOMHAM.

“An Ideal Farm” (Pathé—One Reel)

CAROONIST Paul Terry’s cat tries to emulate the farmer in modern methods of operating an ideal farm and originates the novel idea of tearing a day off the calender every few minutes so as to fool the hens who are supposed to lay one egg every day.

This Aesop’s Film Fable registers as an excellent filler of novelties and comedy for practically any location. — TOMHAM.

“The Lady Bird” (Educational—Principal—One Reel)

THIS is another of the interesting Louis H. Tolhurst series on bugs, ably edited by Walter Landis. Many times magnified, the lady bird is revealed in all phases of its existence. Such a subject ordinarily a dull one, is made most entertaining and educational. — CHESTER J. SMITH.

“Going East” (Educational—Two Reels)

LLOYD HAMILTON is funnier than usual in this comedy of a Pullman sleeping car. It is Lloyd’s first trip on a sleeper and his troubles are augmented by his services commanded by a deputy sheriff who is conducting a pair of hard criminals to Sing Sing.

They are left in Lloyd’s keeping, but promptly take the fun train and are smoked out when they try to make their getaway through the made-up sleeper. Complications come thick and fast with many of the travelers confused as to the location of their own berths. Lloyd finally gets possession of the whole car when at an unlooked-for stop he captures a “silver fox.” This is a fairly humorous two reel that will be liked in the neighborhood houses. — CHESTER J. SMITH.

“Green Grocers” (Universal—One Reel)

SLIM SUMMerville and Bobby Dunn are grocery clerks in this one. Their stupidity in rearranging a defunct stove pipe starts the fun. The pipe is projected into the room, a neighbor is nearly killed and the store is set on fire.

This comedy features the Century Follies girls, but in the featuring they are all too short a time on the screen. They do not make their appearance until the second reel and immediately you wonder why they had been neglected so long. They are surely good to look upon and some of the slow motion pictures of the high diving are real gems.

The story is well above the average, with Al and Hilliard in love with Bartie. She leads them a merry chase which takes them to the swimming pool. There the chase continues when they encounter Big Bill, swimming instructor and hated rival. There is lots of good comedy in this one and the dancing shots are exceptional. — CHESTER J. SMITH.

“Pretty Plungers” (Universal—Century—Two Reels)

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“Highbrow Stuff” (Pathé—Two Reels)

SATIRE on the apparent trend of present-day entertainment among the elite is shown by Will Rogers in a diverting and fast moving comedy which should register with all classes of audiences.

The “Highbrows” scorn the cinema palaces and take their entertainment in a barn called the “Little Theatre” where they profess to be highly entertained by a somber Russian drama where everybody is killed but the orchestra and stage hands and a few other members of the union.

When the leading Russian artist is persuaded to enter motion pictures he is a failure in the roles he is cast for but makes good in an impromptu role as a Russian policeman. There are plenty of laughs for all in this one. — TOMHAM.

“Out Bound” (Educational—Cameo—One Reel)

SID SMITH, Cliff Bowers and Virginia Vance are the featured players in this good Cameo Comedy in which Bowes and Smith offer some rare comedy. Their maneuvers on a truck whose rear extension projects over a cliff are both humorous and thrilling. In fact the action all the way through is fast and furious with the three players shown to the best advantage. — CHESTER J. SMITH.

“Pathé Review No. 17” (Pathe—One Reel)

SOM coal and hard coal are proved to be composed of vegetation of a long-age period in the Popular Science Series of this Review. There are also several photographic pictures of Bear Creek Canyon, Colorado, and an instructional feature showing how American flags are made in Philadelphia.

“When Winter Comes” is the PathoColor presentation of scenes taken at Cinta, Portugal. — TOMHAM.
Studio Briefs

U. S. Supplies "Props"

Director Al Santell borrowed part of the Government's Naval Air Service, anchor, lines and pontoons, together with two huge "ships" and a dozen enlisted men under command of two lieutenants in filming his F. B. O. picture, "Fools In The Dark."

"The Ridin' Kid from Powder River" by Henry Herbert Knibbs, has been purchased by Universal for the next starring vehicle for Hoot Gibson. Edward Sedgwick will direct. The screen version of the story is now being prepared by Sedgwick and Raymond L. Schrock.

"The Missouri" company with Reinald Denney as star and James Horne as director, has been absent from Universal City for more than a week on location at Lone Pine.

Ford Sterling has been added to the cast of "We Are French," a Universal production directed by Rupert Julian from an original story by Perley Penoe Sheehan and Robert Davis. The cast includes Madge Bellamy, Charles de Roche, Gibson Gowland, Priscilla Dean Moran and Wallace MacDonald.

"The Hot Dog Special" is the newest number of the "Fast Steps" series in which Billy Sullivan is starring at Universal City.

Marguerite Clayton has finished her starring role in "Wolf's Blood" and has been engaged as leading woman to Harry Carey in the Hunt Stromberg production, "Tiger Thompson."

Dorothy Mackaill has just been informed that a Dorothy Mackaill Club has been formed among the women prisoners in Redding Jail in England.

Bushman in Spain

Francis X. Bushman arrived in Spain on his way to Italy to join the Goldwyn Company filming Lew Wallace's "Ben Hur."

Kathleen Key, who will play an important role in "Ben Hur" has left Los Angeles and will sail for Italy from New York within the next two weeks. Other members of the cast including Carmel Myers, Gertrude Olmsted. Nigel de Bruler will leave soon.

Rupert Hughes is expected to return to the Goldwyn Studios within the next two weeks. Mary Astor will play the feminine lead in "The Man Who Came Back," a Fox Production directed by John M. finance Lewis plays one of the featured roles.

Victory Bateman has been added to the cast of "Tess of the D'Urbervilles" which is now filming at the Goldwyn Studio.

The following cast has been completed for Goldwyn's latest production, "Mary the 3rd"—Eleanor Boardman, Johnnie Walker, James Morrison, Creighton Hale, Ben Lyon, William Chingford, Enid Janes, Gertrude Claire and E. J. Ratcliffe. "Mary the 3rd" is a screen adaptation of Rachel Brooks' stage success. King Vidor is directing.

Hjalmar Bergman, noted Swedish novelist and playwright, has completed the film adaptation of Edward Booth's English novel, "The Tree of the Garden" for the Goldwyn Studios. The story is to be directed by Victor Seastrom. Bergman has left Los Angeles for Europe.

The Goldwyn Studios now have three art directors on the staff—Chas. L. Cadwaller, Cedric Gibson and Maurice Cloventree.

David Smith, Vitagraph producer, has gone to southern California for locations in shooting "The Range of the Range," with John Egan in the starring role. A scene shot on the Goldwyn lot was the leading role. The picture is an adaptation of the novel by Charles Alden Smith.

J. Stuart Blackton, and Lou Tellegen, who plays the leading role in "Between Friends," pictured from the novel by Robert W. Chambers, spent a week at Catalina Island fishing for tuna, after completing the picture.

"White Moth" Finished

Maurice Tourneur has finished "White Moth" and the film is in the cutting room, being ready for First National release early in May. Barbara La Marr and Conway Tearle are co-featured, supported by Ben Lyons, Edna Murphy, Kathleen Kirkham, Josie Sedgwick and Kathleen Clifford.

Richard Walton Tully is in New York preparing the continuity for the screen version of his celebrated international stage success "The Bird of Paradise," which he is to produce in Hawaii this summer.

Jean Hersolt has been appointed on the directorate of the American Danish Society to promote better feeling between America and Denmark.

Finis Fox was the guest of the Columbia government for three days while filming scenes in the Panama Canal Zone, during his ocean trip from New York to Los Angeles.

Carl Laemmle has returned to New York. Before leaving he outlined a schedule that calls for the production of thirty-six pictures. Laemmle will remain in New York for several weeks and then go to Europe.

Norman Kerry is back on the Universal lot after an absence of several months.

Gerald Beaumont has been selected by Universal to write the stories for the leads of two reefer for Jack Dempsey.

Irvin Willat, who is now at the Boston Laboratories of the Technicolor Process editing his recent production "Wanderer of the Wasteland," will return to Paramount's West Coast studio in the near future.

William Farnum Starts

William Farnum will begin work in about two weeks for Paramount on "The Man Who Fights Alone." Jack Cunningham is now at work on the scenario. Wallace Worsley will direct. The story was written by William Barret and Alfred Kuter.

Rod La Rocque has been chosen as one of the featured players heading the cast of Cecil B. DeMille's next production, "Feet of Clay."

"Changing Husbands" has been chosen as the final title for the picture titled "Roses," in which Leatrice Joy is featured. Others in the cast are Victor Varconi, Raymond Grifith, ZaSu Pitts and Julia Faye.

"Merton of the Movies," starring Glenn Hunter, will be James Cruze's next Paramount picture.

Pola Negri's next picture will be "Compromised," adapted by Paul Bern from Henry Suderman's "Song of Songs." Dimitri Buchowetzki will direct.

Anna Q. Nilsson and her husband, John M. Gunmerson, left for New York.

Draper Daugherty, son of former United States Attorney General Daugherty, is now a movie actor.

Alice Terry and her little Arabward, Kada-Ab-del-Kader, have arrived in Los Angeles for a short visit with Miss Terry's mother.

Laurette Taylor will arrive in Los Angeles in about two weeks to start work on "One Night in Rome," which Clarence G. Badger will direct.

Clarence G. Badger has returned to the Metro Studios in Hollywood.

William Fairbanks, who has signed a contract to be starring in G. C. feature productions.
Regional News from Correspondents

Seattle

The Estey Organ Company of Brattleboro, Vt., is to install the organ in the Goldstein brothers' new Calvin Theatre, Lynn, Mass., which is due to open early in May. The house is named in honor of President Calvin Goldstein whose home is in Northampton.

Harry F. Storin, manager of the Leroy Theatre in Pawtucket, R. I., has been placed in charge of the granting of licenses for carnivals in the city. Other exhibitors in the city voiced opposition to the outdoor shows.

Fred Muck, who was in charge of the presentations of "The Covered Wagon" when it was shown in Boston, is back in the Hub directing "The Ten Commandments" presentation at the Tremont Theatre.

Edward Benedict, formerly of Chicago, now is the organist at the Majestic Theatre in Providence, R. I., of which Matthew J. Reilly is manager, directly.

Daniel Finn, after having been manager of E. M. Loew's Capitol Theatre in Lynn, Mass., is back at his old post as manager of the Gordon Olympia Theatre in the same city.

Treasurers in the theatres in Boston have formed an organization to be known as the Treasurer's Club of New England.

MRS. E. J. SCLEEY OF THE MAJESTIC THEATRE IN EAST HAMPTON, CONN., HAS BEEN CONVICTED OF HER HOME BY ILLNESS.

Mr. and Mrs. Clarence Hall of New Bedford are the parents of a new bouncing baby boy. Mr. Hall is the press agent for the Gordon Olympia Theatre, of which Earle D. Wilson is the managing director.

Keystone theatres now are in their new offices on the second floor of the Allen Capitol Theatre in New Bedford. Private detective work has been provided for General Manager John W. Hawkins and George Allen, Jr., head of the chain of eight picture theatres.

Plans now are being prepared for the new $2,000,000 theatre which will be erected in Worcester, Mass., and work will be on hand immediately. Construction work will begin immediately after the contracts have been awarded.

Improvements are to be made to the Royal Theatre in New Bedford, Mass., by Albert Tesser. The Royal will have a new front with ornamental brick columns and the upper section will be finished off in stucco.

A theatre may be erected in Hartford, Conn., at the corner of Asylum and High streets by the new owners of the former park lunch property, which office now is on the site. Ferrigno and Perrone, building contractors, paid approximately $25,000 for the land and church building. They plan to erect either a theatre or business block.

The Park Theatre in South Manchester, Conn., is now owned by its former manager. A new Maine corporation interested in the picture business is the Hall Amusement Company of Bangor, Me. The capital stock is $10,000, one share of $100 each. The names of the officers are as follows: President and treasurer, Frederick T. Hall; Louis D. Hall and Benjamin W. Blanchard, all of Bangor.

 Alterations on the Poli Palace Theatre building in Springfield, Mass., are to cost $7,000.


New England

JIMMY Rae, well known theatrical man in Lawrence, did much valuable work in assisting persons from a hotel during the disastrous fire near the building recently. The Temple Theatre Company of Boston is going to spend $40,000 for alterations on the Temple Theatre in Roxbury. The project for a picture theatre in Boston, Me., began last year by Joseph Dondis of Rockland, is to be completed this spring. An attractive theatre, with sales in the building is to be erected. Work was suddenly stopped last fall. Mr. Dondis is the new manager of the Strand Theatre in Rockland.

The Canaan Amusement Company of North Canaan, Conn., has been incorporated with a capital of $35,000. The incorporators are Herbert E. Blanchard and others, all of Norwalk.

Charles C. Baldwin is the manager of the new Colonial Theatre in Kennebunk, Me.
The Memoirs of the Revelry, located at 407 Street, was closed for the last time on March 5th, and the house, which is one of the oldest motion picture theaters on the city's central divisional man-agement area, has been purchased by the Army and Navy Exchange. Mr. Revelry, who was manager of the exchange for 25 years, has been replaced by Mr. Maberry, who is now the new manager.

Vice-President C. C. Maberry, of the Hickoxin, has issued a call for a meeting of all divisional managers. He is to be present at the Congress Hotel, Chicago, on May 3rd, at the convention of the divisional managers.

Max Sotol, who has been manager of the International Theatre since its opening, has resigned as manager. The house is now being operated under the ownership of Cooney Brothers.

Harry Hallemand has gone to Kansas City, where he has been appointed manager of the Universal exchange, assuming his duties on April 14th. Mr. Hallemand has been connected with the Golden West Corporation's Chicago exchange as manager for several months past. He is a brother of W. K. Hallemand, of the Balaban & Katz organization and has a large number of friends in this city who are sorry to see him leave.

Mrs. Charles E. Merriam, Better Films Chairman of the Illinois Police, was elected to the organization, who recently asked for an expression from American mothers about the situation of children under sixteen years of age should be permitted to attend the movies, has had replies from approximately two hundred. The majority of the letters stated definitely that unless the movies were censored by the "passion plays," there is no way to stop the circulation of the "passion plays," boys and girls should not be allowed to go to the pictures. Mrs. Merriam, in commenting on the expressiveness of cinema, said: "If we can find that the majority of American parents want the movies cleaned up we will ask the producers to take such action. If they do not respond, then we will ask for legislation. Some of the movies of today are not fit for children to see. If we can't stop them from producing these pictures we can keep our children from viewing them."

Ben Eidelberg is now connected with Unity as a salesman and will cover the six-theater territory. He was formerly connected with the Universal and National Theatres Corporation. Another recruit to Frank Zambrano's staff is Billy Wendell, formerly with Universal.

The run of "Triumph," the new DeMille feature, will make a change in the policy of McVicker's Theatre, which has heretofore confined itself to one-week's engagement of pictures. "Triumph" having been booked for two weeks.

The handsome, new brick theatre at Chicago, Illinois, has been opened at the corner of Madison and the Empire, and is now open. It has a capacity of three hundred seats.

Fredpatrick & McElroy's big, new theatre at Harvey, is scheduled to open some time in May, and John R. Ruby, who has been manager of the Chicago Theatre, Harvey, is reported, will be manager of the new house.

Eddie Trinzip, of the Elite, Wauke- gan, reports that he has recently in-charge of the new theatre in Waukegan.

Ted Schlager, for many years connected with the sales department of Universal Film Company, Chicago, has resigned and accepted a position with the Gregory Amusement circuit, where he will book and buy films.

E. E. Gibson has taken over the Lyric Theatre at Monticello, Illinois.

Clyde Elliott will open his recently acquired Temple Theatre at Har- mond, Indiana, on April 19th. New equipment has been installed and the hundred seat house reorganized throughout. The management consists of Bert Blackmore, resident manager and Fred Daniels, director of the orchestra. Mr. Elliott has taken a two-year lease on this house and states his policy will be week runs of big pictures with vaudeville added on Saturdays and Sundays.

D. Arnold Kohn has just returned from a trip through Minnesota and other northwest points, in the inter-est of his picture, "Tell Me Why." He sold the Illinois and Indiana rights to Condon & Powell of Chicago, and the Wisconsin rights to Earl Roberts, of Milwaukee. The Lyric Theatre, at Cave In Rocks, Illinois, which was closed recently on account of smallpox quarantine, has been reopened.

The New Grand Theatre at Frankfort Heights, Illinois, which was reported closed some time ago, has been reopened under the management of Manager Gray of the Ro-land Theatre, Marion, Illinois. He, it is understood, will operate both houses.

James Douglas has sold the Princess and Gem Theatres, Beardstown, Illinois, to the Wells Amusement Company, which has already taken over these houses. Cecil Lowande, who has been connected with these theatres for some time past, has been appointed resident manager and the Wells Amusement Company.

D. Frasina & Company, who now control the Taylorville theatre situation, have recently taken over the Strand and Grand at Mattoon. It is understood that the Grand will be closed.

Victor Hicks is now owner of the Valley Theatre, Spring Valley, Illinois. This is practically a new theatre which had been managed, until taken over by Mr. Hicks, by H. Scott, who is now traveling for Vitagraph's Chicago exchange.

ART MILLER has left his posi-tion as Ad. Sales Manager for the local Famous Players Office and has made connections with the Libson interests as assistant to Bill Clark, who has charge of the public-relations for the firm.

The Cincinnati Paramount exchange is to take over part of the West Virginia territory including Huntington, which was formerly covered by the Columbus branch in turn takes over part of the territory now served by the Pittsburgh branch including Wheeling, W. Va.

Morris Riggs is now anchored in the exploitation job at the Paramount offices.

The entire sales force of the Famous Players offices including Many Nagle, the booker, is now at the convention in Chicago on April 21st.

The Universal offices were quite deserted last week end, owing to the fact that they had all left for Pittsburgh to attend the farewell reception given in honor of H. M. Herbel, district manager of the south side, Gladys Walton, are leaving for the coast to make their permanent home there.

Eugene Custer is now carrying the portfolio for Universal as special salesman.

J. C. Karpel, district manager for Goldwyn, spent several days at the local exchange last week.

George Moer is once again writing contracts for Metro, hav-
Washington

TWO notable additions to the list of artists who are permanent residents of the Capital were made last week by the appointment of Otto F. Beck to the position of organist at Crandall's Ambassador Theater and the acquisition of the same organization of K. S. Burton to serve as solo cornettist at Crandall's Metropolitan Theater.

Fifty-three baskets of flowers from friends and well wishes in all parts of the United States were received by Harry M. Crandall on Saturday, April 5th, when the new Tivoli Theater at Fourteenth Street and Park Road, Northwest, was formally dedicated. This was eleven more than were received on the occasion of the opening of the Ambassador, at Eighteenth Street and Columbia Road, last September.

Nelson B. Bell, in charge of advertising and publicity for the Crandall enterprises, held a double celebration on April 5th, when the new Tivoli Theater was opened at Fourteenth Street and Park Road, Northwest. For the first time in fourteen weeks, he abandoned splintering to champion the cause of other impediments attendant upon the possession of a broken right arm, that might burden two other productions and a final successful setting. Mr. Bell's right wing is out in the open again and William C. Ewing, his assistant, is celebrating Thanksgiving every day because he no longer has to take all of the Crandall publicity direct to the typewriter from dictation.

Opening night at Crandall's new Tivoli Theater, Fourteenth Street and Park Road, Northwest, had all the appearance of a Crandall convention. In addition to the entire executive staff, every Crandall manager in Washington was "pulled in" from his own house to the Tivoli to insure the skilful handling of the crowds by men who had had long experience "out front.

The sudden transfer in mid-week of Louis Reichert, sales chief of the local Selznick organization, and dean of the inner group of large film concern executives in the territory, was the cause of a hastily arranged noon-hour banquet Friday, April 11, at The Island Kitchen, 1004 E-street. The alfresco lunch was arranged by the F-I-I-M Board of Trade of the Washington territory, the managers and sales forces of the exchanges, local exhibitors and visitors along film row, being present. On behalf of his brothers in the field here, a special committee of the Board presented J. Reichert with a tastily equipped travelling toilet set. Mr. Reichert told the local boys how he was to leave them, but that he was, after all returning to his first film managerial love, San Francisco.

W. Beiersdorf is in charge of the Washington Selznick office, pending the appointment of a branch manager.

Ray Barnett, attorney for Pacific coast film interests and local salesman for Warner Bros., was formally presented to the public here, before the bar of the Supreme Court of the United States.

Harry Green, special representative for Metro Exchange of Washington, in the Virginia and previously with Fox Films in Maryland and Virginia, has been transferred to the Washington office, which is assumed to be the territory of the Maryland, styled President, by manager Robert Smeltzer.

John E. Pryor, Virginia exhibitor and chain theater owner, was a goodwill visitor in Washington exchanges.

Salt Lake City

H. W. Braley, manager of the Players-Lasky exchange, returned from a swing over the Southern Utah territory.

Harmon Perry, exhibitor of Ogden, Utah, who operates three theatres announces that his brother Lou Perry, will have the managerial duties at the New Egyptian Theater, which Perry has nearing construction in Ogden. The grand opening is scheduled around the first part of June, and the finishing touches are being rushed so that the house may be formally opened at that time.

W. E. Wissinger, Western division manager for Pathé is expected to arrive in Salt Lake City next Saturday, coming in from Portland.

J. W. Simmons who operates the Orpheum Theater atOakley, Idaho, has been in town five days which time he has signed up at the local exchange. He is in full season program at his house.

R. S. Stockhouse, local manager for Vitagraph returned from a swing over the Wyoming key cities including Rock Springs and Evanston.

F. Parr has returned to Salt Lake City from a selling trip in Montana for the local Vitagraph exchange.

Roy Turner, representative from the United Artists headquarters in Los Angeles, is in this city for a few days, thence to Southern Utah, after which he will go back to Los Angeles.

L. A. Davis, manager of the Film Booking Offices exchange will leave next week for a trip into Southern Utah, where Lon Havas is doing some exceptional sales work on F. B. O. productions.

Joe Georges and Mr. and Mrs. Art Schmidt, of Idaho Falls, Idaho, are in town looking over the current leases. Georges operates the American Theater, and Schmidt owns the Colonial Theater in that city.

The local Universal office took over the official end of the Butte, Montana, exchange effective April 11. Milton Collin, local manager, has charge of the affairs of that office, while a sub-office will be the representation at Butte. Dave Frazier, formerly manager at Butte, will go to the Universal office at Portland. Fred Gage, Universal Division Manager, left for Denver after having completed details for the change.

B. Kearsa, who has been in Montana as exploitation man for "The Hunchback of Notre Dame," has gone to Idaho to take charge of the publicity work and checking in business, to succeed E. L. Collins.

Orlo Whipple, who has been connected with the Preferred Pictures exchange for the past several months, will leave next week for Seattle, his home town, to join the local organization.

William A. White, editor-in-chief of the Fox News Weekly, was here Monday and Tuesday this week on his way from Butte, to Denver. While here he conferred with William C. Gehring, manager of the Fox Film exchange here, on the weekly release.

C. L. Walker, local salesman and booker for the Fox exchange, made a trip last week into the northern Utah country.

George L. Cloward, resident Metro manager, left for Pocatello, Idaho, in the interest of the Metro program for this season.

New to the Salt Lake scene is the person of Hugo J. Carlson, who has been added to the sales force working out of the local Metro office. He was formerly associated with the Universal exchange at Butte, Montana. His new territory will be the state of Idaho.

David P. Howells, head of the importing organization which bears his name in New York City, is here visiting his home and relatives, after a visit to California.
HENRY B. MURTAGH, organist-in-chief of Grauman's Million Dollar and Metropolitan theatres, Los Angeles, for more than three years, arrived in Buffalo to begin a year's engagement as feature organist at the Lafayette Square theatre at a salary that looks like the population figures of the city. Mr. Murtagh began his career as theatre organist at the Pilt theatre in Pittsburgh back in 1914. While at this house he was engaged by Farny Wurlitzer to play at the Liberty theatre in Seattle, at that time the best salaried position on the West Coast.

Later he went to the Isis theatre, however, where he remained for three years and then returned to the Pacific coast to preside at the console of the Wurlitzer in the Liberty theatre, Portland, Oregon. During his stay there he accomplished the remarkable feat of playing 102 Sunday matinees from memory, playing a total of 600 numbers, with only 50 repeated. Mr. Murtagh went to Los Angeles from Portland in 1917 to accept the position of organist-in-chief at the Grauman theatre. At the end of 1919 Mr. Grauman secured him to become organist there though continuing to play his famous Sunday concerts at the Grauman. During his ten years as a feature organist, Mr. Murtagh has performed whole features of memory and without light.

In his family circle of Woolson Davis Murtagh, who, as a singer, has done considerable concert work, and three children, will remain in California at their attractive home at 1001 Ogden Drive, Hollywood. While in Buffalo, Mr. Murtagh will play for his friends in California from time to time as it is expected that arrangements will be made for him to broadcast some of his famous air recitals from station WGR atop the new Hotel Stalter. His KHJ programs from Los Angeles were heard in Buffalo on several occasions.

E. J. Hagerty, formerly assistant manager of the Paramount office, is now in charge of the local office of the Rex Film Cleaner company of Cleveland.

An event of unusual interest was staged at the Eastman theatre, Rochester, last week when the Inter-High School Symphony orchestra, made up of 91 young musicians, substituted for the Eastman theatre orchestra which journeyed to New York for the Philharmonic concert theatre. It was the first public appearance of the high school ensemble which was enthusiastically received by Eastman patrons.

At the request of the reserve officers of Allison, N. Y., and vicinity, for the co-operation of Mr. Robson of the Family theatre in that town, "Flag Makers," was shown last Saturday. The film was prepared by the government and is of special interest to all former service men and to those interested in the training camps.

Burt Caley, who recently resigned as assistant manager of the Temple theatre, Rochester, is now out hustling for the offices for the Rochester Automobile club.

Word reached Film Row this week that Maurice A. Chase, formerly district manager for Universal with headquarters in Buffalo, is now vice-president of the Selznick Hollywood company. Bert Gibbons has resigned as district manager for Vitagraph.

Johnny Maxwell, assistant general manager of the Universal Amusement company says the report of his resignation is somewhat exaggerated. He is still at the old stand. James Coolan of North Tonawanda has been appointed general manager of the company, succeeding L. G. Barger, resigned.

Henry W. Kahn, Metro branch manager, was in New York last week to celebrate his ninth anniversary with Metro. Ted O'Shea, Metro sales manager, has recovered from his recent illness and is hitting the high spots again. H. C. Carroll, formerly manager of the International theatre, Niagara Falls, N. Y., is now handling exploitation on "The White Sister" and "Scaramouch." for the local branch.

Joe Schuchert, Jr., is going to try out a stock company as an added attraction at the Columbia theatre, beginning Easter week and is rehearsing a local talent minstrel show for the Colonial the same way last week and will continue as usual. Leave it to Joe to pep up the bill.

Robert A. Landry has opened his new theatre in Malone, N. Y. It is one of the most attractive motion picture houses in northern New York.

G. Interrante, the principal baritone of the San Carlo Opera company which played the Teck theatre last week, has been engaged by Buffalo Manager Vincent R. McFaul to appear at Shea's Hippodrome the week of May 4, Martha Gomp and Kenyon Gomp, who have been giving violin and harp recitals in the Hotel Stalter which have been broadcast from station WGR, will appear at the "Hipp," the week of April 27, when Redfiren Hollinshed will also sing. The orchestra at the Hippodrome has been rehearsed and much better ensemble work is the result. Harry Wallace conducted the orchestra in a magnificent rendition of "1812" last week.

KANSAS CITY

THE Fox Film building, Ninth, and Wyandotte streets, Kansas City, has been sold for 45,000, including an adjacent lot on the north, of Fifty-first street. The building is 50 by 105 feet.

L. W. Alexander arrived in Kansas City last Monday to assume his new duties as branch manager of the Kansas City Hodkinson office. Mr. Alexander, who formerly was branch manager of the Universal office at Los Angeles and Universal, 1220 S. Wabash Ave, Chicago, has been on the Chicago Universal office. The last few months he has been with the Universal.

L. W. Vier has resigned as manager of the Kansas City Universal office to accept a position as fifth avenue director manager on the Pacific coast. Mr. Vier recently came to Kansas City from the Pacific coast. Until a new branch manager is named, J. R. Buck will handle the Middle Western district manager for Universal, is in charge of the offices. Sam Stoll, city salesman for Universal, has been promoted to manager of the Universal Des Moines, Ia., office, being succeeded by W. P. Bernfield.
Albany

MUCH activity is characterizing the recent organization of the film salesmen of this city. There is talk now of an automobile outing some Sunday, to which the exchanges have been invited. John Thurlow and Nat Marcus have been named to confer with the local studios about making arrangements on certain matters, and already the Board has assured the new organization of its hearty co-operation.

Ed Park of Intercontinental, who is now Film Row, and now manager of the Star, in Hudson, spent a few days in New York last week.

A report reached Film Row last week to the effect that the Peerless Book offices had assumed control of the Rio in Glens Falls.

The ranks of the exhibitors in this territory have lost a valuable member in the recent death of Mr. Thornton, owner of the Orpheum in Sauerties, who died a week ago. Two local boys were featured last week at the Griswold in Troy, in song numbers. The house is being touched up by painters and other improvements are being made.

Alterations are in progress at the local theatre, and there is a rearrangement contemplated throughout the entire office.

Mr. Zemke will take over the Park, in Hudson, on April 15, when M. E. Troy, who has been running the house, will move to Syracuse.

EVANGELOS PASMEZOGUL, 69 years old, father of Hector M. E. Pasmezogul, owner of the Criterion and Grand theatres, St. Louis, died at his home, 715 North Euclid avenue, St. Louis, on April 13. He was ill for the last few weeks.

The funeral was held on Saturday afternoon April 12 from the residence of his son, 4907 Forest Park boulevard. The casket was placed in the Valhalla Cemetery. Rev. Father Ermenogilus of the Greek Catholic Church presided at the funeral services.

Roy Dickson, formerly manager of the Wildwood theatre, was discharged Monday, April 14, assumed charge of the St. Louis Associated Exhibitors Exchange, succeeding Steve O'Brien, formerly manager of the office. Mr. O'Brien has been assigned to other duties.

When he left the Selznick service at the Congress theatres, St. Louis, April 12, Dickson was remembered by the office organization and presented with a handsome gold watch.

John Painé, special representative for Selznick who has been in St. Louis for several weeks named O. F. Lessing, formerly assistant to Dickson, as office manager for the St. Louis office while B. J. Derby becomes sales manager. Both Lessing and Derby are very well known to the local film world. Lessing has been with the Loew's and Sarmas organizations for several years, while Derby has had considerable experiences in the various branches of filmmaking.

Samuel Werner, of United Film Exchange, returned from New York last week.

Charles Werner of Metro, G. M. Pasmezogul and Jack W. of Godwyn who attended the annual convention of the Arkansas exhibitors at Little Rock the past week have returned to St. Louis. Werner and McKean took advantage of their trip to drop over to Memphis and adjacent territory.

J. E. Storey, general sales manager for Pathé, passed through St. Louis last Friday on his way to Kansas City and other Western key cities. He spent several hours in St. Louis.

B. Van Borssen, owner of the Crescent, Savoy and Majestic theatres in Terre Haute, Ind., was in St. Louis on April 12 to arrange the opening of their Spring and Summer programmes.

Theodore Coleman of Mount Carmel, Ill., was seen along River Road last week.

Other out-of-town visitors included Mrs. I. W. Rodgers, Poplar Bluff and Cairo, Ill.; J. E. Perle, manager of the Majestic, Jacksonville, Ill.; w. Patterson of the Princess Huttkie, Jimmy Claytor, West Virginia, and Ross Denny, Carrollton, Ill.

Claude McKeen, manager of the Educational Department of the local Fox Exchange visited Oney and Mount Carmel, Ill., during the week. He landed some nice contracts.

St. Louis

THERE was gloom in the local exchange this week. It was caused by the sudden death of Miss Leona Bandy, bookkeeper. Miss Bandy had been in ill health recently, after having been ill less than two weeks.

Norman Moran, manager of the local exchange, was taken ill Sunday night. He is confined to his home for more than two weeks.

Mrs. C. J. Gurwell, assistant manager of the American Motion Picture exchange, is recovering from a severe illness which has kept her away from the office for more than two weeks.

Lee Chapman, president of Security Pictures Company, state rights distributor, bought a generous selection of six Art Mix westerns. They’re all five reels, and they are ready for immediate release for the entire circuit.

George Jacobs, personal representative for Al Lichteman has been made temporary manager of the Cleveland Universal exchange, following the resignation last Wednesday of Manager Harry Brown.

J. S. Jossey, of Progress Pictures, paid his Cincinnati branch office a visit during the past week.

The Film Ball last week was a gala affair, with guests numbering 350 assembled at the Winton Hotel last Saturday night, and danced until the wee hours. There were guests reserved by Mark Goldman and Bill Onie, of the entertainment committee. The ball was given under the auspices of the Film Board of Trade.

Pete Callages came up to town last week to book pictures for his new Washington Theatre at Toronto. Callages used to own the Opera House and Royal theatres in Salem. He sold them recently, took them and himself the new house in Toronto which has just been completed.

The American Film Exchange moved into the Standard Theatre. Prospect Avenue and East Ninth St., Cleveland for a period of ten years. Wulcott also purchased the Palace and Lione theatres, which he took over by the Cleveland Trust Company for banking purposes.
Forty Horse Hawkins
(Universal—5419 Feet)
(Review by Laurence Read)

THIS carries a slight plot—which offers a great deal of episodic and padded incident. One might call it glorified hokum— but hokum that is not out of place considering the story and characterization. Ever since Hoot Gibson demonstrated that he can play the boop to perfection, Universal has given him stories calling for his peculiar brand of comedy. The picture is dependent upon the star, for he is in every scene. Some repetitions in its incident are likely to average spectator be fairly interested in its burlesque—even though it fails to generate any humor.

Gibson is a handy man in a western hamlet, doubling as bus driver, hotel manager, waiter, porter and stage manager of the local "opry house." In assuming these duties he wears a distinctive headdress for each of the varied positions. The hokum isn't long in arriving. The tank town troopers are playing one of the "mortgage" melodramas—and the action shifts from shots of the audience—to bits from the play—are several scenes of Gibson as the boop stage manager. It is ridiculous if you can imagine a Broadway actress falling for a county bumpkin. But she does—and he follows her to New York, where after an unsuccessful attempt to locate her he gets a job as super in her new production—without discovering that she is the leading lady.

The New York stage life and atmosphere is in vivid contrast to the "bick" stuff—and the incident concentrates upon showing the Super as a prize boop. He is always in the way or intruding where he doesn't belong. And in playing up the part, the director repeats himself. This director, incidentally, places himself in the city stage manager. The boop puts over some impromptu business when he discovers his sweetheart—and saves the show from flopping. So we have two plays within a play.

The picture is not as bright as some recent releases of Gibson's—but it should satisfy the audience in program theatres. It was apparently sketched to exploit the star in a boop character.

THEME. Comedy romance of westerner who is jack-of-all-trades. Falls in love with actress, follows her to New York—and wins her love.

PRODUCTION HIGHLIGHTS. The village "opry house"—with an old-fashioned meller being acted. The hokum of scenes which feature star. The incident sketched by Hoot Gibson in his role of a handy man and a stage super.

DIRECTION. Makes fairly interesting picture from slight plot. Is mostly episodic—and is forced to repeat his incident. A hokum story—he sees to it that the hokum is in place. Is good with his stage incident.

EXPLOITATION ANGLES. Bill this as another of the Hoot Gibson comedy pictures—in which the star plays a boop role. Emphasize the title in a teaser campaign. Might ballyhoo it with employees dressed in uniform of Union soldiers.

DRAWING POWER. For program houses.

SUMMARY. This one has slight plot—which is mostly episodic. Gives Gibson a chance to play the boop—which he does so well. It feature two plays within a play—and carries a lot of hokum. Not much humor—but should satisfy its audiences.

THE CAST

Luke (Bud) Hawkins. Hoot Gibson
Mary Darling. Anne Correll
Rudolph Catala. Richard Tucker
Sylvia Deane. Helen Holmes
Johnny. Jack Gordon Edwards
Sheriff. Ed Burns
Wild Bill Bailey. Ed Judd
Stage Manager. Edward Sedgwick


SYNOPSIS. A young Jack-of-all-trades in isolated western hamlet meets leading woman of theatrical troupe—and seeks to comfort in his hotel duties. Also acts as stage manager. She returns East—and the hero follows—where after working as chauffeur he becomes a super in her company—and saves the show by some impromptu business of his own. The romance is continued.

On Time
(Truart-Six Reels)
(Reviewed by Frank Elliott)

THIS story was evidently written for no other reason than to exploit the athletic prowess of Richard Talmadge. The plot sure does keep this active star on the move, jumping over persons, up telegraph poles, from one building to another, from one floor to another, and so on and so forth from beginning to end of a film that starts out with promise but soon develops into such a bewildering maze of nonsense that there is one hope left in the mind of the observer—that the end may soon arrive.

In the beginning we have some fairly interesting work on the part of the star and the beauty of Billie Dove who is exceptionally easy on the eyes, with some fair comedy on the part of Tom Wilson in the role of a valet who is also a Nubian polo enthusiast. But then suddenly, and for no reason whatever, we are introduced to a costume ball and a lot of dances which take up valuable footage. We soon discover, however, that "we hadn't seen anything yet," for then ensues a long series of wild sequences dealing with an attempt of a demented surgeon to transfer the brains of a gorilla to the dome of the hero and with a lot of "you chase me" stuff between the athletic star and a band of Mongolians who want their little idol back pronto.

After one is just about fed up with the silliness of the whole thing and as the hero and heroine are about to be married a screen is drawn aside and we are told that it was all done for no other reason than to see what the young man could do as a movie star. But even that didn't make us feel any better. However, be that as it may, there are some audiences who may enjoy this sort of picture and will probably get a lot of action out of it. Talmadge works hard but he has had much better vehicles than this one. The cast includes some names that can be played up, such as Stuart Holmes, George Siegmann, Charles Clary and the charming Miss Dove. The mounting of the picture is quite stagey throughout.

THEME. A melodrama that exploits the athletic ability of Richard Talmadge with the star going through some very wild adventures and in the end being told that it was all to test his talent for a film career.

PRODUCTION HIGHLIGHTS. The stunts accomplished by the star. The charm of Billie Dove. The comedy introduced by Tom Wilson. The fights in the Chinese den. The gorilla. Must be given consideration of the weak material at hand. Has however kept the star on the move.

EXPLOITATION ANGLES. Put over a display of clocks with your local department or jewelry and hardware stores with appropriate ads and photos on the feature. Play up the thrilling stunts put over by Richard Talmadge.

DRAWING POWER. Suitable for smaller houses downtown and in the communities where folks don't like to use their grey matter much.

SUMMARY. There are a lot of folks who like to see Richard Talmadge jump around on the screen. This feature, therefore, will please these folks. It is a production that starts off well but becomes so muddled up that the interest is lost before the ending comes which explains why so much foolishness was permitted.

THE CAST

Harry Willis. Richard Talmadge
Helen Hendon. Billie Dove
Horace Hendon. Charles Clary
Richard Drake. Stuart Holmes
Casamore Clay. Tom Wilson
"Mr. Black." Douglas Gerard
"Dr. Spinks." Fred Kirby
Helen Schiller. Phyllis Haver
Wang Wu. George Siegmann


SYNOPSIS. Failing to make a fortune in six months, in spite of his possession of a lucky Chinese idol, Harry Willis returns discouraged. But he is offered $10,000 a day for some dangerous work. He becomes involved with a demented surgeon who wants to graft gorilla brains on him and with a gang of Chinese who threaten his life unless their idol is returned. When he seeks a license to be married he finds that all his wild adventures have been nothing more than tests to see what he could do as a movie star.
Borrowed Husbands
(Vitagraph—Seven Reels)

Mildred K. Barbour, who writes those entertaining tales of snappy doings among the idle rich, and who has quite a following among the newspaper readers of the nation, is responsible for this story of domestic complications in the upper strata of society which should please the women folks and those who seek light and fluffy diversion in their celluloid fare.

The setting is the big feature of this picture. The plot, while not being startlingly original, is entertaining, and succeeds in holding the interest, although the picture would be improved if edited down about a reel.

The production has been given a distinctly high class setting, the interiors especially being very satisfactory and artistic. The theme is rich in tense situations, the first occurring when the husband sees the message in a gift book from "the other man" to his wife which causes a rift in the sails of the marital bark. There is also a big thrill in the sequences leading up and the actual wrecking of a motor car with two occupants as the machine climbs the Adirondacks and at a sharp curve, skids and goes down the slope.

Romance teems throughout the plot or perhaps we should call it love making—between other women's husbands and other men's wives. The scenes between Florence Vidor and Roehlke Fellows being especially well acted. Miss Vidor will please over West any film with her personal charm and appealing interpretations. She stands out every moment during her work in this picture. Mr. Fellows gives a very fine characterization of a taluted surgeon who is also skilled in the ways of wooing. The rest of the cast is adequate.

The story is brought to a climax by the fact that the husband finding that he has been cornered by the federal authorities for poisoning his mistress, successfully performs a dangerous operation and then takes his own life. The production, technically, approaches perfection.

THEME. A society drama dealing with the complications ensuing when friends introduce the wife of a departed husband as the most attractive widow in town and then proceed to give her a "borrowed" husband.

PRODUCTION HIGHLIGHTS. The acting of Miss Vidor, Mr. Fellows, Mr. Williams and the rest of the cast. The wreck of the auto when it plunges down the mountain side. The love scenes. The dramatic climax.

DIRECTION. Has made a satisfactory picture out of an ordinary story. Has been fortunate in having such excellent players to work with. Has put over several well aimed punches and brought the tale to a peppy climax. Might have speeded up the action in the early reels.

EXPLOITATION ANGLES. Tell your patrons that the author of this story is the same that writes all those newspaper tales for them. Play up the names of Miss Vidor and Roehlke Fellows and Mr. Williams. Tell them about the auto wreck and the intimate love scenes.

DRAWING POWER. Suitable for second class, downtown houses, larger community theatres and the towns.

SUMMARY. This is a good program picture acted by a cast of well known players and you have a popular star to play up in Florence Vidor. There is punch, romance and drama in it.

THE CAST

Nancy Burrard
Dr. Langwell
Major Densmore
Gerard Burrard
Edith Langwell
Constance Stanley
Reeve Barbour
Fleurette
Peggy Lewis
Curtis Stanley
A. W. Trask


SYNOPSIS. No sooner has Gerard Burrard gone on a South American adventur then his wife Nancy becomes involved in a flirtation with several men, one the husband of her friend and the other a major, the latter becoming quite infatuated with her. He believes her to be a widow. Nancy learns of an affair between Dr. Langwell and Fleurette. The latter, however, is injured in an auto accident and dies. Dr. Langwell then attempts to make love to Nancy, telling her that Gerald has sent money to Fleurette. In South America the major learns that Nancy is married when he meets her husband who tells him to hurry home. On his arrival all is explained. Dr. Langwell takes his own life, when he learns that the federal authorities have discovered that he poisoned Fleurette.

The Age of Desire
(First National—Six Reels)

A rather weak and tiresome story of the "mother love" type which is quite a disappointment after some of Frank Vidor's former offerings. About the only saving qualities of the picture are its large and artistic interior sets and the acting of a few members of the cast. It is too bad that Mary Philbin doesn't have more to do as exhibitors might then feature her name in the lights which would help her recent success. Moreover, the little that is given to Miss Philbin to do is done well. Myrtle Steadman is really the star of the feature, but overrides her part of a mother who married wealth and deserted her son but found that money failed to bring her happiness without her son. Miss Steadman fails to make her scenes with her new found son convincing.

There is a garden party with some bathing beauties doing their stuff thrown into the picture. It has nothing to do with the story but we suppose the producers thought they had to do something to fill out the required footage. There is an appealing scene when the deserted son, brought up by a crook and developed into a criminal, confesses to his little sweetheart that their home has been bought with stolen money and that he is a thief.

William Collier who interprets the role of the son does too much posing instead of acting and therefore does not win much sympathy for his part. Josef Swickard is the one bright spot in the picture. He, at least, acts lifelike. Edith Yorke does well with her role of grandma.

There is a bit of moral to the story but on the whole it is decided preachy material and is suitable only for the smaller houses in the towns and some neighborhood houses. It is O.k. for second class downtown theatres that change their programs often.

THEME. A drama of mother love in which a woman finds that wealth without her son, whom she deserted when she married a millionaire, fails to bring her peace and contentment.

PRODUCTION HIGHLIGHTS. The acting of Mary Philbin. The scene in which the millionaire finds his wife in the arms of the son thinking the latter "the other man." The gowns worn by Miss Steadman. The artistic and elaborate interiors. The scene in which the hero tells his sweetheart he is a crook. The statusfactory climax.

DIRECTION. Shows nothing to stamp it as being off the beaten path. Has been handicapped with a weak story. Has put some heart appeal into some of the scenes, but on a whole has failed to keep up the interest in the theme.

EXPLOITATION ANGLES. The title. The names in the cast, especially Mary Philbin. Play up the moral of the plot which shows that money cannot offset mother love. Photos of Miss Steadman in her striking gowns might be used to advantage in some fashion store tieups.

DRAWING POWER. Might go in some program house, but is suitable for the towns and neighborhood theatres.

SUMMARY. This picture has few redeeming qualities. Its plot is mediocre and tiresome having few bright spots and only a very few convincing dramatic situations. Mary Philbin is in the cast but having little to do she is unable to awaken much interest in her work. The interiors are quite elaborate and artistic. And that's that.

THE CAST

Marcio
Ranny at 21 (son)
Malcolm Trask
Frank Truesdell
Ranny at 3
Ranny at 13
J. Farrell MacDonald
Margy at 10
Janet Loring
Ann Reagan
Grace at 18
Mary Jane Irving
Mary Philbin


SYNOPSIS. When aspiring young man Malcolm Trask, a millionaire, deserts her son, who becomes the only one to cross-seek to blackmail the wealthy mother. The mother, desiring her son's return in later years, advertises for him and the crook sends the boy not knowing he is the son. The lad takes money from the mother, but after she convinces him that he is her son he confesses all and is eventually taken to the millionaire's heart and wins a sweetheart and a little home.
Between Friends
(Vitagraph—Seven Reels)
(Review by Laurence Read)

HERE is the eternal triangle theme with a new dressing. Through a treatment of suggestion which erodes the audience with intelligence, J. Stuart Blackton, has turned out a picture that should meet with immediate response—even with those skeptics who suspect every story that is served on the screen. Robert W. Chambers, who wrote this story, develops his theme from the "trusted friend" idea—and strikes a real tragic note which engenders a fine dramatic suspense. It is a story of human frailties—of a wife who leaves her husband for his best friend—and, finding no way out of her predicament, commits suicide.

You may guess what is coming—but you are apt to guess wrong. Blackton could have chosen one of a dozen threads. And each one would have made interesting drama. The choice here, however, is rich in melodramatic conflict. The early situations are finely executed—there being no necessity to point out the action and incident. It is when the philanderer returns to ease his conscience that the picture develops a melodramatic trend. He would build a church and an altar. You wonder (and the suspense mounts) whether an interloper will acquit the husband of the facts—a sequence which is subsequently developed. And then comes a new twist to this ancient formula. The husband, a sculptor, has become enamoured of his model—although he has a rival in the friend who stole his wife. Instead of the usual vengeance he orders the other man to kill himself at a specified time—and then exerts mental telepathy to prevent him. Far-fetched, but effective, this touch. Mr. Blackton resorts to double exposure, in establishing the husband’s delirium—and plants his climax too laboriously—that so much of the suspense striven for is lost. But though one may guess the outcome it releases a real dramatic punch. The title is symbolized in the opening sequence. What we like about it is the absence of hokum—and the doing away with a familiar development. There is suggested a constant suspense that something dramatic is going to happen—although had the "conscience" note been developed it would have allowed greater acting opportunities. But as Norman Kerry is concerned. The picture is direct and progressive in action—is handomely mounted with all the atmosphere and details in good taste, and the acting of Anna Q. Nilsson, as the runaway wife, and Alice Calhoun, as the model, is exceptionally good. The former makes her early scenes and her final presentation of the wife is felt throughout the unfoldment of the story—while Miss Calhoun gives a fascinating study of a nun.

THEME. Eternal triangle drama revolving around husband's best friend stealing his wife. The husband discovers his treachery and orders him to kill himself—but saves him by mental telepathy.

PRODUCTION HIGHLIGHTS. The direct, progressive action. The absence of any planting of incident. The good taste in settings. The fine performances by Anna Q. Nilsson and Alice Calhoun.

DIRECTION. Takes triangle theme and handles it with economy of detail. Builds action so that it is always direct and progresses climax.

EXPLOITATION ANGLES. Title possesses teaser possibilities. Bill it as something new in domestic dramas. Play up the beauty of feminine players. Bill prominence of cast. Play up the climax.

DRAWING POWER. A good audience picture.

SUMMARY. This triangle story packs a good wallop—and succeeds in holding the interest all the way. Director handles plot with direct treatment. Carries suspense—and some human appeal. Is well acted—also excellently staged.

THE CAST

David Drane .................. Lou Tellegen
Jessica Drane .................. Anna Q. Nilsson
Jean Drane .................. Norman Kerry
Jill Greylock .................. Alice Calhoun
Cecile White .................. Stuart Holmes
Quair .................. Henry Barrows
Guilder ..................


SYNOPSIS. Wife leaves her sculptor husband and elopes with his best friend. Regrets her act and kills herself. The friend is never mistrusted until a mutual acquaintance gives him away. The sculptor has model who wins love of the friend. And the latter offers to do away with himself to satisfy husband’s vengeance. The hour is set for the suicide—but the husband prevents the tragedy through mental telepathy.

The Rejected Woman
(Goldwyn-Cosmopolitan—Eight Reels)
(Reviewed by Frank Elliott)

THIS is undoubtedly the most pretentious production that Distinctive has so far contributed to the Goldwyn program. Its plot sweeps from the snow-covered wastes of northern Canada to the limits of the idle rich in New York. It is a picture that has many points of appeal. There is romance, adventure, thrill, tense drama and real human interest.

The action begins in Canada where the audience is introduced to some very fine snow scenes and the first thrill when the hero is injured falling down a steep bank during the terrific blizzard. Then, after the hero and the girl are forced to remain in a cabin over-night and the former is driven away by the father after consoling not to kill him, the scenes shift to Broadway and the production takes on a very elaborate appearance presenting a series of lavishly furnished interiors of homes, offices, hotels and cabarets.

The picture offers a goodly quota of stirring episodes. The radio is introduced in the early reds when the news of the death of the hero's father is sent into the ether from a Gotham broadcasting station and received in the northland by a friend who communicates it to the son. A novel idea and thoroughly modern. Comedy is injected into the meeting of the directors of the Leslie estate as John, the son, presides, but is continually being called on the phone by "wild women," or forgetting business in thoughts of the latter.

There are some tense scenes as Leslie, embarrassed by the manners of DuPrez, is shown the door by the latter who accepts a proposal of Leslie's enemy, Dunbar, to provide her with money and clothes and send her abroad. The drama continues when the girl returns, more beautiful than ever, and when having wed Leslie, her past is exposed by Dunbar who succeeds in breaking up the happy home by showing the husband checks endorsed by the late Leslie.

Alma Rubens is an attractive heroine and acquits herself creditably in the emotional moments. Conrad Nagel is an acceptable hero. The remainder of the cast is adequate.

THEME. Society romance dealing with the adventures of a Canadian northwest beauty who is sent to New York where she enters into a compromising proposition with the enemy of the hero.

PRODUCTION HIGHLIGHTS. The injury of Leslie during the blizzard in the northland. The discovery of the two in the cabin by the father and the driving of Leslie from the country. The scenes in which Dunbar, hoping to ruin Leslie exposes Diane as the woman he has been supporting. The elaborate interiors.

DIRECTION. Keeps things going along fairly well with several well planted dramatic moments. Has been able to inject novelty by use of radio in the airplane.

EXPLOITATION ANGLES. Tie it up with the radio stores using photos of the broadcasting scenes. Play up the names of Nagel and Rubens. Play up the scenes of New York life. If you have an airplane field near your town engage one of the aviators to drop heralds.

DRAWING POWER. Should go over in the larger houses and please most of the patrons.

SUMMARY. Quite a pretentious production that is acted by a cast of the first water. Possesses many gripping situations and filled with elaborate sets. Has novelty of appeal through use of radio national's hobby—the radio.

THE CAST

Diane DuPrez .................. Alma Rubens
Jean Gagnon .................. Bela Legosi
Samuel DuPrez .................. George MacQuarrie
John Leslie .................. Conrad Nagel
Craig Burnette .................. Antonio D’Algy
Peter Leslie .................. Aubrey Smith
Leyton Carter .................. Frederick Burton
Aunt Rosa .................. Winifred Standing
Lucille Van Tuyi .................. Mme. La Violette


SYNOPSIS. Landing "somewhere in Canada" from his airplane. John Leslie meets Diane DuPrez. During a walk they are overtaken by a snow storm. Leslie falls down a slippery slope and is injured. The two are forced to seek shelter overnight in a cabin. Diane's father is furious and after Leslie has returned to New York, he sends Diane to the same place "until the folks forget the scandal." They are married, but soon Leslie hears that another man has been paying Diane's bills and he leaves her. Eventually everything is explained.
**The Confidence Man**  
*(Paramount—Six Reels)*  
*(Review by Laurence Reed)*

This formula has been going the rounds for many, many years — and since it is a favorite with screen producers, there is no question but what it will continue to serve for screen expression. Thomas Meighan has found the "come back" type of character particularly suited to his personality and talent — and he can interpret it well. 

Unfortunately "The Confidence Man" is a single track picture. There is no ingenuity nor invention about it — the director taking the same road with the same plot that was once so successfully balanced the obvious development with amusing incident — and to inject some capital "business." But the highlights are contained in the title — for which George Ade is responsible. 

The central idea is built around a Wallingford character who journeys down from New York to a Florida village in order to fleece a crabbled miser out of his money. When he comes in contact with the simple, honest natives and, particularly a girl, who has unbounded faith in him, his regeneration is in sight. The action is confined to the groupings of the characters — and the theme is not too detailed, but stand around whilst the camera work was completed. Close-ups are balanced with medium shots in extolling the same views of the star and his leading woman, Virginia Valli — and the director doesn't give her many chances to register emotion or to be photographed to advantage. The story deserves to die — the hero fails to fortify his cut and dried situations with any incident. He provides but one humorous situation — when two bearded characters dress themselves in Laurence Heath's checkered pajamas and tumble into his bed. 

Speaking of Mr. Wheat — he plays the hero's partner and he appears to be employed for no other reason than to cut out some figure as the romance is being developed. 

The plot sort of vanishes into thin air — for it fails to register any stirring climax. The hero is willing to go to prison and face the music when he appreciates the honesty and trust of these gullible natives. The development is slow and methodical — and offensively tiresome. The mechanics of atmosphere, photography and lighting are first rate. And the interpretation is competent enough. Tom Meighan deserves bigger stories on the order of "Back Home and Broke." 

**THEME.** Treats of a city swindler's regeneration when he encounters the faith and honesty of simple villagers — much of his "about face" being influenced by romance. 

**PRODUCTION HIGHLIGHTS.** George Ade's titles. 

The character sketches of Charles Dow Clark and Margaret Seddon. The lighting and photography. Moment when hero decides to go straight. The spoiling of the bazaar by the rain. 

**DIRECTION.** Is uninspired. Had opportunity to inject some capital business and overcome plot shortcomings — but fails to lighten the monotonous development. Romance is almost negligible. 

**EXPLOITATION ANGLES.** Feature this as a typical Meighan story. Bill as picture of redemption. Play up Virginia Valli. 

**DRAWING POWER.** Star's popularity will attract them everywhere. 

**SUMMARY.** We expect more from Meighan. Not in the same class as "Back Home and Broke." Conventional, uninspired treatment — with scarcely any incident. Titles are the best points about it. Has no situations of consequence. Mediocre. 

**THE CAST**

<table>
<thead>
<tr>
<th>Character</th>
<th>Played by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Meighan</td>
<td>Virginia Valli</td>
</tr>
<tr>
<td>Mr. Bridges</td>
<td>Charles Dow Clark</td>
</tr>
<tr>
<td>Mrs. Bland</td>
<td>Helen Lindroth</td>
</tr>
<tr>
<td>Jimmie Bland</td>
<td>Jimmie Laprade</td>
</tr>
<tr>
<td>Mrs. X</td>
<td>Margaret Seddon</td>
</tr>
<tr>
<td>Wade</td>
<td>George Nash</td>
</tr>
<tr>
<td>Mrs. Mrs. Brien</td>
<td>Dorothy Walters</td>
</tr>
<tr>
<td>The Minister</td>
<td>Theophilus Higgins</td>
</tr>
</tbody>
</table>

By Laurie York Erskine, Scenario by Paul Sloane. Directed by Victor Heerman.

**SYNOPSIS.** Swindler from city goes to Florida town to fleece miserly skintfink. With the co-operation of his partner he succeeds in his venture, but refuses to profit by it when he appreciates the honesty and faith of the humble villagers. Meets a native girl who inspires him to go straight. His redemption assured he is willing to go to prison.

---

**The Woman Who Sinned**  
*(Finis Fox—F. B. O.—Seven Reels)*  
*(Review by Laurence Reed)*

**TELLING** a story of redemption — and carrying elements of appeal in its pathos, heart interest and melodramatic conflict — to say nothing of a convincing characterization, this picture is destined to meet with popular approval. There is unfolded a plot which is wholly original, is forceful in its treatment. The author and director has manipulated his characters so that they appear like everyday folks. In other words he has subordinated his plot to make his figures vital and dominant. And they are answers to the virtues and vices found in every community. 

It makes moving and interesting drama — even with its time lapse of fifteen years — which is an accomplishment because the continuity is unimpaired. The theme, based upon the triangle (featuring a home-loving wife, innocently compromised) contains sufficient elemental action to quicken the pulse of the spectator — and enough humanities to tug at his heart-strings. 

Mr. Fox, who believes in contrast and conflict, sees to it that these ingredients are firmly projected. He shows us a humble home occupied by a husband, his wife and child — and for contrast he guides the youngsters aboard a rich philanderer's yacht — which is anchor in the harbor of this New England coast village. The conflict enters when the young mother frantically searches for the child and finds him aboard the ship. The heroine's degradation is complete when she realizes that she has been victimized. Feeling herself the outcast spoiling her family, she vanishes. The rest of the story reveals her revenge after experiencing severe trials in the city. Her regeneration is effected through the aid of her son who has become a clergyman — and the sequences building to it are em- broidered with human touches so that sympathy for the distressed heroine is never lost. 

With its theme of retribution and redemption it carries pathos and drama. And there are no gaps in its logic and treatment. The acting is convincing — especially Mae Busch's performance — while Irene Rich, Rex Lease and Lucien Littlefield are always in character. Morgan Wallace, on the other end, is a theatrical villain, playing his part with too much emphasis. We call it a sure-fire audience picture. It is finely photographed — several of its scenes flashing a pictorial appeal. The patron will be attracted by the title — and once his seat he will follow a well-timed story, told progressively and vigorously.

**THEME.** Domestic drama featuring a wronged wife who gains retribution after being forced to carry on liaison with philanderer. Her retribution follows. 

**PRODUCTION HIGHLIGHTS.** The scenes aboard the yacht. The heart appeal. The good acting turned in by well balanced cast. The regeneration of heroine. The detail. The atmosphere of coast village. 

**DIRECTION.** Having written the story, the director has known just how to treat it to bring out all the values. Keeps it moving — and emphasizes human note. Makes characters dominant over plot. 

**EXPLOITATION ANGLES.** The title is certain to arouse interest. Play it up — and also concentrate upon cast which comprises well known players. Bill it as a dramatic document of a wronged woman who finds regeneration. 

**DRAWING POWER.** A good audience picture. Should appeal to any type of patron. 

**SUMMARY.** A heart drama is featured here which carries a strong sympathetic note for central figure — a wronged wife. While theme is familiar it has been treated so that its dramatic values are well emphasized. Well staged and finely acted — and contains vital situations. 

**THE CAST**

<table>
<thead>
<tr>
<th>Character</th>
<th>Played by</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Wall Street Operator</td>
<td>Morgan Wallace</td>
</tr>
<tr>
<td>His Wife</td>
<td>Irene Rich</td>
</tr>
<tr>
<td>A Minister</td>
<td>Lucien Littlefield</td>
</tr>
<tr>
<td>His Father</td>
<td>Mae Busch</td>
</tr>
<tr>
<td>Their Son</td>
<td>Dick Brandton</td>
</tr>
<tr>
<td>An Evangelist</td>
<td>Rex Lease</td>
</tr>
<tr>
<td>A Queen of Burlesque</td>
<td>Cissy Fitzgerald</td>
</tr>
<tr>
<td>Miller's Tea</td>
<td>Ethel Tevlin</td>
</tr>
<tr>
<td>Tutu</td>
<td>Hank Mann</td>
</tr>
</tbody>
</table>

Written and directed by Finis Fox. Photographed by Hal Mohr and J. Smith. 

**SYNOPSIS.** Treats of a wronged wife, who leaves her husband and their baby, because of the disgrace of being compromised by a philanderer aboard his yacht. After being discarded by him she plans revenge which she executed fifteen years later when she sends the tramp to prison. Her son, an evangelist aids her in finding redemption.
REPRESENTATIVE AMERICAN THEATRES EQUIPPED WITH POWER'S PROJECTORS

SIXTH OF SERIES

TH TEMPLE
Birmingham, Ala.

PAYNE'S LEROY
Pawtucket, R. I.

THE MADLIN
Chicago, Ill.
Balaban & Katz

THE AMERICAN
Salt Lake City, Utah

THE CINDERELLA
Detroit, Mich.

THE ASHLAND
Chicago, Ill.
Balaban & Katz

THE PANTAGES
Minneapolis, Minn.

THE ALHAMBRA
Ogden, Utah

D.'R. R. THEATRE
Aberdeen, Wash.

THE OHIO
Indianapolis, Ind.

THE SAVOY
Buffalo, N.Y.

THE PALACE
Hartford, Conn
Poli

THE HOME
Blytheville, Ark.

THE UNION
Cedar Grove, La.

THE REGENT
Rochester, N.Y.

THE CROWN
New London, Conn.

UNDUE WEIGHT WILL NOT BE GIVEN IN THIS SERIES TO ANY CIRCUIT, THEATRE, CITY OR STREET. POWER'S INSTALLATIONS ARE REPRESENTATIVE IN THE FULLEST SENSE OF THAT GREAT BODY OF SUCCESSFUL EXHIBITORS THROUGHT THIS COUNTRY WHO CONSTITUTE THE MOTION PICTURE INDUSTRY.
THE opening of the New Wisconsin theatre at Milwaukee, was an event which attracted visitors from far and wide and was a real triumph for the Saxe Brothers. Thomas and John Saxe, who are pioneer motion picture theatre men, have named this $3,500 seat house, which cost nearly $2,000,000, "The Showplace of the Northwest". It is the twenty-eighth theatre in the chain of the Saxe Operating Company, and is similar in design to the Chicago and Tivoli theatres.

Six Story Building

The building is a six-story affair, located at the corner of Sixth Street and Grand Avenue, one of the busiest downtown intersections. Its furnishings, hangings, and equipment are said to be unequaled in theatres of similar type in larger cities. Each seat is in clear view of the screen and stage. The enormous gallery is of the cantilever type. The lighting system is of the most comprehensive kind, every known effect of harmonious coloring being possible. The orchestra pit is lighted by direct rays from the roof. Behind the scenes on the stage is sufficient rigging to hang twenty different scenes, and the dressing rooms, rest rooms and offices, are complete in every way.

Presentations A Feature

In complete charge of art and production is Ed. J. Weisfeld, who has been a member of the Saxe forces for fifteen years. Mr. Weisfeld leaves the managership of Saxe's Strand in Milwaukee, to assume the stage presentation direction of the new theatre.

The front of the house has the grand stairway and beautiful mezzanine popular with Messrs. C. W. and Geo. L. Rapp, the architects, and these make of the lobby a truly gorgeous setting. Harry Davey, director of the front of the house, is formerly of the Mark Strand Theatre, New York.

The orchestra is comprised of sixty able musicians under the direction of Rudolph G. Kopp, formerly of the Los Angeles Symphony theatre, Grauman's Million Dollar theatre at Los Angeles, and later of the Chicago theatre, Chicago. The members of the orchestra sit in a specially designed pit, the floor of which is a resonance chamber for increasing and enriching the tone values of the music.

Twin Organ Installed

On either side of the orchestra pits are the organ consoles, comprising the Barton twin organ, the last word in organ perfection. Bernhard Cowham, one of the best known organists in the country, has been engaged by the New Wisconsin, but with this new instrument two persons are able to play at the same time and a volume equal to a hundred piece symphony orchestra thus produced. The seating arrangements are of the latest design. The auditorium chairs were furnished by the Heyward Wakefield Company of Boston.

The heating, cooling, and ventilating systems of the Wisconsin theatre are said to be masterpieces of engineering. They alone represent an expenditure of $157,000. The projectors were installed by the Enterprise Optical Manufacturing Co.

Despite blizzardy weather, with the opening scheduled for 6:30 p.m., in half an hour the entire house was filled. More than two thousand invitations had been issued by Messrs. Saxe, but the remaining seats were quickly filled by the crowds who stood in the rain and snow forming a line a block long to gain admittance, and more than 2,000 persons were turned away.

Opening Gala Affair

The program was opened by the Orchestra playing Wagner's 'Overture to Tannhäuser', supplemented by a chorus of 75 voices of the Lyric Male Chorus of Milwaukee singing the Pilgrim's Chorus. The entire stage was arranged to represent a path in the heart of the mountains, along which the entire pilgrim chorus descended, singing as they came. It was a magnificent piece of staging.

Stage Novelties

This was followed by a film showing various features of Wisconsin, and was concluded by a tableau representing the state's crest against a drop showing the state Capitol. Next came Plastigrams, the duo color films. An organ solo, both organs being played at the same time, was one of the most attractive features of the opening program.

A musical fantasy called Banjo Land was next presented. A gigantic banjo on the back drop, with two banjoists seated on the neck of the instrument, huge daisies and a harvest moon were part of the attractive setting. Dancing and singing of southern and old-fashioned songs completed the act.

"Why Men Leave Home", was the feature picture, and a comedy concluded the program.

Features of the opening included a beauty contest throughout the state to determine the most beautiful girl in Wisconsin. Miss Dorothy Jahavy of Two Rivers, Wis. was selected. Miss Jahavy was presented with $100 in gold, a life-time pass to the Wisconsin in a gold case, and presided as queen in a big parade just previous to the Friday evening opening.

The New Wisconsin in Milwaukee is the Twenty-eighth house in the Saxe Brothers string and one of the finest picture theatres in the country. Above an exterior view and at the right a view of the spacious and beautifully decorated lobby, taken from the balcony.
Milwaukee Hails the New Wisconsin Theatre
(Continued from preceding page)

members of clubs, various civic organizations, etc., were participants in the parade. At the conclusion of the program a string orchestra played on the mezzanine and Miss Wisconsin presided.

An artistic program booklet, said to be the first of its kind, was presented to each person at the theatre Friday night. It contained the entire history of the building of the theatre and photographs of the theatre personnel and was arranged by Albert Coppock formerly an art designer and technical man with Balaban and Katz.

A regular feature of the Wisconsin will be Sunday noon concerts by the Wisconsin Theatre Symphony orchestra under Mr. Kopp's direction.

Mr. Thomas Saxe is President and General Manager of the Saxe Operating Corporation, Mr. John Saxe, Vice President, and Oscar Brachman, prominent realtor and builder of several theatres in the city and state, Secretary and Treasurer.

Says Movies of Future Will Reproduce Sound and Color

In an interview with the art editor of the Washington Post, Leon Bakst, famous Russian scenic artist, predicts that the motion picture of tomorrow will be in natural colors and reproduce sound by means of radio.

Bakst, who recently paid a visit to Hollywood, did not say by what particular means these effects will be obtained, but states that following a return visit to his Paris studio he will go to Hollywood to devote himself entirely to motion picture work.

The artist is well known in this country through the settings and costumes he designed for numerous stage productions offered here. Among these were the "Cleopatra," "Scheherazade," and other ballet presentations brought to America by the Ballet Ruse.

Paying his respects to the spectacular scenes of motion pictures for their artistic and emotional effectiveness, Bakst goes on to say that these huge scenes are too expensive and that the inventiveness of the artist is necessary to produce the effect of "immensity by the employment of only a part of immensity."
Service or Surface—Which?

In the purchase of theatre chairs, the built-in qualities that make for long-time, satisfactory service are of real importance to the theatre manager. While the chairs' appearance today is important, its appearance and condition ten years from now will count for more.

Scientific construction, installation based on true architectural principles, rare beauty of design and color harmonies, skilled and careful workmanship—these are the four-square foundation of the long service value of our chairs. You cannot go wrong when you select "American" chairs for your theatre or playhouse.

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PHILADELPHIA 1211-K Chestnut St.
Decatur House Features New Type Barton Organ as Drawing Attraction

INSTALLATION of the newest type Barton organ equipped with two consoles and embodying the "pitless console lifts," which is the latest invention of Dan Barton, has been completed at the Lincoln Square Theatre of Decatur, Ill. The management of the Lincoln Square will feature the new instrument as a drawing card in a vigorous advertising campaign.

A series of special numbers featuring the novelty and improved musical effects obtainable with the double console, which permits one organist to operate the instrument from either console or two organists to play simultaneously, has been prepared.

In the Lincoln Square Theatre the consoles have been installed in the orchestra pit at either side of the stage. By means of the electrically operated lifting devices both consoles may be elevated to a position which will permit a full view of the organist or organists from any part of the auditorium.

The new installation has attracted widespread interest amongst theatre men because of the lifting device, which the Bartola Musical Instrument Company declares is proving a very successful box office attraction.

This new pitless electrically-operated console-lift, which by the pressing of a single button raises the console five feet during the organ numbers, then lowers it completely below the sight-lines again for the showing of the picture.

Mr. Dan Barton points out that this type of lift is his own invention, and sold exclusively with the Barton Organ makes it possible for practically every theatre to own a "lifting console" organ. This is true because of the ease of installation. Instead of being located in a deep, specially-constructed pit, as heretofore required, these lifts, which he calls Pitless Console Lifts, occupy only 12 inches of vertical space and can be set directly on the floor of the orchestra pit.

Granada, New Santa Barbara Theatre, Opened

The Granada theatre, built and operated by the California Theatre Company, in Santa Barbara, Calif., was opened to the public on the night of April 9, with a program headed by Mae Murray in "Mlle. Midnight."

The new structure, which is a combination theatre and office building, was erected at a cost of $550,000. It is located at 20 West Canon Perdido Street.

The Granada will be operated as a combination theatre and street show and vaudeville house. The opening attraction featured the Mae Murray starring vehicle on a program containing stage features, the leading number of which was a Theodore Kosloff ballet.

The officers of the California Theatre Company are Edward A. Johnson, president; Geo. D. Gehr, vice-president, and J. F. Hansen, secretary and treasurer.

Hollywood to Have a New $500,000 Theatre

West Coast Theatres, Inc., operators of a big string of picture theatres in Southern California, have selected the site and completed plans for a new house with a seating capacity of 1,500 in Hollywood.

The plans call for a building costing $500,000 in Hollywood and it is expected the theatre will be ready by August or early in September.

Barker Hall Installs New Projection Equipment

New and thoroughly modern projection equipment has been installed by H. L. Lewis at the Barker Hall motion picture theatre, North Grafton, Mass.

The front of the Cameo Theatre, Brooklyn, N. Y. The photograph reveals the unusual facade which has won considerable praise for its color and design. The Cameo is owned by Herman Weingarten. Lobby displays and frames shown in the picture were supplied by Libman-Spanger Corporation.
Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
PARABOLIC MIRROR

Lesson II — Part VIII
Its Physical Properties

The parabolic mirror is essentially a light projecting device as distinguished from mirrors having a spherical curve which are intended, primarily, for image formation.

To be sure, separate images are formed by each individual point on any polished reflector in accordance with the Law of Regular Reflection, but the resultant, or composite image from the entire surface will vary considerably, depending upon the curvature of the mirror.

Parabolic mirrors are finding wide application today for projecting light to comparatively remote distances. Flashlights, automobile and locomotive headlights, searchlights and floodlights are but a few of the uses to which this form of reflector is being put.

Recently, serious efforts were made to extend its use to the projection of motion pictures. The result was that several forms of so-called "reflecting arcs" were placed on the market which already give indication of being extensively used. More will be said on this subject later.

How It Works

It will be recalled, in the case of the concave spherical mirror, that all the rays of light approaching the mirror parallel to the axis were not reflected thru the focus of the mirror. Those rays striking the edges of the reflector were turned back so as to cross the axis between the mirror and its focal point. This was described as the "spherical aberration" of the concave mirror.

As in Fig. 27, where F represents the point source of light. The mirrors are indicated by the letters, A, B, C, D, etc., and AX represents the axis of these mirrors.

In accordance with the Law of Regular Reflection, the light rays from point F strike each of the mirrors in such a manner that the angle of incidence is equal to the angle of reflection. Thus, angle FBD equals angle HBO; angle FCD equals DCO; FDB equals BLM, etc.

In this manner a true beam of parallel rays result from this special grouping of mirrors around point F. Now, point F is called the focal point of this combination and the shape of the curve formed by the mirrors when so placed is called a parabola. If this parabola is revolved about AX as an axis the result will be a parabolic reflector. This type of mirror really consists of thousands of pin-point mirrors, each reflecting a ray of light from a point source at F, the focus, parallel to the axis.

The Parabolic Curve

It is possible to consider the parabolic curve in a number of ways. Mathematically, it is written as follows: \( y^2 = 4fx \) where \( y \) equals the vertical distance (Fig. 28) measured from the axis to any point on the curve; \( f \) equals the focal distance measured from the center of the reflector to the focal point, \( F \); \( x \) equals the horizontal distance from the center of the reflector to the same point on the reflector from which the \( y \) distance is measured. All of these distances are shown in Fig. 28.

From this we see that distance AK (\( y \)) multiplied by itself is equal to distance MN (\( x \)) times 4f (four times \( f \)).

The graphical way of constructing the parabola is to select a point, O, to represent the center, or origin, of the curve. On each side of this point, along the axis AC measure off a distance \( f \) equal to the focal distance selected. AD will then represent one distance, and OP the other. Draw perpendiculars AIH through A and OL through O. Now, any point on the parabola will be equally distant from line AIH and the focal point F.

Thus, KN will be equal to NX and HP equal to PF. In this manner any required section of the parabolic curve, for the particular focal distance, \( f \), chosen may be drawn.

Another graphical method can be employed as follows. Select the center, O, of the curve, on the axis AC. Erect perpendicular ON at this point. Using F as a center and the focal distance \( f \) as a radius, describe a circle (Fig. 29). Now all points on the parabola will be equally distant from perpendicular OL (measured horizontally) and the circumference of the circle. For example, MX (\( x \)) will be equal to NR and LP (\( 2x \)) equals NS. This is the same as saying that NX equals \( f - x \) and PF equals \( f + x \).

Effect of Focal Distance

In view of the fact that all parabolic curves have the same general formula, \( y^2 = 4fx \), it may seem strange that a variety of shapes can exist. In Fig. 29 we see three different shapes of parabolas, all having the same diameter, D. Curve ABC has an angular opening of 60 degrees measured about the focus, F, as a center. Curve DEG has an angular opening of 90 degrees and that of HKL is 120 degrees. The focal distances of the three parabolas are BF, EF and KF respectively.

It is obvious that the thing which causes this difference in shape is the change in focal distance since the diameter, D, is the same for all three shapes. Now, R, the radius of the reflector, is equal to \( y \) in the formula \( y^2 = 4fx \).

Since \( R \) is constant for all three shapes, the only other elements which can change are \( f \) and \( x \) (the depth of the reflector, or the distance from K to line HL). These two elements vary inversely with respect to each other. Thus, if \( f \) is increased, \( x \) must be decreased, in order to keep \( y \) at a constant value. From this we can see that as a focal distance of a parabolic reflector is increased, the depth of the reflector is made smaller. Conversely, if the focus is made short, the depth is made great. This explains the difference in shape between two reflectors having different focal distance.

This change in shape, however, is only relative since all the curves have the same formula. For instance, if the diameter of reflector ABC (Fig. 29) were increased sufficiently this reflector would have exactly the same shape as either reflector DEG or HKL. If, on the other hand, the diameter of reflector DEG were made small enough, it would have exactly the same shape as that of ABC. The only difference between the re-

(Continued on page 1933)
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Bryant  2160
Fiesta Celebrates Opening of Crandall's Tivoli

The official opening of Harry M. Crandall's new Tivoli Theatre in Columbia Heights, Washington, D. C., fired the spirit of community pride to a fever pitch and the 100,000 souls reputed to be residents of that section of the National Capitol celebrated the event with a two-day fiesta in which the glories and achievements of Columbia Heights were fittingly extolled with yards and yards of bunting draperies and a parade of motor cars, floats and so forth.

The official opening took place Friday night, April 5. But the Tivoli could not accommodate anything like a part of the Columbia Heights residents on that night when scores of prominent members of the film industry journeyed from various parts of the country to be present at the celebration in honor of Mr. Crandall and his new cinema palace. So the festivities carried on and the next evening, Saturday, crowds sufficient to make a dense, impenetrable mass collected in front of the Tivoli.

The parade, which opened the community Tivoli celebration on Friday night, was composed of nearly three hundred floats representing as many civic and commercial organizations, and an uncharted number of private automobiles which joined in the line of march. Prizes were awarded the best decorated floats and window displays.

Entering the house on the opening night, the perspective of the lobby and mezzanine lounges was obscured by the huge banks of floral respects sent from exchanges, studios, New York Home Offices, First National franchise holders, officers, and theatres, and the officers and employees of the Crandall organization.

Introductory remarks were made by Manager Lohmeyer, Joshua P. Evans of the Riggs Bank, Father Gavin, whose Sacred Heart Church stood on the property, and the Reverend Morgan of the Congregational Church of Mount Pleasant, Commissioner Rudolph, and others.

The Cardinals of the Tivoli Theatre Company met in the Metropolitan Saturday and elected the following officers of the company and of the board: Harry M. Crandall, president; Joseph P. Morgan, vice-president, and Fritz Hoffman, secretary-treasurer. Members of the Board of Directors are: Joshua Evans, Jr., Frank V. Killian; Joseph P. Morgan, W. Wallace Chiwell, Fritz D. Hoffman, Wilton J. Lambert, A. M. Nevius, J. E. Mayfield; A. F. Jones, Harry M. Crandall. Wilton J. Lambert was chosen counsel.

Combination Theatre, Stores and Apartments for Kansas City

The combination suburban motion picture theatre and store building in Kansas City has been shaded in the background by the plans of a new theatre to be erected at Seventy-fifth and Washington streets. W. C. Gunn, owner of the site upon which the structure is to be built, announced this week that in addition to a 900-seat modern motion picture theatre, the building would contain nine kitchenette apartments on the second floor and six ground floor store rooms.

"I am convinced that only in conjunction with such a building could a motion picture theatre 'break the ice' in a thinly settled neighborhood which heretofore has had no theatres," Mr. Gunn said. "It is the revenue to be derived from the building that will make possible the gradual development of theatre patronage. A theatre under such circumstances should be a community center in every respect. There will be some obstacles to overcome at first, to be sure, and that is why store room and apartment space is unusually valuable. I intend to give patrons of my district the best pictures possible for a small suburban house and I hope in this manner to build up a theatre that some day will compare with the best suburban houses.'

The contract date for completion of the building is June 30, but an effort will be made to have the theatre ready for occupancy a month earlier, despite the fact that the work started only this week. The walls will be brick with terra cotta trim. S. B. Tarbet of Kansas City is the architect. The total cost of the building will be about $85,000. The structure will be 90 x 110 feet. Detailed arrangements for equipment of the theatre have not yet been made.

Photo by Tenschert & Flack.
A line up one block long formed for the opening of the sale of season for the opening of Crandall's Tivoli Theatre, Washington, D. C.

McFall Buys Liberty in Terre Haute

The Liberty theatre in Terre Haute, Ind., has been bought by John McFall of that city. Under its new management the Liberty will be operated as a first run motion picture theatre.

The former owners of the theatre were the Consolidated Theatre and Realty Corporation.
Liberty in Sumner One of Best Small Town Theatres in State of Washington

Among the newest and most modern small town theatres in the state of Washington is the Liberty theatre at Sumner, opened recently under the ownership and management of Dominick Constanti, operator of a string of motion picture houses in several of the small towns of the state.

The Liberty is housed in a strictly brick building, one story in height. At each side of the entrance there are small stores, rented to candy and tobacco dealers. The ticket booth of the theatre projects out into the lobby, and is in the center of that space. It is equipped with automatic ticket machines.

One of the features of the house on the inside is the spacious foyer, which extends the entire width of the building. Entrance to the main auditorium is gained through three doors leading from the foyer. The rest of the space between the foyer and auditorium is separated by glass, with drapes on both sides.

The color scheme of the house is blue and old ivory. All drapes and curtains, including the main stage curtains, are blue, with a lighter shade of trimming. Carpets throughout the theatre are all a dark shade of gray. The auditorium has a seating capacity of slightly more than five hundred, including the special loge seats situated at the rear of the lower floor.

At each end of the foyer there are steps leading to the mezzanine floor. At one side on the mezzanine is situated the ladies' rest room, lightly decorated in cretonnes with wicker furniture and light curtains. At the other side is the men's smoking room, opening out onto the auditorium of the house, like a balcony, and inclosed in glass. It is furnished in keeping with the rest of the house, in dark shades.

The projection booth in the Liberty is situated at the rear of the mezzanine floor. It is completely equipped with two new Simplex projection machines, a Hertner transverter, and a board control for all the house, stage and garden lights, and curtain controls. There are two circuits of lights in the theatre, both circuits controlled on dimmers.

The stage of the Liberty is equipped with a full stage set, and is covered with light blue velvet drapes. The main curtain is in darker blue, corresponding to the other drapes. At each side of the stage are two gardens, which, along with the stage, are lighted from the board in the projection room. An innovation in these gardens is the scenes that are painted on each of the rear walls, in place of a plain wall that calls for extra decorations in the gardens themselves.

All the lighting of the auditorium, foyer, rest room, smoking room, etc., is indirect, being done from the side walls in the auditorium and from the ceilings in the other parts of the house.

The Liberty represents a total cost of more than $40,000, including the cost of a type "B" Wurlitzer organ which furnishes the music for the house. Peter Constanti is at present acting manager of the theatre, which is operated under a first run policy for that city, with program changes twice or three times weekly. The house was entirely furnished, decorated, lighted and equipped by the B. F. Shearer Theatre Equipment Company of Seattle and was dedicated the last part of March with a showing of "Sporting Youth."

Sommers Plans New Picture Theatre for Green City

Plans to build a new motion picture theatre in Green City, Mo., have been started by George Sommers, who owns and manages the Opera House in that city.

The location of the new structure will be on the corner of a square. It is expected that the building will be started soon.

"Alhambra" to Be Erected in Commerce Building

A second motion picture theater known as "The Alhambra," is being promoted by James Fulks, manager of the Rockwood branch of the Jellico Grocerly Co., and R. D. Fulks, Knoxville representative of the A. B. C. Bakery, of Chattanooga, Tenn. Work of equipping a section of the Commerce Building for the theater is now in progress.

Projection Department

(Continued from page 1930)

Features would be that one would be larger than the other. If the larger reflector were drawn to a reduced scale it could be made identical of the same shape and size as the smaller one.

Thus, holding the diameter constant and changing the focal distance provides a convenient means of altering the beam characteristics of a projector as far as spread of beam and intensity off the axis are concerned. The full effect of this will be shown later.
“Three Miles Out”—Associated Ex., Alhambra, Ogden

Record:—Here is a romantic kaleidoscope. Many characters, quaint, crafty, sympathetically sliding and falling into new patterns like the colored glass of the children's optical toy. The theme and moments fascinating. That's 'Poi-soned Paradise'.

Express:—'Poi-soned Paradise' is interesting really. The cast is composed of well known players and they give a good account of themselves. Clarence Dow is a good choice. Kenneth Harlan plays with a nice distinction of light and shade. Carmel Myers is again a siren. Her beauty is to force her admirably for these roles.

Herald:—'Filling all expecta-
tions' 'Poi-soned Paradise' is a picture too true of the comedy, tragedy and drama that is to be found in any great mining center.

Times:—'Poi-soned Paradise' is a peach of a title and will probably lure patrons to the Rialto. Brilliant touches introduced by Waldemar Young and Louis Gassner seem truly inspired. It has a great deal of humor and naturalness to them which are a joy in reality.

"Nellie The Beautiful Cloak Model"—Goldwyn Capitol, New York

Lunella Owen, Parsons, New York American:—I got a terrible kick out of seeing Nellie tied on the elevated tracks with the 'L' train thundering down upon her. Also found Lew Cody the last bus driver. Rialto. Nellie, 'the Beautiful Cloak Model' is a melodrama of the first water.

Adeen St. John, Bremont, Tele-

graph:—The screen has certainly done right by Nellie! 'Nellie, the Beautiful Cloak Model' has all the laughs and thrills of the ten-

"Virtuous Liars"—Vitagraph Rialto, New York

Morning World:—Maurice Costello seems to have retained much of the charm and personality which made him such a popular star.

The Times:—The setting in this film was favorable as is the lighting photography in most of the sequences. Edith Allen acquires her self very well as the attractive young widow. David Powell has the part of the devoted surgeon who gets into a muddle and as usual he is sympathetic. Dagmar Godowsky is one of the ideal vamps.

Morning Telegraph:— "Every effort has been made to give this store a luxurious setting. There are big sets and a choice of furnishings and a cast of old favorites."

"Don't Doubt Your Husband"—Metro—Park—Mall, Cleveland Patent Dealer:—"Don't Doubt Your Husband". Via La's Dana is latest out of the movie mill, has propaganda for interior decora-
tions. Now she plays the part of a housewife.

Telegraph:—"Patie came to the rescue of the Rialto audiences this week with one of the most thrilling features that we have seen in many months. It is the tale of a young boy who was induced by Hal Roach and expertly directed by Fred Jackman. This picture of the courageous leader of a herd of wild horses who was eventually tamed and made a pal of by his human captor, is a beautiful story for all lovers of horseflesh. It is thrilling and contains real drama that holds the interest to such a degree that one wishes that it were a part of a complete program.

"King of Wild Horses"—Patie Rialto, New York

Tribune:—One of the best—no, we can safely say the best—animal picture we ever saw. Many men had tried to capture the black in the five spots of his life, but he only laughed and gaily eluded them by jumping a yawning chasm fourteen feet wide, which yawned over thousands of feet above the ground—This King of Wild Horses is a picture in which a black stallion, proud, haughty, sensitive, brave and daring, makes a real hero. This is one of the finest pictures made with an animal in a leading role and is thrilling when people look on the screen.

"The Humming Bird" Paramount Eastman, Rochester

Democrat and Chronicle:—"Miss Swanson is less of a clothes model and more of an actress in 'The Humming Bird' than she has been in any other picture in which she has appeared."

Herald—"In other words, it is a much overdone thing including a variety of cheap emotionalism, the wolves of the Muffin Mart, the World War, and a fine close up of Gloria Swanson's upper teeth." Journal—"Not only does Gloria Swanson eschew fine feathers, she acts—actually acts. She abandons all restraint and throws herself with fervor into the role of Toineet, the Apache girl."

"Three Mile Union"—"'The Humming Bird' is a picture of such technical excellence that one overlooks the improbability of its theme."

"The Light That Failed"—Paramount—Alhambra, Milwaukee

Journal—"The picture is fairly interesting and has some outstanding moments but it has some dull ones as well. And somewhere—can't just put an finger on the spot—it just misses the Kipling spirit, and a miss is as good as a mile."

Sensel—"The staging throughout consistently carried out the atmosphere of the story and the balance of the support is capable.

"Women Who Give"—Metro

Warfield, San Francisco

Bulletin—There is all the thrill and go of the old-time melodrama with a modern finish in 'Women Who Give' at the Warfield this week.

Call and Post—"Those who like their drama of the human sort will find a great deal to applaud in 'Women Who Give'."

Chronicle—"'Women Who Give' is a good picture and even better than that, and should fill the Warfield to its capacity during its run there."

Examiner—"Women Who Give" will never go down into screen annals as one of the 'great' pictures of the year, but it provides interesting entertainment."

Herald—"With a story of surpassing interest, a cast that challenges comparison, genuine thrills, romance and pathos, and with excellent comedy relief, 'Women Who Give' is truly a remarkably fine production."

News—"If you like the sea, plenty of storm scenes, and fisherfolk and old salts with your romance of true young love, here it is."

COSTUMES FOR HIRE

New York's Newest and Foremost Costume Rental Organizations

1437 Broadway
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### September

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed by</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Age of Deceit</td>
<td>Special Cast</td>
<td>F. - National</td>
<td>6 reels.</td>
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<tr>
<td>Barfoot Boy, The</td>
<td>Special Cast</td>
<td>F. - National</td>
<td>6 reels.</td>
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<tr>
<td>Blinky</td>
<td>Hoot Gibson</td>
<td>Paramount</td>
<td>6 reels.</td>
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<tr>
<td>Bluebeard's Eighth Wife</td>
<td>Special Cast</td>
<td>F. - National</td>
<td>6 reels.</td>
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<tr>
<td>Broadway Brook</td>
<td>Mary Carr</td>
<td>Selznick</td>
<td>6 reels.</td>
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<tr>
<td>Broadway Gold</td>
<td>E. H. Marlowe</td>
<td>Pathe</td>
<td>6 reels.</td>
</tr>
<tr>
<td>Call of the Wild</td>
<td>Buck (dog)</td>
<td>Universal</td>
<td>6 reels.</td>
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### November

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<tbody>
<tr>
<td>Acquittal, The</td>
<td>Special Cast</td>
<td>Universal</td>
<td>7 reels.</td>
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<tr>
<td>At the Circus</td>
<td>Special Cast</td>
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<tr>
<td>Bag and Baggages</td>
<td>Special Cast</td>
<td>Universal</td>
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<tr>
<td>Country Kid, The</td>
<td>Special Cast</td>
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<tr>
<td>Dangerous Maid, The</td>
<td>Special Cast</td>
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<tr>
<td>Extra Girl, The</td>
<td>Special Cast</td>
<td>Universal</td>
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<tr>
<td>His Children's Children, The</td>
<td>Special Cast</td>
<td>Universal</td>
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<tr>
<td>Jester's Husband, The</td>
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<td>Universal</td>
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<tr>
<td>Long Day's Journey Into Night</td>
<td>Special Cast</td>
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<tr>
<td>North of Hudson Bay</td>
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<tr>
<td>On the Banks of Wabash</td>
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<td>Pioneer Train</td>
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<tr>
<td>Prince, The</td>
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<tr>
<td>Scars of Hate</td>
<td>Special Cast</td>
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<td>Seventh Sheriff, The</td>
<td>Special Cast</td>
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<tr>
<td>Shining Sands</td>
<td>Special Cast</td>
<td>Universal</td>
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<td>Shepherd King, The</td>
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<tr>
<td>Six Cylinder Love</td>
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<tr>
<td>South Sea Love</td>
<td>Shirley Mason</td>
<td>Universal</td>
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<tr>
<td>Spanish Lovers</td>
<td>Special Cast</td>
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<tr>
<td>Stephen Steps Out</td>
<td>Special Cast</td>
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<tr>
<td>Thundering Dawn</td>
<td>Special Cast</td>
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<tr>
<td>Valley of Lost Souls</td>
<td>Special Cast</td>
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<tr>
<td>When Odds Are Even</td>
<td>Special Cast</td>
<td>Universal</td>
<td>7 reels.</td>
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### December

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<th>Feature</th>
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<tbody>
<tr>
<td>Around the World in 80 Days</td>
<td>Special Cast</td>
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<td>6 reels.</td>
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<tr>
<td>Beau Geste</td>
<td>Special Cast</td>
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<tr>
<td>Border Musketeers</td>
<td>Special Cast</td>
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<tr>
<td>Call of the Canyon</td>
<td>Special Cast</td>
<td>Paramount</td>
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<tr>
<td>Chaperon</td>
<td>Special Cast</td>
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<tr>
<td>Courtship of Myles Standish</td>
<td>Special Cast</td>
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<tr>
<td>Cupid's Fireman</td>
<td>Special Cast</td>
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<tr>
<td>Devil's Partner</td>
<td>Special Cast</td>
<td>Paramount</td>
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<tr>
<td>Eyes of the Forest</td>
<td>Special Cast</td>
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<tr>
<td>Fashion Row</td>
<td>Special Cast</td>
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<td>Her Temporary Husband</td>
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<tr>
<td>His Treasure</td>
<td>Special Cast</td>
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<td>Hoosier Dominoes</td>
<td>Special Cast</td>
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<td>In Search of a Turtle</td>
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<td>Kentucky Days</td>
<td>Special Cast</td>
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<td>Loretta Lombardi</td>
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<td>Man Who Lived By The Gun</td>
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<td>Near Lady, The</td>
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<td>Old Fool, The</td>
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<td>Pure Grill, The</td>
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<tr>
<td>René</td>
<td>Special Cast</td>
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<tr>
<td>Shattered Faith</td>
<td>Special Cast</td>
<td>Paramount</td>
<td>6 reels.</td>
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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.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September.
Comings Attract

JACK LONDON'S famous dog story, "The Call of the Wild," which has been translated to the screen in feature form by Hal Roach and is being released by Pathé, has lost none of its prestige, judging from the results of a questionnaire campaign recently conducted by the Motion Picture News. One of the ten most popular works of fiction of the present day. The series, which is based on a story by the same title, written by about 4,000 children, showed "The Call of the Wild" prominent among the most popular.

WARNER BROS. have prepared attractive lithographs for "Broadway After Dark," now ready for exhibitors. The collection presents a unique array of good paper possessing individuality. This organization

steered from the temptation of merely presenting the Great White Way, and have managed to inject the drama of this adaptation of Owen Davis’ melodrama in addition to suggesting the setting.

One twenty-four, one six, two three's and two one's complete the series. Twenty-four is a colored reproduction of Broadway seen from a high point of vantage and looking straight at Times Square. The strip and lower strata of society embodied in the picture and suggested by the contrasted foreground and background.

The six-sheet scintillates with half a dozen stars, against a typical New York skyline, the faces of the principal players inserted within the stars. The three-sheets, neatly colored, immediately attract the interest of the reader to the distinctive one-sheets, which in addition easily lend themselves for attractive cutouts.

VITAGRAPH has issued a special campaign book on "Borrowed Husbands," the David Smith production in which Florence Vidor, Rockcliffe Fellowes, Edward Ellis and Raftord Gordon have the leading roles.

It tells concisely what the picture is about, synopsizes the story, is profusely illustrated, with scenes from the action and prepared advertising illustrations to be used for newspaper paper copy. There are reproductions of the exceptional colored billing, twenty-four sheet, six sheet, three sheet, and three ones, as well as an attractive marquis banner. A special herald is illustrated in the booklet and there are press stories sufficient for all publicity needs.

T H E Pathé special, "Birds of Passage," and the "Indian Frontier Series" were accorded an unusual tribute by John Farrar in the monthly issue of the Ladies Home Journal.

Mr. Farrar wrote: "More and more the explorers and the scientists and the film producers are making use of our beautiful wild life. Recently I saw a picture of this type which was most impressive and the result of this expedition was the making of a film called "Birds of Passage," and it shows the migration of European and Asiatic birds along the course of the Nile and into the heart of Africa. Even though you may not see the birds at all, you will find this drama of their life exceedingly beautiful, even captivating."

The "Indian Frontier Series" won the following encomium from Mr. Farrar: "Of historical value, and blessed with many thrills, is the Indian Frontier Series. These - one two-reel and one five-reel, made for the West, with actual Indians performing. They are said to be founded on original stories as told and vouched for by eyewitnesses on the reservation of the film is being done. It is an interesting idea, and I will look forward to the new series."

The Boy Who Turned Indian, gave me a very pleasant time as I remembered in imagination that life was to throw off the clothes and conventions of civilization and run away to play Indian in the woods.
The American Projectionist

The American Projection Society, Inc.

RECORD IN THAN MORE

The "Covered Wagon" which is still packing them in at the Criterion Theatre in New York City after 52 weeks continuous showing has broken all records for a Film Production in one house. The "Birth of a Nation" which had previously held the record being beaten by a big margin. Even to day after a years solid running, it being almost impossible to secure a seat except by advance booking. However this is not the only record in question, for 52 weeks the time of projection for the entire performance has not varied 55 seconds for this change, and there are no changes on the run of the picture.

There has not been a machine stop, a mis-frame during that time, nor has the screen opening up, the machines being so well adjusted that only two prints have been used during that time. The sprocket holes in the first copy are in perfect condition, the only reason for a second print being, that the stock had warped somewhat owing to the heat of the light beam.

This is a record to be proud of and Mr. Harry Rubin who is supervisor of Projection for the Rialto, Rivoli-Criterion Circuit and Mr. Max Hollander and Mr. J. D. Basson, the Projectionists, who are responsible for the many beautiful color effects in the presentation, are to be congratulated on their record breaking and excellent performance.

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Jack Pickford in "The Hill-Billy"
Gives a delightful performance.
Marion Jackson's adaptation was
Suggested by a John Fox, Jr. story.
The titles by Waldemar Young—
Photography by David Kesson.
Prints by Rothacker-Aller made
In Hollywood and Released by
Allied Producers and Distributors.