Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE
Four hundred and eighty more pages of paid advertising have appeared in Motion Picture News to date this year than in its nearest competitor.

Why?

Simply because advertising managers, who look well before they spend, know that the News

Reaches the largest consumer circulation

Brings the quickest results and

Is the acknowledged leader in its field.

The News Alone Covers the Field
THE big WARNER BROTHERS release “Why Girls Leave Home” is unusually good, and it will carry an unusual amount of poster advertising of an unusual kind. For instance, there will be two twenty-four sheets, one of which is reproduced above. The other one is of the teaser variety and reads:—Do You Know “Why Girls Leave Home?”

Of course the reason why the posters are so good is quite simple. They are RITCHEY posters.

RITCHEY LITHO. CORP.
406-426 W. 31st St. Phone Chelsea 8388

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD
His Latest—and Greatest!


A William S. Hart Production

WHEN you see Hart swim the Mississippi and rescue the heroine—when you see him lick a tribe of Indians—go to jail for a crime he didn’t commit—escape with the aid of his dog and ride breakneck through the desert to save the caravan—when you see all this and lots more—you’ll say: It’s the greatest western picture ever made!
Laughs by the Barrel—Tears by the Quart

Adolph Zukor presents

Thomas MEIGHAN

in

"A Prince There Was"

A HEART interest combination of comedy and pathos that beats anything Meighan has ever done.

The tale of a man who tried to go to the dogs—and was saved by a little waif. Full of the same big appeal as "The Prince Chap."

From the play that was last season's sensation on Broadway.

Based on the play by George M. Cohan and the novel, "Enchanted Hearts," by Darragh Aldrich. Scenario by Waldemar Young. Directed by Tom Forman. Cast includes Mildred Harris.

A Paramount Picture
LLOYD "HAM" HAMILTON

in "The Vagrant"

Produced under supervision of

Jack White

"Ham," with his Hammer, doesn't leave 'em a leg to stand on, in "The Vagrant."

Moving Picture World says: "This two-reel Mermaid Comedy featuring Lloyd Hamilton and distributed by Educational is reminiscent of 'Easy Street.' Chaplin's favorite policeman has the principal part opposite Hamilton. The picture is pure burlesque on the life of a loafer, and has many laughable incidents, chief among them being where Hamilton sends business to a girl selling foot remedies by the simple method of hammering people's feet."

Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President
The MOST TENSE MOMENT EVER SCREENED

See PRISCILLA

CARL LAEMMLE presents the biggest Outdoor drama ever made. Directed by Stuart Paton from the Famous Red Book Story by Clarence Budington Kelland.

UNIVERSAL-JEWEL SUPER PRODUCTION
ride a raging river
of logs in the great
flood torn loose by
an explosion that
turned the course of
a whole Oregon river

"CONFLICT"
Carl Laemmle offers your boxoffice four delightful pictures in November
Not a Special at a Special's Special Price but a Special at a WEEKLY'S RENTAL!

HERBERT RAWLINSON in The MILLIONAIRE

DIRECTED BY JACK CONWAY

STORY BY HULBERT FOOTNER

MARIE PREVOST in Nobody's Fool

DIRECTED BY KING BAGGOT

STORY BY ROY CLEMENTS

AL ATTRACTIONS
Carl Laemmle presents for your earliest possible showing that greatest of all Western character players ———

HARRY CAREY

in the first Superwestern ever screened—a magnificent UNIVERSAL-JEWEL PRODUCTION de LUXE
Directed by Robert Thornby

"the FOX"
LOIS WEBER

Never made a picture that did not have a box-office angle—a live, big exploitation theme.

"The Blot" hits 'em square between the eyes with the question, "Is the greatest BLOT on American life the begrudging, starvation treatment of our teachers?"

The smashing turmoil of real drama backs up these exploitation possibilities.

Motion Picture News said, "a splendid example of Lois Weber's powers."

Moving Picture World declared, "a strong appeal to the public."

Wid's Daily pronounced it "splendid human interest."
ABEL GANCE'S
sensational production

"I
ACCUSE"

With adequate exploitation—and "I Accuse" is rich in exploitation opportunities—every theatre will find this picture a tremendous business getter.

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Here is the greatest

MARY

PICKFORD

picture ever released

“Little Lord

Fauntleroy”

A book that has delighted millions: a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over.

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONVILLE

PHOTOGRAPHY BY CHARLES RUSHER

DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D. W. GRIFFITH

HIRAM ADAMS, PRESIDENT
Announcing:

Method of Distribution
for
CHARLES (CHIC) SALE*

in his first Exceptional Picture

“His Nibs” Syndicate, Inc.

L. L. Hiller, President
Longacre Building
42nd St. and Broadway
New York City

has purchased this production outright for the United States, to whom Exceptional Pictures respectfully refers all inquiries already received for first runs.

“His Nibs” Syndicate, Inc., will exploit the picture on the INDEPENDENT MARKET.

Exceptional Pictures Corporation takes this opportunity of expressing to the exhibitors and independent buyers of the country, its sincere appreciation for the unusual preliminary interest they have displayed in this Exceptional Picture.

... and to state that the exploitation and advertising thus far conducted has been merely the beginning of a tremendous campaign which will embrace trade journals, regional publications and national publicity.

Furthermore desiring to assure everyone who shall in the future be associated with “His Nibs,” that they may depend upon any and every cooperation it is in the power of the organization of Exceptional Pictures to extend.

Exceptional Pictures Corporation

Alexander Boykess
Vice President & General Manager

Executive Offices
1540 Broadway
New York City

★“His Nibs” is the first of a series to be made by Exceptional Pictures starring Charles (Chic) Sale.
Mr. Arthur James:—

On behalf of Mr. Sale and the organization of Exceptional Pictures I want to say that sincere praise such as you have expressed, is encouragement of a type that makes the hard work necessary to the uphill fight for success, an honest pleasure.

ALEXANDER BEYFUSS
HOLMAN DAY SERIES

Take a story by Holman Day, famous author.

One that was published in a magazine read by millions.

One that is full of drama, lumberjacks, woodsmen, guides.

Put it into a two reel picture.

Stage it in the forests of Maine, the least filmed of all our scenically beautiful states.

You'll have a picture that all will like and want to see.

You'll have pictures like “The Flaming Trail” and “Cupid, Registered Guide,” now ready.

They are different.
ERNEST TRUEX, brilliant little comedian, shining star of "Six Cylinder Love," one of the biggest hits that the New York stage has had in some time, now presented in three two-reel comedies that are full of fun without being slap-stick.

Ask the nearest Pathe Exchange for a screening of "Little, But Oh My," "Stick Around" and "The Bashful Lover."

"Little, But Oh My," the first, is a football picture. It's timely. See it. Get it!

© Pathe Distributors
Opinions vary, but the letter reproduced on this page is one of many expressing the unanimous opinion concerning these extraordinary series.

Only Few Territories Open!

INQUIRE OF

AYWON FILM CORPORATION
729 SEVENTH AVE. N. Y. C.
Ask Anyone Who's Seen It

Hiram Abrams - Al Lichtman - William A. Brady
Competitors - Trade Reviewers - Exhibitors
They all agree it's one of the biggest and best

Selznick's

“A Man's Home”
THE BIG CLIMAX

Harry T. Morey  Kathlyn Williams
Grace Valentine  Roland Bottomley

In a Scene From SELZNICK'S Tremendous
RALPH INCE PRODUCTION
“A MAN’S HOME”

THE GREATEST PICTURE THAT HAS EVER CARRIED A SELZNICK TRADEMARK
"QUO VADIS" is in again and a hit

Playing as Dollar Attraction, Revival Cleans Up

The re-releases of "Quo Vadis" at high prices as percentage attractions in legitimate theatres are proving somewhat sensational. Fred Warren is now playing numerous companies, and is now playing runs in Philadelphia, Washington, Rochester and other cities. The gross has run beyond the five-figure mark each week in each town, it is reported, and Warren is organizing to send the prints broadcast throughout the entire country, with a huge release to exhibitors thereafter. Already he is asking more for the re-issues than for the original showings. The film is playing at $1 top, and exhibitors are clamoring for it in the territory where it is being shown as a special, whereas two months ago a general circular to the trade, offering it for second release, brought not even a lukewarm response.

Playgoing at a DOLLAR TOP, "Quo Vadis" has just splintered records at the National, Washington, D. C. Arrayed against it—at fifty-five top—were the strongest features that could be culled from current screen attractions.

Triumphal runs in a score of big cities are being planned by Klaw & Erlanger as a result of the phenomenal showing in the Nation's Capital.

Showmen recognize the possibilities in George Kleine's revival of the famous classic; showmen everywhere are cashing those possibilities into profits.
Add One More

What They Said In Los Angeles

Record: One of the most screamingly funny comedies of recent years. "Doubling for Romeo" is a truly enjoyable picture, which no one with a sense of humor should miss.

Times: "Doubling for Romeo" is a complete knockout. Not only is it a hilariously funny comedy, but Rogers completely finds himself in it. He is whimsical, funny, sad by turns and in addition does some athletic stuff that rivals Doug Fairbanks.

Examiner: "The funniest thing that Rogers has done" was the unanimous comment last night.

Express: Mr. Rogers has, in the parlance of the theatre, a fat part, and extracts the last juicy drop of fun from it.

Herald: The role fits Rogers superbly. Every time he comes into a scene there is a shout of laughter. "Doubling for Romeo" is one of the best comedies ever filmed.

Now Goldwyn adds "Doubling for Romeo" to a list of pictures that are acknowledged record-breakers.

One of the greatest comedies of all time. Without question the most original, "Doubling for Romeo" is the talk of every city where it has played.

It has opened to sensational business in four of the most important exhibition centers of the United States.

In Los Angeles at Miller’s Theatre, "Doubling for Romeo" is breaking the house record. The admission price is one dollar.

In Chicago it is doing wonders at the Roosevelt.

In Cincinnati it is going great guns at The Capitol.

And in New York at the world's largest theatre, The Capitol, it is doing one of the most phenomenal weeks that this great theatre has ever done...

WATCH
The Biggest Name
The crowds are laughing, applauding and congratulating.

The reviewers are writing more superlatives in their reviews than they have written in six months ...

"Doubling for Romeo" is a big hit. Will Rogers has pulled the surprise picture of the year ... a comedy in which every scene comes with a jolt unexpected.

"Doubling for Romeo" is not only the biggest laugh-puller in a long, long while. It is a spectacular picture.

There are great scenes in this picture, wonderful settings with clamoring mobs ... 

There is a duel that grips you and startles you ....

Add "Doubling for Romeo" to a record list — a list that includes "The Old Nest" and "Dangerous Curve Ahead."

There are more coming! "Poverty of Riches!" "The Sin Flood!"

**GOLDWYN**

**In Pictures Today!**

---

**What They Said In New York**

*Globe:* Will Rogers, Elmer Rice and Will Shakespeare divide the honors in the cleverest comedy of this or many other seasons.

*Times:* "Doubling for Romeo" is about the most hilarious thing Mr. Rogers has ever done.

*World:* A thoroughly giggly and at times boisterously laughable picture.

*Telegraph:* Practically every title carries a laugh .... the "Romeo and Juliet" episodes amount to a triumph.

*Journal:* You will have the time of your life watching this one

*Mail:* One of the cleverest and most amusing satires on the motion picture industry that has been produced in many a day.

*Herald:* Combination of Rogers and Shakespeare as irresistible as a certain widely advertised talcum powder
| 52 Arrow-Comedies | A bang up output of hilarious comedies—sold on a franchise basis, one each week. Celebrated stars, master producer. |
| 4 Arrow-Peter B. Kyne features | A series of four pictures from the pen of this great author. The first—"A Motion to Adjourn"—Stars Marjorie Daw and Roy Stewart. Produced by Ben Wilson. |
| 2 Arrow-Ann Little Serials | "The Blue Fox" and "Nan of the North," a pair of 15 episode serials of unparalleled thrills. The lovable Ann Little stars in both. They're winners. Produced by Ben Wilson. |
Stick To Independent Pictures—They Are Produced, Bought And Sold Solely On Merit. They Are The Real Money-Makers.

26 Arrow-Sport Pictorials


6 Arrow-Jack Hoxie Specials

Here is the never-failing Jack in a half a dozen feature specials. A wide range of subjects—every one a Hoxie triumph. Produced by Ben Wilson.

4 Arrow-Grace Davison features

Society dramas in which Miss Davison adds to her already large following. “Love, Hate and a Woman” is the first of these successes. Produced by J. G. Pictures Corporation.

4 Arrow-Neva Gerber features

“A Yankee Go-Getter” and “Dangerous Paths” are the first of this great series. James Morrison plays opposite Miss Gerber in the first; Ben Wilson in the second. Produced by Berwillia.

All of These—and Many More
HAL ROACH
presents
thru ASSOCIATED EXHIBITORS

HAROLD LLOYD
in
"NEVER WEAKEN"

PATHE DISTRIBUTORS
FOREIGN REPRESENTATIVE
for ASSOCIATED EXHIBITORS
SIDNEY GARRETT

"Go to it. Grab it quick!"—Motion Picture News.
"Score another homer for Harold Lloyd."—Moving Picture World.

"'Never Weaken' is a knockout. Roaring laughter punctuated by screams and hysteria. See that the seats are nailed firmly, then pack them in. 'Never Weaken' is sure to go big. It will catch on like a house a-fire."—Wid's.

"'Never Weaken' brought screams and roars of laughter to a group of hard-boiled reviewers. Better proof of fun and spontaneity in a comedy we cannot offer."—Morning Telegraph.
It's BIG!

"GOOD and EVIL"

Ten thousand persons whirl through the action of this *modern* society drama—a gigantic spectacle worthy of the adjectives of P. T. Barnum.

A whale of a title for showmen to play with—"Good and Evil"—there's the tinkling sound of box-office dollars in the words.

A wondrously beautiful woman to feature—Lucy Doraine—an eye-feasting revelation who starts a chorus of "ah's!" and "oh's!"

A tremendous story of Man's love for Woman, and his battle with Temptation, Intrigue, Passion and Deception.

Presented by the Herz Film Corporation.
ONE reason why the new serial, which Col. Wm. N. Selig is making for the Export & Import Film Co., Inc., will be better and finer than any wild animal-jungle serial heretofore produced, is that Colonel Selig is backing it with the unlimited resources of the Great Selig Zoo—the largest private collection of wild animals in the United States.

*World Rights controlled by the Export & Import Film Co., Inc., 729 7th Ave., New York City. Cable address Eximfilm, N. Y.
Dedicated to those who demand the BEST in motion picture entertainment—

FOX ANNIVERSARY WEEK
Jan. 29th to Feb. 4th
Join the other thousands
Book FOX Pictures
For Seven Days of Big Box-Office Success
THE PHOTO-DRAMA

Five little minutes of William Farnum on the cinema screen lends more dignity to the art of the photoplay than five months of the usual silly prattle of most of the slick-haired toddler-top demons of our day.

There slipped into the Park Theatre yesterday afternoon one of the finest bits of motion picture characterization that has been seen in New York for a year. And Mr. Farnum, although he finds himself the central figure in a story of life as old as the hills, gives us a lesson in facial expression, photodramatic excellence and all "round good pantomime that will cause those who see him to once more take heart and renew hope that the picture play is not going to the dogs."

Mr. Farnum, in America there is not another man more capable or more talented by nature to act before the camera than he. The wonder is that he has not long before now set himself aside, selected good stories and specialized in the so-called "super-drama," the kind that are good enough—and have sufficient power and appeal—to stay on Broadway for months."

His great "intellectual" head, his fine hair; his eyes that speak to the lens, his son-like frame; his neatness and his grace. He has them all. He caresses his baby-girl, and you wonder if it isn't really his own. He sinks that huge fist into the midsection of an enemy and you grunt of pain. He acts. He is positive at all times. You never wonder what he is about to do. You behold what he already has done. He is no poseur. Oh, for a few more like him! Or, perhaps we should say, more pictures with him.

His work in "Perjury" is worthy of more than the usual amount of space devoted to an actor, because he really acts. Q. E. D.

Direct from its New York run

Mr. William Fox presents another of his Special Super-Features, starring

WILLIAM FARNUM

In a photodrama of tremendous human interest

By Ruth Comfort Mitchell Scenario by Mary Murillo
URY

Directed by HARRY MILLARDE
"We’re on the Last Lap Now!"

REGAL FILMS, LIMITED

ARTHUR COHEN, Vice-Pres., Gen. Mgr.

BUYS "Adventures of Tarzan"

STARRING ELMO LINCOLN

FOR ENTIRE CANADA

FEDERATED FILM EXCHANGES

AL KAHN, Gen. Mgr.

BUYS THE WILD ANIMAL SERIAL SUPREME

FOR WESTERN MISSOURI

IOWA

KANSAS

NEBRASKA

Adventures of Tarzan Serial Sales Corp.

Suite 908

1540 BROADWAY, N. Y.

Bryant 3271

Cable Address—Weiss Pict
R-C PICTURES CORPORATION
presents
SESSUE HAYAKAWA in
"THE SWAMP"
A Tale of Hearts in a City's Slums
Directed by COLIN CAMPBELL

A Rare Combination
of tender appeal to the heart, fine, clean humor with a dash of comedy, swift action and a big surprise.

A Great Human Story
Its laughter drives the tears away

ALL ACCESSORIES FREE DURING NOVEMBER—R.S. COLE MONTH
WARNER BROS.
OFFER
"PARTED CURTAINS"
WITH TWO STARS
HENRY B. WALTHALL and MARY ALDEN
A SCREEN FAVORITE STARRING in "THE OLD NEST"
A Powerful Photo Drama Staged Amid The Splendor of Society and The Slums of New York.

FOR TERRITORY WIRE
WARNER BROS.
1600 BROADWAY, NEW YORK.
"The Four Seasons"

From the Exhibitors Trade Review, October 15, 1921.

THE FOUR SEASONS.—A four-reel Urban Popular Classic-Kineto novelty. With the assistance of Raymond L. Ditmars, curator of the New York Zoological Society, Charles Urban has given to the screen four reels of impressively scientific and instructive entertainment. It makes its appeal to every member of the family and the sort of educational subject that every mother and father will want every member of the household to see. Beautifully put together the four reels are a succession of charming nature with a tinge of novelty and colorful magnetism that makes it easily one of the most remarkable educational-entertainment subjects ever reflected on the silver sheet. A reel is devoted to the picturization of the beauty of each of the four seasons. There are animals that make you marvel, wonder and hold you aghast. It all seems so beautiful and wonderful. Here is one screen offering that need fear no one and justifies the use of superlatives. It is Nature picturized in all its glory. It is Life itself—the life of the animal and the human being who looks on in wonderment. Photographically, it is a gem. The Four Seasons is remarkable because it accomplishes what many have branded impossible—makes pleasing entertainment of a subject that heretofore has been restricted to the four walls of the schoolroom.

Address Your Inquiries to

KINETO COMPANY OF AMERICA
INCORPORATED

71 West Twenty-third St.

New York City
Watch for It!

Circulars on the BOOKING GUIDE, which will shortly be published by Motion Picture News, are now being mailed to 14,000 exhibitors.

Watch for yours!

In the event you do not receive one, or that you desire further information, write

Motion Picture News
729 Seventh Avenue
New York, N. Y.
Jane Eyre

A HUGO BALLIN PRODUCTION
from the great novel by
CHARLOTTE BRONTÉ
with
MABEL BALLIN and NORMAN TREvor
PRODUCED BY HUGO BALLIN PRODUCTIONS
HODKINSON
SELECTED PICTURES
WHAT THE MORNING TELEGRAPH

Is as charming as the lover of Charlotte Bronte would want it to be. A photoplay of unusual beauty -- with all the weird mystery and tender romance of the story preserved.

EXHIBITORS HERALD

A well staged and delightfully photographed picturization of Charlotte Bronte’s great novel.
CRITICS SAY

WIDS

Excellent Production of Famous Love Story -- Should be sure fire with women patrons. Best thing Hugo Ballin has yet produced for the screen.

MOVING PICTURE NEWS

A very able piece of direction. A pictorial triumph. So out of the ordinary that it stands almost alone.
It is a great pleasure to offer to Exhibitors for Hodkinson Month such a wonderful production as "Jane Eyre."

Hugo Ballin has given to the screen one of the finest achievements of the year -- a picture that every exhibitor in the country can book and be assured of a profitable box-office return.
NELL SHIPMAN
in
THE GIRL FROM GOD'S COUNTRY

Swift, rushing, roaring action; thrill piled upon thrill—there you have the pulsating drama of "The Girl From God's Country."

Every element craved by lovers of red-blooded, rapid-moving photoplays; the great mysterious spaces of the northwoods; the animals of the wilderness; a breath-taking aero-plane leap; a resourceful, pretty heroine.

Fifty-seven Keith houses are playing it to big business; it has just played simultaneous week engagements at two Cleveland houses, Circle and Strand; reports from every section are alike—"the thriller of the year."

A Powerful Drama of
Hobart Bosworth Production, Inc., presents
HOBART BOSWORTH in ‘BLIND HEARTS’

By Emilie Johnson
Scenario by Joseph Franklin Poland—Directed by Roland V. Lee

That brand proves she is not your daughter

Love had dispelled the cloud of hate

They buried her in the frozen Arctics

“Forgive me for the wrong I have done you”

“You can not marry her”

“Father! Aren’t you glad to see me”

Distributed by Associated First National Pictures Inc.
Love and Blind Hate

A picture that will carry your patrons in breathless interest through thrilling adventures in the Arctic ice fields, where a band of men and women, lured by the Yukon Gold fever, battle against wild beasts, ice traps and starvation, after their ship has been crushed in the ice—A tale of bitter hate and a wondrous love—Blind Hearts.

He saw his wife in the arms of his friend

“You are the guilty man! Confess it!”

“I have sent my own son to the gallows”

“We are safe at last”

A horrible suspicion assailed him

“There is the man who killed him!”

Released on the Open Market Available to all Exhibitors
Ben Turpin Sure Takes the Cake!

ye-ah, and he takes the bread and the good old custard pies and doughnuts and he mixes up all the dough with love and sunshine and laughter in

Mack Sennett’s presentation of
Ben Turpin in
“Love and Doughnuts”

*The first 2-reel Mack Sennett-Ben Turpin Comedy for First National.

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available to all exhibitors
Louis B. Mayer presents

ANITA STEWART
The Invisible Fear

A Most Unusual Mystery Drama!

By the flickering candle light she saw the face of the man she had slain and whose body she had left in the burning hunting lodge.

The story of a woman whose fear overshadowed even her great love—a secret terror born of fear-fraught moments in a blazing cabin battling against a man with all the strength of her being.

A picture that will hold your patrons spell-bound with its tremendous scenes, its mystery and suspense and thrills.

Written by Hampton Del Ruth and directed by Edwin Carewe.

A First National Attraction

There'll be a Franchise everywhere
Associated Producers’ Attractions Are Released on Open Market Basis!

To the Exhibitor:

In the many scores of telegrams relative to booking Associated Producers’ pictures, some confusion seems to exist in the mind of the exhibitor as to their method of release. This confusion has arisen through the fact that Associated Producers’ attractions are now being distributed by Associated First National Pictures, Inc.

In order to set at rest any doubts in the minds of exhibitors we wish to state that ALL Associated Producers’ pictures are available to any and all exhibitors desiring to book them.

The following pictures are now available through Associated First National exchanges ON THE WIDE OPEN MARKET PLAN:

Pilgrims of the Night: J. L. Frothingham
Blind Hearts: Holart Bosworth
Love Never Dies: King Vidor
The Silent Call: H. O. Davis
Hail the Woman: Thomas H. Ince
The Sea Lion: Holart Bosworth
The Cup of Life: Thomas H. Ince
Devotion: A. J. Bimberg
Greater Than Love: J. Parker Read, Jr.
The Ten Dollar Raise: J. L. Frothingham
The Foolish Matrons: Maurice Tourner
A Broken Doll: Allan Dwan
Mother o’ Mine: Thomas H. Ince
Home Talent: Mack Sennett
I Am Guilty: J. Parker Read, Jr.
A Perfect Crime: Allan Dwan
A Small Town Idol: Mack Sennett
Lying Lips: Thomas H. Ince
A Thousand to One: J. Parker Read, Jr.
Love: J. Parker Read, Jr.
The Last of the Mohicans: Maurice Tourner
The Forbidden Thing: Allan Dwan
The Leopard Woman: Thomas H. Ince
Homespun Folks: 2 reel Sennett
Made in the Kitchen: 2 reel Sennett
She Sighed by the Seaside: 2 reel Sennett
Call a Cop: 2 reel Sennett
Love’s Outcast: 2 reel Sennett-Turpin
Love and Doughnuts: 2 reel Sennett-Turpin

PICTURES IN THE COURSE OF PRODUCTION

A Bride of the Gods: J. L. Frothingham
Lorna Doone: Maurice Tourner
Pawned: J. Parker Read, Jr.
Lucky Damage (work title): Thomas H. Ince
Heart Balm (work title): Mack Sennett

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available to All Exhibitors
The Businesslike Course

In the Saturday Evening Post of October 15th (our apologies to Sam Bullock for advertising this publication) is a remarkable article on "Europe in Transition."

The author, Isaac F. Marcosson, points out that Europe today with "neither war nor peace" (to quote Trotsky's famous phrase) is worse off than Europe at war.

And the trouble, says Mr. Marcosson, is due to "petty politics," "passing the buck," "passion and prejudice," "self-interest," "self-importance," "animosity," "demagogueism," etc.

In other words to plain hatred, aroused and maintained between states that must be economically interdependent, and for no other reason than the glorification of the individual state or some leader within the individual state.

A deplorable situation indeed; and every American will have to pay and pay well for the business stagnation that must result from this great discord.

In reading this potent article the writer was struck, time and again, with points of remarkable similarity between the economic chaos of Europe and the economic discord within the motion picture industry.

We have, in this industry, three economic divisions, the exhibitor, distributor and producer of pictures. Each division is utterly dependent upon another. One can't exist without the other. The prosperity of each is dependent upon the prosperity of the other. The three, for the good of each must work together. From every standpoint of sound business sense and experience they cry aloud for cooperation—

for "tolerant and intelligent cooperation."

There will always be trouble between the buyer and the seller. There always has been since business began. So, there will always be trouble between the producer, the distributor and the exhibitor of pictures.

But any and all of these troubles can be settled by half a dozen business men sitting around a table. Certainly no hullabaloo is needed.

In our business we never take this direct, sensible course; or at least we never take it until we have rushed into print with columns and columns of charges and counter charges. So keen, in fact, is the rush for publicity that one is forced to believe that publicity is the main object sought, that the desire is to foment discord, not to deal justice, or arrive at peace.

A fight is a good thing once in a while—though, Heaven knows, this business at present doesn't want and can't stand much more fighting. But since we are a business family, very much in need of financial support on the one hand, and on the other very much in need of public sympathy and understanding let's fight, if fight we must, with the windows closed.

The reformers want nothing better than to know that the divisions of this industry, which together, make its strength, are divided against each other with constant quarrelling. Such evidence of weakness is an open invitation to them to attack.

So with the politicians.

As for the banker—

This business, right now, isn't enjoying the best of terms. The situation isn't serious and it shouldn't be discouraging. We simply have gone through abnormal times, and we haven't liquidated as yet. Ahead of us is probably a full year during which we will have to trim our sails to fit the reconstruction period of the business world at large.

What we need most today as an industry is cash.

The producer today is heavily committed. The exhibitor who made heavy profits during the war period, reinvested, in most every instance, that money. We are, as an entire industry, investment poor. There is but one thing that can be relied upon to pull us out and that is bank credit.

Think this over Mr. business man—producer and exhibitor alike and see if it isn't true that here is our common and basic problem.

Consider, then, the banker.

Do you think he will want to loan on your exhibitor investment, or on your producer investment, if these two common business partners are in rival camps shooting shrapnel at each other?

You will both ask him to loan on the money-making power of pictures. But he knows, any school-boy knows, that no product makes money when the maker and retailer of it are at war.

He will look for, he will insist upon, nothing short of "tolerant and intelligent cooperation" between the commercial branches of this business. Just that! Nothing more nor less.

"Animosity," says Mr. Marcosson, speaking of economic Europe, has become one of the principal by-products of self-determination. It is meat and drink to the demagogue but it has stifled commerce.

We don't want demagogues in this industry. We do want good business.

Let's put the emergency brake on this "fighting stuff"—and build good business.

Through tolerant and intelligent cooperation.

Wm. A. Johnston.
By William A. Johnston

Chicago, Oct. 26.—The First National "Get Together" meeting was brought to a close today. The finishing touch on the delegates' work of co-operation was the adoption of a constructive measure designed for perfecting the functioning of the organization. It was decided to form an advisory board of franchise holders in every territory in the United States and Canada, whose purpose will be to work with the original franchise holders and exchanges on all matters concerning the relation of the franchise holders and the exchanges. The Board members will be elected by the franchise holders of the territories. In all matters which it is found necessary to refer to the home office, the Board will make a preliminary investigation and report the basis on which their decision could be made speedily. President Leiber and Mr. Schwalbe approved of the proposal, which was made by the California delegate, and which was later approved by the meeting.

At the closing session, C. C. Griffin, of California, introduced a resolution of confidence in the officers and executive committee of First National, which was adapted with enthusiasm by the delegates. Mr. Griffin declared his absolute faith in the fairness and ability of the executives and pledged them his hearty support.

The lobby of the big Drake Hotel, Chicago, began to fill Sunday with delegations arriving from all sections of this country and Canada to attend the Associated First National Franchise holders convention. Over 200 are in attendance including 120 delegates. Every state seems represented. It is probably the largest strictly business meeting held thus far in the history of the industry. The delegates are well representative of the country's exhibiting interests. All in all a very heavy investment is represented. There is considerable tension in the air, and naturally so. An exhibitors cooperative enterprise, and a large one is on trial, an enterprise which started with a country-wide group of large theatre holders and which now, through sub-franchises embraces some thirty-five hundred picture houses. The cooperative principle is involved. It remains to be seen whether or not this principle can be made operative under the plan laid down for it by the Associated First National.

To judge from the talk in the lobby, and delegates are expressing themselves freely, the issue is exhibiting values and rentals. The point most commonly raised, in the broad question of high rentals, is whether or not the exhibitor should be compelled to take the poor picture to get the good one. This has for years been a prime point of discussion; it has come to the top now however with a new emphasis because the exhibitor knows full well that the flush times are over and the public is shopping, as never before. Most every exhibitor reports that the exceptionally good picture makes money. He does not object to the high rentals put upon those few pictures alone but to rentals on mediocre pictures and the fact that by the terms of his contract he must take the low weeks with the high.

The executive committee of Associated First National went into executive session Sunday afternoon. On Monday a large luncheon was served and immediately following the first session opened. Be-

Delegates attending the "Get Together" Sessions of Associated First National Franchise holders in Chicago
Results in Passing of Constructive Measures
More Than 200 Delegates Attend Meeting; Tension Disappears

cause of the fact that this is a stockholders meeting with transactions of confidential business, all, other than regularly elected delegates are excluded from the meetings.

President Lieber in his address of welcome to the delegates, declared with emphasis that the meeting had been called, not for the purpose of having the delegates listen to a series of prepared addresses by executives of the organization, but to give franchise holders, through their delegates, a thorough opportunity to express themselves, to present their criticisms and suggestions, and to give the men whom they had elected to manage their affairs, the benefit of their individual viewpoints on all matters affecting the welfare and betterment of First National as an exhibitor distributing organization.

Doctor George Kelb, of Norwood, Ohio, made a brief reply to Mr. Lieber and the executive committee on behalf of the delegates, declaring the meeting the healthiest and most constructive thing that could possibly have happened, because it afforded the franchise holders, through their delegates, an opportunity of understanding the First National idea and the First National plan which the majority had only been able to obtain in an imperfect and fragmentary manner. He felt confident, he said, that the complaints and criticisms would disappear when such an understanding was arrived at.

The plan worked out by the executive committee for holding of sectional meetings of the delegates as a preliminary to the general sessions of Tuesday and Wed-

High Lights in J. D. Williams' Address to Delegates

The producing and exhibiting branches of our industry are the most vital. I do not believe that any branch should control the industry to the detriment of the others.

We have finally crystallized our ideals and policies under three general principles. (1) Exhibitor Independence and the protection of our theatre investments. (2) Exhibitor Distribution. We cannot, we dare not, allow a middleman to take control of the business for acting as messenger and carrier between studio and theatre. (3) Independent Production financed by our box offices. We recognize the imperative need for fostering independent production if our business is to continue in popular favor.

"First National does not want to become a trust. We do not want a monopoly of any kind in this business. Our object should be to serve between three and four thousand non-competitive members in the United States and Canada with the best productions money can buy at a cost allowing a fair profit."

"We must be willing to share with them (independent producers) the profits of our common industry."

"Our future—and it can be as successful as you wish to make it—depends upon one great big, all embracing factor, and that is the loyalty and support you give your organization and its officers."

Wednesday was then announced by President Lieber. For the purpose of expediting matters and speeding up the general meetings, the delegates were divided into seven sectional groups—Atlantic, Middle Eastern, South Eastern, Middle Western, Western, North Western and Pacific.

The territory included in the several sections was as follows: Atlantic Section—New York, New Jersey, New England. Toronto; Middle Eastern Section—Pennsylvania, West Virginia, Delaware, Maryland, North Eastern Section—Michigan, Ohio, Kentucky, Tennessee; North Western Section—Iowa, Kansas, Nebraska, Central Canada; Middle Western Section—Illinois, Indiana, Minnesota, Wisconsin, North and South Dakota, Missouri, Arkansas; South Eastern Section—Alabama, Georgia, Florida, North and South Carolina, Virginia, Louisiana, Texas, Mississippi, Oklahoma, Pacific Section—Colorado, Utah, Nevada, California, Idaho, Arizona, New Mexico.

The tension that marked to some degree the opening of the convention disappeared after the first day, and Tuesday evidenced harmony everywhere. The seven sectional groups held meetings all Monday afternoon and evidently all misunderstandings and contentions were satisfactorily ironed away.

The reports of these meetings were heard by the entire convention on Tuesday, but early in the day it was already clear that the "get-together" convention of the Associated First National franchise holders has finally lived up to its chosen name—had, in fact, exceeded the most sanguine hopes of the minds back of the co-operative idea.

The scope and breadth of the "Get Together" was indicated by the subjects for discussion during the various sessions, which were as follows: "Past—Present—(Continued on page 2413)
Iowa Exhibitors Convene in Des Moines

Over 100 Members in Attendance; Plans Laid to Fight Sunday-Closing Restrictions

WITH over one-hundred motion-picture theatre-owners of the state in attendance, the Iowa exhibitors organization concluded its convention at the Hotel Chamberlain, Des Moines, Ia., on Thursday of last week, October 20th, after two days of active and enthusiastic business sessions. Messages were received from many absent members of the exhibitors' organization, assuring the officers of their fullest support and cooperation in promoting the objects and policies of the association. The panel of officers elected at the convention comprises the following: J. C. Duncan, Plaza theatre, Sioux City, president; Tom Brown, Strand theatre, Iowa City, vice-pres.; M. Tournier, Star theatre, Mason City, treas.; and E. Metzger, Strand theatre, Creston, secretary.

The executive committee, elected, consists of Dr. J. C. Pence, Lyric theatre, Columbus Junction; H. S. Earll, Star theatre, Davenport; Alexander Frank, Garden Theatre, Waterloo; W. M. Waterhouse, Hildreth Opera House, Charles City; A. J. DeBold, Strand and Palace theatres, Cedar Rapids; Geo. Cruzen Rivola Theatre, Oskaloosa; B. I. Van Dyke, Royal theatre, Des Moines; C. C. Percigrine, American theatre, Corning; Ben Harding, Liberty theatre, Council Bluffs; Wm. Johnson, Rialto theatre, Ft. Dodge; and Philip Schlumberger, Opera House, Denison.

Affiliation with the Motion Theatre Owners of America was formally established by the Iowa exhibitors under the name of the Motion Picture Theatre Owners of Iowa. Another important tie-up to advance mutual exhibitor interests was the selection of the Iowa members for the joint board of control of the Nebraska and Iowa state organizations. This joint board of control was proposed and adopted at the recent convention of the Nebraska exhibitors in Omaha. The Iowa members chosen for this joint committee are as follows: Morey Cohn, Strand theatre; Council Bluffs; Ben Harding, Liberty theatre, Council Bluffs; and L. B. Seymour, Rex theatre, Glenwood.

Another important question which occupied the attention of the exhibitors was the fight on Sunday-closing restrictions. Legal council was employed to represent the exhibitors in three such battles not being conducted in different parts of the state. The most urgent of these cases exists in Grinnell, Ia., where a keen fight has been waged at the expense of the individual exhibitor of that city.

The following resolutions were adopted by the convention:

An appeal urging every Iowa Congress-man to use his influence to secure the repeal of the film rental tax.

A vote of thanks tendered to A. R. Pramer, a member of the national executive committee, for his unflagging efforts in promoting the work of organizing the state body.

An endorsement of the purposes and efforts of the public welfare department of the Motion Picture Theatre Owners of America under the direction of Dr. Francis Holley.

Approval of the plan, recently adopted by the Nebraska exhibitors' convention, to establish a joint board of control for the purpose of co-ordinating the efforts of the two state organizations in problems of mutual interest. (The Iowa members selected for this committee were named above.)

A protest against and condemnation of all producers engaged in the exhibition of pictures in direct competition with the independent exhibitors.

Plans were adopted to promote the growth of the state organization and steps taken to launch immediately an intensive campaign to enroll every motion-picture theatre-owner of the state as an active member of the association.

On Wednesday evening, October 19th, the attending exhibitors were the guests of the local Des Moines and Omaha film men at a reception at the Hotel Chamberlain.

The opening meeting was attended by almost every member of the city, and the expressions of opinion made at this session were taken to forecast a spirit of harmony in all activities for the future.

The grievance committee, elected, consists of: Tom Brown, Strand theatre, Iowa City; Ed. Wegner, Lyric theatre, Valley Junction; and Harry Hiersteiner, Family theatre, Des Moines.

The plans and means committee comprises Philip A. Schlumberger, Opera House, Denison; Alexander Frank, Waterloo, Garden theatre; J. C. Duncan, Plaza theatre, Sioux City; and William Waterhouse, Hildreth Opera House, Charles City, Iowa.

Parent-Teachers Body Meets Exhibitors

Much Done to Promote Civic Understanding by Conference in Indianapolis

MUCH to cement the valuable friendship between exhibitors and members of the Indiana Parent-Teachers Association and the Indiana Board of Photoplay Indorsers was accomplished last week in joint sessions of the associations, at which prominent men of the industry appeared in Indianapolis.

Photoplay men praised the work of the Indiana Board of Photoplay Indorsers, which through local indorsing boards attempt to feel the public pulse and let the exhibitors know what kind of pictures the public wants, as opposed to the censorship idea; while prominent women in both associations told the members, gathered from all parts of the state, that the old idea that exhibitors are bent upon showing evil pictures and should be muzzled at every opportunity is obsolete and injurious to the public itself, in that through censorship the public sometimes is deprived of the opportunity of visualizing great masterpieces of literature.

Dr. Samuel Atkinson came from New York as the personal representative of William A. Brady who had been invited to speak from the viewpoint of the national producers body. Both he and Frank Rembusch, head of the Rembusch string of theaters in Indiana, who spoke from the standpoint of the exhibitor, were warmly received. Tributes to the honesty and proper public spirit of the exhibitors and producers of today was paid by Mrs. Hence Orline, president of the parent-teachers association and Mrs. David Ross, president of the state indorsers.

The mutual expressions of good will were a continuation of a unique situation which exists in Indiana. So thoroughly are the club women of the state convinced that affirmative rather than negative criticism is more helpful in ridding the country of bad pictures that when half a dozen censorship bills were proposed and one nearly passed by the 1921 state legislature that they formed in Indianapolis one of the most powerful lobbies of the year and battled shoulder to shoulder with the exhibitors. The result was that censorship finally was decisively defeated, and sentiment against it now in such a large measure that it is somewhat unlikely that the bugaboo will rear its head again for some time.

In addition to advancing the indorsement rather than censorship idea before the parent-teacher members and indorsers in Indianapolis, Mrs. Ross also spoke in the same vein before the annual meeting of the State Federation of Women's Clubs at Muncie during the week, gaining wider appreciation of the work than ever before.

"The most damnable crime today is (Continued on page 2413)"
ALTHOUGH at the present writing the railroad strike cloud appears to be dispersing and the entire situation has taken on a brighter hue, the National Association, the various Film Boards of Trades and the Rothacker Film Company are prepared for the worst. If the strike should come—and the "if" seems to be assuming larger proportions with each day's strike news—the producers would still get their prints from the laboratories, and the exhibitors their pictures from exchanges. This now seems assured.

The National Association of the Motion Picture Industry has effected, in record time, a complete and effective nation-wide traffic organization to insure the uninterrupted forwarding of film shipments and accessories in event of the strike; exhibitors within a radius of one hundred miles from Chicago are promised, by the Chicago Association, regular delivery of film by motor truck; in Buffalo the F. I. L. M. Club will utilize aeroplanes; and Watterson H. Rothacker will also use the air route to transport First National negatives from Coast and New York studios to the Chicago laboratory of the Rothacker Film Company.

With traffic managers in every key center mobilizing all available transportation facilities, relay stations established and pick-up systems worked out to cover every zone in the country, a delivery service, thorough in every detail, has been effected by the National Association in rapid-fire order which will prevent any serious interruption in the film industry.

No time was lost by the National Association in preparing against a tie-up when word was received that the trainmen would start their walkout on Sunday, October 30th.

William A. Brady, President of the Association, immediately telephoned from Atlantic City to Frederick H. Elliott, Executive Secretary of the organization, requesting that a meeting of the Transportation Committee be called and on Tuesday, October 18th, the Committee, composed of representatives of each producer and distributor member of the National Association and of the general division, were hurriedly called together by Secretary Elliott. Their meeting was presided over by P. H. Stimson, Chairman of the Committee. After a thorough analysis of the situation telegrams were dispatched to every exchange manager of the various companies in the United States Tuesday night asking them to meet immediately, choose a traffic manager, list their emergency transportation facilities and report the information to the headquar ters of the National Association at 1520 Broadway. On Wednesday these meetings were held throughout the country and telegrams began to flood in, giving vital information relative to available emergency transit service in each territory. All this information was immediately tabulated at the National Association headquarters, interlocking transit systems were charted out for through shipments, and the field corps of traffic managers instructed as to the method of relaying shipments from one territory to another.

The Chicago Film Board of Trade has engaged H. O. McDonald, formerly general traffic manager of the Wells Fargo Express Company, to act as transportation manager, and already he has completed charts of the territory showing the best truck routes and necessary stopping points within a radius of one hundred to one hundred and fifty miles from Chicago, and has also made arrangements for trucks which will handle film to the central district depot at 806 S. Wabash Avenue, which will be the central point of call for trucks, which will radiate in all directions throughout the state, dropping film at depots to be established along their routes and at key centers, at which points exhibitors can obtain film without trouble or delay.

The Film Board of Trade transportation committee includes Chairman R. C. Seery, of First National; Joseph Friedman, of Celebrated; Clyde Eckhart, of Fox; R. R. Lesserman, of Universal, and W. C. Brimmer, of Vitagraph.

Edward A. Arranges Traffic Scheme: Rothacker Prepared for Tie-Up

Recent Incorportions in State of New York

APPROXIMATELY $400,000 represented the capitalization of motion picture companies incorporating in New York State during the past week, this amount showing a slight increase over the week previous. The concerns, with the amount of capitalization and directors, include:


Lieut. Ralph C. Diggins, Rothacker Film Company staff aviator, who pilots for industrial bird's-eye views, is all set to take to the air with film shipments when Mr. Rothacker says the word. Lieut. Diggins says that by operating relays to Coast negative can be delivered at Chicago in twenty-four hours. Without relaying and with time off the trip can be made in thirty-six hours. Aerial transportation New York to Chicago is comparatively simple.

When it first became apparent that the railroad men might mean business, Mr. Rothacker began negotiating with Forrest J. Alvin, general manager of the United States Motor Truck Company, for the automobile delivery of prints. In case the emergency warrants truck delivery of Rothacker prints, Mr. Alvin would come to Chicago personally to direct the U. S. truck forces. Under his plan "trunk line" trucks loaded with prints would depart in all directions.

John Kimberly, manager of the Vitagraph Buffalo exchange, has been appointed chairman of the transportation committee of the Buffalo F. I. L. M. club, and he has completed plans for delivery via motor truck, airplane and automobile of films to all parts of the big Buffalo territory.

Arrangements are being made for delivery of films by airplane to Hammondsport, where there is a Curtiss landing field. There the films will be picked up by salesmen in automobiles.

Exhibitor to Make Public Stockholders in Company

Frank W. Fisher, operating some ten picture houses in Illinois and Wisconsin, including the Majestic at Madison, has announced that he will try to make his partners stockholders in the theatres they attend.

The Fisher Paramount Theatres, with capital stock of $200,000 in 20,000 common shares at $10 each, has been organized. Mr. Fisher retains the control of the new enterprise, putting approximately $50,000 worth of stock on the market. Considerable stock has already been sold to Madison patrons of the Majestic.

Woody Attends Opening of Chicago Theatre

In response to a telegraphic invitation from Balaban and Katz, J. S. Woody, General Manager of Realart, went to Chicago to attend the opening of their new Chicago Theatre, which took place on Wednesday, October 20th.
Chaplin Inclined to More Serious Roles

Alternating, 50-50, Between Comedy and Drama

His Ideal, He Tells Diners

Charles Chaplin, on the occasion of a dinner tendered him by the Associated First National Pictures at the Hotel Biltmore, New York, October 21st, gave voice to some very interesting opinions. Among other things he declared that he had come towards more serious dramas in the future and stated that his ideal lay in an alternation of both comedy and drama, say in the ratio proportion of fifty-fifty. He declared he might, for the nonce lay aside his famous shoes but only to return to them in a following production.

Mr. Chaplin expressed it to be his hope to continue business through First National after his present contract with that organization expires and furthermore expressed the wish that the theatres affiliated with the First National system would continue to do business with him.

Regarding the use and abuse of subtitles, Mr. Chaplin stated that in his opinion the question of more or fewer subtitles was unnecessary in that while one picture might be excellent through the absence of interlarded words, another might be equally excellent with them. It was all a matter of the particular picture, he thought.

Asked, in connection with his recent visit to Europe, his opinion as to the relative merits of American and European productions, Mr. Chaplin believed that there was much to learn mutually on both sides of the Atlantic.

"American stars and producers," he said, "must look to their laurels. The Germans take their work very seriously. They think something important can be done out of their films, though they are not doing it for propaganda purposes. The Swedish are also doing some capable picture producing."

"In Europe they recognize that we are ahead of them in photography and other technical details of film production, but they believe that they excel us in story value. They consider that the American psychology is so obvious that audiences here have to have made-to-order stories that are sweetly sentimental without touching on real life."

"They say we have too many bedroom tares and they're tired of our sex plays. I agree with them. What we want is more of the subtlety which they say we ought to have. Original stories written especially for the screen will, I think, be the salvation of the American producer."

Mr. Chaplin paid a high compliment to the artistry and personality of Pola Negri whom it had fallen to the lot of First National to introduce to the American screen public and whom he had met abroad. Yet while he had had the pleasure of meeting that star and other screen luminaries over there, Mr. Chaplin pointed out he had but little time to visit theatres.

Mr. Chaplin stated that he still preferred to write his own stories rather than to make over plots "translated" from books and expressed his intention of continuing in that preference.

The speaker delighted his audience with the ready wit and sparkling repartee with which he met a barrage of questions laid down upon him by the newspaper representatives present and a spirit of humor and good fellowship pervaded the gathering in consequence.

In addition to Mr. Williams other speakers who paid tribute to Mr. Chaplin as an artist and as a man included, H. O. Schwabke, Arthur James, P. C. Skours, Dr. Giannini, Frank Vreeland, J. Dannenberg, James Dean and Nathan Burkhan.

Others present were: Wm. A. Johnston, Motion Picture News: Messrs Boynton and Sohn, Exhibitors Trade Review; John Spargo, Exhibitors Herald; Loella Parsons, Morning Telegraph; Carlyle Robinson and James Grainger of Mr. Chaplin's executive staff; W. Morgan, W. E. Mulligan and Horace Judge of First National and members of the newspaper press.

Mr. Chaplin left New York for the Coast, Sunday October 23 planning a stop off in Chicago where Associated First National was in "Get-Together" Convention and would, it was stated, if possible attend the opening of the Balaban and Katz, First National franchise holder's New Chicago Theatre.

Asks Exhibitors to Adopt Special Measures for Observance of Armistice Day

A statement addressed to the motion picture theatre owners of America by President Sydney S. Cohen, of the M. P. T. O., of A., recommends the adoption of special measures in connection with the celebration of Armistice Day. The statement, which is entirely advisory in character, follows:

By appropriate proclamation, Hon. Warren G. Harding, President of the United States, has decreed that on Armistice Day, Friday, November 11, 1921, the people of the country follow certain lines of conduct which will enable all to cooperate in spirit with the ceremonies associated with the burial of an unknown American soldier in the Memorial Amphitheatre of the National Cemetery at Arlington, Virginia.

"As theatre owners, having a direct and constant communication with the American public, I feel that we should do everything in our power to entirely cooperate with President Harding and other officials in making this observance of Armistice Day measure up in every way to their highest expectations. Such action on our part will be but another open evidence of our sincerity in our already established lines of co-operation with the President and other Government officials in carrying forward essential programs through our Department of Public Service now established at Washington. We have pledged the motion picture screens of the nation to President Harding in the furtherance of public work of every character. He has cheerfully accepted this tender of helpful co-operation and has commended our purpose and patriotic spirit in this relation to all Government officials and the people of the United States generally."

I, therefore, feel assured that in this connection our co-operation will be cheerfully given in carrying forward this very patriotic project in the observance of this great international holiday.

In accordance with this program, we request that you exhibit slides in your theatre or during the days preceding Armistice Day, concerning attention to the President's proclamation, the special ceremonial at Arlington Cemetery and the two minutes of silent prayer between 12 noon and 12:02 P.M., which he has made a part of the nationwide observance. We especially urge that you display the national colors at half-mast on Armistice Day from sunrise to sunset and that patriotic music in the form of an overture feature your performance.

"Army and navy officers and other public men and women will aid in this work. Your personal judgment will, of course lead you to the right line of action."

Indiana Exhibitors Hold Annual Convention

Election of officers and plans to hold the organization intact so as to be in readiness for any great piece of work which comes before the exhibitors of the state, was the chief business discussed at the annual convention of the Motion Picture Theatre Owners of Indiana, set for Oct. 26 at the Hotel Severin in Indianapolis. The association was active in fund raising and anti-censorship campaigns this year.

Would Require Permit for All Song or Dance Acts

An ordinance prohibiting any song, dance, act or other like performance in motion picture theatres in Kansas City without obtaining a permit from the board of public welfare was introduced in the lower house of the council last week by Alderman John P. O'Neil. The measure was referred to the conference committee.

The purposes of the ordinance, as explained, is to prohibit "anything immoral, obscene or detrimental to the public good" from being given in a motion picture theatre in Kansas City.
Fox Film to Celebrate Ninth Anniversary

"Anniversary Week," January 29 to February 4

Elaborate Plans Being Made

A. M. P. A. to Hold "Installation Ball" Nov. 7

T HE Associated Motion Picture Advertisers have hit upon the scheme of holding an "Installation Ball" for the purpose of celebrating the induction of the new officers recently elected. The affair will take place in New York on Monday evening, November 7, at the Cafe Boulevard, Broadway and Forty-first Street. A. M. P. A. holds its regular weekly luncheons. This means that C. L. Yearls, the new president; Jerome Beatty, the new vice-president; Victor M. Shapiro, the re-elected treasurer, and Thomas G. Wiley, the new secretary, not forgetting the members of the board of directors, will be made to feel the importance of their responsibilities by a celebration the like of which never before has been attempted by the American Motion Picture Advertising and publicity men.

"Exhibitors probably will not have to be reminded that in the matter of these special Fox installations a set pace that certain others have been forced to follow. He determined to release these big features direct to the exhibitor instead of sending out "road companies." The decision caused a sudden change of plan by others engaged in similar enterprises. Here again the pioneer spirit was in evidence—to the manifest financial benefit of the showmen of the country.

"Existing in mind the great box office advantage accruing from this generous policy on the part of William Fox, it is expected that exhibitors everywhere will help put over this Fox Anniversary Week celebration with a bang.

"Vast quantities of banners, posters and other accessories are being provided for distribution by the exchanges. The entire Fox personnel appears to be on its toes to put over the big birthday party in a manner worthy of the Fox record in screen achievement.

"Beginning January 29th and continuing to the night of February 4th "Fox Anniversary Week" will be flashed in electric lights from the Theatre fronts in the United States, Canada, Latin America, Great Britain, and the continents of Europe, Asia, Africa and Australasia.

Film Conference in Winnipeg Is Well Attended

Three hundred persons attended the conference and re-union of moving picture exhibitors and representatives of film exchanges which was held in Winnipeg, Manitoba, on Thursday, October 20, under the auspices of the Manitoba Moving Picture Exhibitors' Association, the chief object of the event being to stimulate a proposed organization of all exhibitors in the province of West into one body.

One of the features of the conference was the luncheon which was held in Manitoba Hall with President R. Kershaw of the Manitoba association as chairman. Among those at the head table were Mayor Parnell, Vera Gordon, Johnny Hines, Ralph Thorpe, Mr. McGrath of the Provincial labor bureau and others. Mayor Parnell declared that he looked upon moving pictures as a great educational factor and expressed the belief that pictures made a greater impression upon people than any other medium. The other speakers included Vera Gordon, Johnny Hines, Mr. McGrath, George Graham, a well-known local exhibitor, and Ted Hardcastle, representing the exchange managers. The orchestra of the Lyceum Theatre provided appropriate music.

Favorable Action by Senate on Repeal of Film Rental Tax Expected This Week

ACCORDING to advice from the headquarters of the National Association of the Motion Picture Industry, everything points to a favorable reception by the Senate of the recommendation of its Finance Committee to repeal the 5 cent film rental tax. Action by the Senate on the measure is expected this week. The Senate upheld the recommendation of its Finance Committee, the final fate of the 5 cent film rental tax repeal will rest in the hands of ten men—five Senators and five Congressmen, comprising the Senate and House Conference Committee.


The House conference will determine whether or not the Senate Finance Committee amendments to the Revenue Bill, if adopted by the Senate, are acceptable to the House. If they are not acceptable, amendments will immediately become subject matter for discussion between the joint groups of conference and all points at issue must be ironed out and agreed upon before the bill is sent back to the House for final passage.

Saul E. Rogers, chairman of the Taxation Committee of the National Association of the Motion Picture Industry, urges that every possible effort should be immediately made by representative men of the industry to convince the Senate and House conference that the rental tax repeal is essential to the welfare of the entire motion picture business, and that without such relief it is going to be an almost impossible task for the industry to work back to normalcy.
Affiliated Acts for Film Interests on Coast

The first public action taken by the affiliated Picture Interests, Inc., in behalf of the film interests of the West Coast, is a letter mailed out under date of October fifteen at the order of the board of directors signed by Ted Taylor.

In the past, the industry on the West Coast has been made the goat of a number of local personal enterprises, and it is the intention of men of the industry that in the future the people of the industry will benefit as the result of these enterprises instead of the personal promoters. It is believed by the men of the industry that the letter of October 15th was mailed. There is no intention that the proposed enterprise referred to in the letter is unworthy in any sense. The letter in full is as follows:

"Your attention is directed to the fact that the so-called 'First Annual Exposition of the Motion Picture Industry' is a private enterprise of the 'Ethical Motion Picture Society of America.'

"This enterprise has not been endorsed by the Affiliated Picture Interests, an organization comprising individuals and all associations connected with the production, distribution and exhibition of motion pictures in California authorized to represent the industry in matters of common interest, under which head come fairs, exhibitions, entertainments, etc.

"So far as we know the 'Ethical Motion Picture Society' is therefore acting only for itself. It has made no satisfactory explanation concerning the objects, scope, and proposed use of profits of its proposed 'motion picture exposition' to the board of directors of the Affiliated Picture Interests of California, and it therefore does not have the co-operation of the united factors of the motion picture industry."

Names Committee to Investigate First National

THE Motion Picture Theatre Owners of America's head office announces that the committee has been selected which will undertake the task of investigating the present management of Associated First National Pictures in the name of the M. P. T. O. of A. The committee members are announced as follows:

John Manheimer, New York, Chairman of Directors, Theatre Owners Chamber of Commerce; W. D. Burgford, Aurora, Ill., Board of Directors, Motion Picture Theatre Owners of America; M. E. Comerford, Scranton, Pa., Executive Committee, Motion Picture Theatre Owners of Easton, Pa.; L. J. Ditmar, Louisville, Ky., President Motion Picture Theatre Owners of Kentucky; and A. J. Kleist, Pontiac, Mich., Board of Directors, Motion Picture Theatre Owners of Michigan.

The statement from the M. P. T. O. of A. continues as follows:

"The committee fully realizes the seriousness and magnitude of its undertaking, in view of the numerous and serious complaints of members of our national organizations who are sub-franchise holders of Associated First National Pictures, as well as from exhibitors who are trading with that company in territories where there are no sub-franchise holders."

Los Angeles Theatres to Have Musician Strike

The Musicians' Union of Los Angeles called all its members out of downtown theatres this week. The walk-out is to take place at the end of the week in each theatre. The theatre owners had given notice of a ten per cent reduction from the present wage scale which was $5.450 for seven six-hour days, with ninety minutes rest time.

On October 4th the Los Angeles Theatres' Association notified the Union that they would not make a contract but that each theatre manager would regulate his working conditions. When the Unions demanded a contract the theatres refused to sign and the Union agreed to remain at the old scale pending the settlement of the contract issue.

This is the second strike for Los Angeles theatres in the past two months. In September the stagehands demanded a six-day week at the same scale as they paid for seven. The theatres refused and the Unions walking out were replaced by Union men who were out of work from the previous strike at the studios.

Labor Interests Institute Suit Against Censors

Dwight Thatcher Harris, chairman of the Kansas State Board of Motion Picture Review, has been summoned to Topeka, Kans., to confer with Attorney General Richard J. Hopkins concerning a pending suit against the board. Robert Blackstone, representing labor interests, has served notice of a damage suit for $5,000, following the condemnation of a film entitled, "Contrast," exploiting labor interest.

Missouri Ass'n Addresses Exhibs on Vital Issues

In a bulletin addressed to the exhibitors of the state of Missouri, the Motion Picture Theatre Owners of Missouri announce that meetings are being arranged for in every district for the purpose of submitting important questions for the consideration and action of the exhibitors in the various districts. The bulletin urges upon all theatre owners of the state the need for attendance at these meetings and the immediate carrying out of the recommendations made by the individual exhibitors of the state.

The following matters are to be presented for consideration: Repeal of admission tax and of the 5 per cent film rental tax; correction of Copyright law to remove the inequitable music tax; present blue-law situation; complaints as to local conditions such as town tax on amusement tickets; and lastly, the establishment of a public service department in the different counties.

Exhibitors are urged to take concerted action with the other, theatre owners of their districts in urging their Congressmen to secure the repeal of the admission tax and the film rental tax. Individual action is also recommended in winning Congressmen to the side of repealing the music tax by supporting the Lambert Bill now before Congress. It is also announced that a music service bureau is to be established to serve all theatre-owners who apply for the service with non-taxable music.

Plans to establish local public service departments and to fight any blue-law restrictions already in force or impending are also to be discussed.

Theatre Test Vote Shows Censorship Opposition

A test vote taken by Howard Frankel, manager of the Majestic Theatre, Columbus, O., was sufficient to reveal to him that the patrons of his theatre, at least, were overwhelmingly opposed to censorship on the screen.

The test at the Majestic was made during the week that Paramount's "The Woman God Changed" was shown. The Ohio board of censors had cut one of the scenes of the picture and Mr. Frankel, in advertising the picture announced to the public that such action had been taken.

The balloting continued throughout the week. The result showed that the people were against censorship approximately three to one.

Mother of Nat Rothstein of Equity, Dies

On October 21st Mrs. Rothstein, mother of Nat Rothstein, of Equity Pictures, died in her Los Angeles home after an illness extending over a period of six years.

The funeral services were held in Los Angeles on October 23rd. Mr. Rothstein visited the Coast recently and spent his vacation with his mother.
Trade Faces Future in Optimistic Mood

REPORTS received at the News office during the week indicate that the trade in general is looking forward optimistically to the future and the rapid resumption of healthy business conditions in all sections of the country. A statement from L. M. Miller, president of the Southwestern Amusement Company of Wichita, Kan., reflects the general tenor of the prevailing opinions in many quarters. He warns that it is high time that everyone connected with the industry realizes that the past few years have been abnormal and cannot be accepted as a criterion of sound business conditions. He declares it to be his opinion that compared with the business done several years ago when times were normal the alleged "slump" of the past few months has been grossly exaggerated.

While the words of Edward L. Hyman, managing director of the Brooklyn Strand, do not strike as highly an optimistic note as those of Mr. Miller's still the outlook is painted as most promising, and the screen is upheld as an effective medium to combat the spirit of depression resultant from the wide-spread unemployment.

"Ye have experienced no such thing as a 'summer slump.' The talk we heard during the past summer and early fall season concerning the 'summer slump' is simply irresponsible discussion by those who know nothing of what they are speaking or of the motion picture business in general."

This sentiment was voiced by L. M. Miller, president of the Southwestern Amusement Company of Wichita. Mr. Miller's company owns the Palace Theatre, a First National franchise holder, the Regent Theatre, and the Princess Theatre.

The viewpoint of this Kansas theatre head on the situation should bequeat valuable to the theatre owner, for it probably will set some of them to thinking along new lines.

"Compare your business for the last six months, with the same six months last year or the same six months two years or three years ago. What do you see? You probably don't see much of a 'summer slump' in those periods. Because those years were abnormal years. From the standpoint of the theatre man, more perhaps, than any other business man, the war years and the years immediately following the war are admitted to not average years," said the Wichita man.

"The truth is that we are just getting off our high war perch and getting down from our pedestal of strength, everyday, go-and-get-it business tactics, if we only knew it. That's the trouble. Some of us don't know it. Some of us haven't that faculty of perception which permits the cognizance of salient, important facts, tendency, and features of the times until they are gone and we look back and see what we couldn't see at the time."

"The sooner the exhibitor forgets all this talk about the 'summer slump' or any seasonal slump, and gets down to business and digs in, and works like he meant it, the better for him, and for his business and for the entire industry."

"This is an important time in the life of the average theatre and the average theatre owner, inasmuch as the changing conditions of the business world are prone to affect the theatre even more than ordinary institutions. He should set himself to realize conditions as they are and not as he suspects them to be or has been told that they are. Consequently, he should stop the false talk of seasonal slump ing in the summer just past."

"The theory of seasonal slump is wrong, since the conditions on which the arguments of the slumpers are predicted appear to be fallable. For instance the very conditions of the seasons and weather which those who argue for the seasonal slump advance may be used with impunity to defeat them."

"There is a peculiar psychology about the business which operates rather disastrously in the case of the theatre owner who believes in the doctrine of seasonal slumps. Too often such owners believe the slump is coming and then are willing to sit down and see their receipts dwindle on the theory that it's inevitable, rather than getting out and working in an effort to prove the fallacy of the belief. Such a psychology as this is dangerous to the theatre operator. Its tendency is toward the killing of all initiative and punch he might have. He ought not to content to sit by, hopeless, under the illusion that 'it can't be helped.'"

"Theatre men should make the best of real conditions, rather than struggle along under wrong theories."

"It is my opinion that those who talk of the summer slump are basing their arguments on the wrong theory. The war-days boom caused many persons to think along lines with war conditions as bases. The war-days were simply the result of unusual conditions and business became inflated to a large degree. Now business may have fallen off from its level of those days. It simply means it is getting back to a sane and normal basis once more and it does not mean that business is rotten and going to the dogs."

"We are not particularly alarmed over conditions," says Mr. Miller, and his business dealings and actions bear out the statement. "Mr. real theatre houses in which he isinterested are going after business at a great rate and a man who would start a several-hundred-thousand dollar show house at this time with a similar house under process of construction at the same time in the same city does not appear to be a man who was suffering from chilled pedal extremities as to the general conditions in the show business."

Another angle of the industrial "slump" is supplied by Edward L. Hyman, managing director of the Strand Theatre, Brooklyn. He believes that one of the most effective weapons to combat unemployment and the resultant depression is the screen and recommends that the programs of the picture theatre play up the cheerful and humorous in life rather than the tragic and melancholy. Mr. Hyman says:

"The Unemployment Conference could have achieved no more laudatory thing than to have called upon the motion picture producers to supply, in every programme made up for showing in a motion picture house," believes Mr. Hyman, who contends that worry of the individual caused by pessimistic business reports when allowed to become chronic only hastens depression inasmuch as the individual loses courage and hangs onto his money because of a fear he will need it badly later."

"Every time a motion picture manager makes a patron laugh this fall and winter he is striking a blow that will eventually down the boogie, depression," insists Mr. Hyman. "I am not an advocate of the Polyanna scheme of life, yet when the motion picture acts as an agency to remove either real or fancied troubles of the individual through a smile or a laugh I feel that the manager is not only making his own business better but will send the smiling patron away with less gloom and more push in his or her system."

"It seems to me that in trying to picture realism producers are not called upon to linger so much upon the tragedy, irony and vexations of life," said Mr. Hyman. "It always seemed to me that there is an equal measure of happiness in life, and that the motion picture screen was the proper place to exploit that cheerful equal half, especially at a time when encouragement rather than discouragement is needed to stimulate a sick country."

"An unemployed man or woman distressed because work seems only a memory with jobs a thing of the past won't find anything to further depress them in the Brooklyn Mark Strand, if I can help it," declared Mr. Hyman. "I'd a darn sight rather send that unemployed person out with a new determination to land something, for there is much more of a chance of this coming back to the Brooklyn Mark Strand for if he lands a job he will naturally have the money to give him the amusement he needs. In my opinion the public now needs an overdose of cheerful screen entertainment. Too many are staying away from the theatre now because they are becoming accustomed to being gloomy."
Balaban and Katz Open Chicago Theatre

The great doors of the Chicago theatre, acclaimed as "the largest, most beautiful and artistic wonder theatre of the world," were opened to the public on Wednesday, October 26th.

This theatre, dazzling in its amazing architecture and interior beauty, is the latest contribution of Balaban and Katz's beautification of their city. It has a seating capacity of five thousand and was completed after two years of work at a cost of $4,000,000.

A huge crowd clamoring to get in when the doors were formally unlocked by Charles H. Wacker, chairman of the Chicago Plan Commission, who acted as master of ceremonies. Mr. Wacker declared that the theatre was the most artistic building now in Chicago. A large number of the leaders of the motion picture industry were guests of Balaban and Katz at the opening, and magnificent floral tributes from friends throughout the country crowded the lobby and foyer. It was necessary to close entrance doors and cease selling tickets early in the evening.

The Chicago theatre is built on an "L" shaped site and the State Street property is used exclusively for a lobby. This lobby, or grand foyer, has beautiful marble walls relieved with ivories and gold decorations and runs back ninety-six feet. Monster marble columns support the promenades and an inspiring circular marble staircase rises at the extreme end and runs upward several stories. The ceiling is in the form of a single dome of great beauty. The foyer rises five stories in height.

The auditorium itself is impressive. It is built in amphitheatre form—that is, it is wider than it is long—and is divided into three floors, the main floor, mezzanine and balcony. An innovation in theatre construction are the boxes running up by the sides of the balcony floor to the topmost part of the theatre.

The architecture and the decorations are of the XIV period, and, like Balaban & Katz's famous Tivoli, have been inspired by the magnificent Chateau de Versailles.

The stage of the Chicago is one of the largest in the country, measuring from end to end 170 feet, and has a prosenium opening of 70 feet, with a depth of 35 feet. It is fully equipped, possessing all lighting and theatrical devices.

The opening feature picture was "The Sign on the Door," by Channing Pollock, featuring Norma Talmadge and a Buster Keaton comedy had a play on the program.

Sunday-Opening Fight Won at Saulle Ste. Marie

The great "White Way" at Saulle Ste. Marie, Mich., will be lighted again next Sunday, and the moving picture houses will be open once more after two weeks of oblivion caused by the Ministerial Association's clamping down the lid.

The defect has been found in the old Sunday Blue Laws, the prosecuting attorney's office announces, and as a result loyal reigns supreme in the camp of the theatre men, while the ministers have practically given up the fight.

The Soo has been closed for motion picture shows for several years, and two weeks ago when the proprietors of the theatres opened up, the ministers launched an opposition movement. This resulted in the closing of the house for the last two Sundays.

Elmer Pearson on Tour of Pathe Branch Offices

ELMER PEARSON, general manager of Pathe Exchange, Inc., left New York on Tuesday, October 18th, for his first tour of Pathe branch exchanges since receiving the appointment which advanced him from the post of director of exchanges. The itinerary of Mr. Pearson's tour included the chief distributing centres for the Middle and Western States.

Before leaving Mr. Pearson said that he wished to assure exhibitors that, in the event of transportation disturbances now threatened Pathe Exchange had taken measures to sustain prompt deliveries.

In and Out of Town

J. S. Woody was one of the many who attended the opening of the "Chicago Theatre" in the Lakeside city.

C. O. D. Blanchfield arrived from the Coast this week, bringing prints of some Westerns.

Sidney R. Kent, General Manager of Distribution, F. P. Lasky and Henry Salisbury are hunting in the Maine Woods.

Cecil B. DeMille has tentatively reserved accommodations on the Patria, sailing Oct. 31, and will spend a two months vacation in Europe and Northern Africa.

Admission Prices Lowered

Admission prices have been reduced in two theatres in Watertown, N. Y. The reduction is about five cents per person. The houses are the Palace and the Antic.

Louisiana Ass'n to Meet

The Independent Motion Picture Theatre owners of Louisiana will meet at New Orleans on Monday and Tuesday, November 14th and 15th.

$3,000,000 Merger Being Considered in St. Louis

Plans for the merger of theatres valued at $3,000,000 owned by the Skouras Brothers and the City Amusement Company houses in St. Louis, Missouri, under consideration, it was learned during the week. It was stated that $5,000,000 in new capital would be put into the enterprises.

Conferences looking to a merger of the houses have been under way for several weeks. Samuel Hamburg, jr., president of the City Amusement Company; Leo Rassieur, jr., of the law firm of Rassieur, Kammerer & Rassieur, a large stockholder in the Skouras Brothers' enterprises, and W. Arthur Stickney, of A. G. Edwards & Sons, brokers, participated in the negotiations.

The projected end of the consolidation will be under the direction of Jimmie and Eddie Carrier, who have been in the same capacity since the City Wide Amusement Company absorbed the Famous Players Missouri houses in St. Louis.
"Among Those Present"

Home office executives attending the Get Together were: Frank C. Farrell, president; Robert H. Lieber, J. D. Williams, Harry Schwab, Harry Leider, C. A. Yeardsley, W. J. Morgan, Floyd Brocklin, Lin Bonner, Leslie Mann, Charles J. Milliken, and Harry Leider.

Primary franchise holders attending in force: Those present included: Nathan Gordon, Boston; Moe Mark, New York; Harry Crandall, Washington; Mel Mann, Mandelbaum, Cleveland; Harry Schwab, Philadelphia; Sigmans, Atlantic; E. V. Richards and Julius Sender, New York; H. L. Finkelstein and I. Rubin, Minneapolis; J. B. Clark, Pittsburgh; Tom Boland, Oklahoma City; Harry N. Kent, Des Moines, St. Louis; Sol Lesser and Michael Gore, Los Angeles; Sam Katz, Chicago; Colonel Fred Levy, Louisville, and John H. Kunsky, Detroit.

First National exchange managers seen about the Drake during the Get Together included: Fred Meyer, Chicago; Joe Skirball, Pittsburgh; Lee Goldberg, Louisville; Fred Cubberly, Minneapolis; C. F. Beardsley, Atlanta; L. O. Lukas, Seattle, and R. C. Seery, Chicago.

**Indiana Parent Teachers Meeting**

(Continued from page 2406)

Censorship," declared Dr. Atkinson in his talk at the opening business meeting of the parent-teacher association. "Censorship, whether in education, literature, press or motion pictures. Anything that forbids us, shackles, unslaves us is wrong. Legalized motion picture censorship is not helping you or us in this age."

Censorship is wrong and impractical in principle, declared Mr. Rembusch, because it is impossible to get boards to agree and because it is destructive, in that it takes away and adds nothing. One of the most unfortunate effects of censorship is that it puts motion pictures in politics, something which the entire industry has fought shy of, said the exhibitor.

Mr. Rembusch also thanked the indorsers for the work they are doing and declared it particularly valuable from the exhibitors standpoint because it demonstrates the belief on the part of women that the industry really is glad to listen to popular demand and exerts every effort to give the public the wholesome, profitable entertainment it desires.

**Changes in Louisville Exchange Field Announced**

Important changes in the organization of Associated First National Exchange of Kentucky and Tennessee and the Big Feature Rights Corporation of Louisville have been announced by that company.

Lee L. Goldberg has found it necessary to resign as manager of the Associated First National Exchange to devote himself to the Big Feature Rights Corporation.

Paul Krieger, formerly manager of the Fox Film Exchange at Washington and Cincinnati, has been appointed successor to Mr. Goldberg as Associated First National Manager. Leo Katz has also joined the organization.

**First National’s “Get Together”**

(Continued from page 2405)


The Get Together adjourned at 5:30 on Wednesday evening in order to give the Associated First National franchise holders an opportunity to attend the opening of the new Chicago theatre by Balaban & Katz, and following this splendid event, a farewell dinner was served at 11:30 and ended the session.

The delegates to the National “Get Together” included:


"The Southern Motion Picture Exposition, to be held here in Charlotte, is receiving wide attention from all branches of the motion picture industry and is evidenced by the number of letters being received here from exhibitors," said Harry C. Wales at Charlotte. Inquiries are coming in from producers and distributors alike, as well as from manufacturers of theatre supplies and acquisitions.

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Roderick Ross, who has been at his home in Chicago for some weeks looking after his various film interests, will leave in a short time for Florida where he will spend most of the winter.

Watterson R. Rothacker, who is planning to leave for the west coast within a few days where he will visit the Aller-Rothacker laboratories at Los Angeles.

H. B. Franks, owner of the Lyric theatre at Rock Falls, Illinois, is exciting a new three hundred seat house at that city. He plans to make it thoroughly up-to-date and modern in every respect. Work is being rushed and the opening is planned for shortly after the first of the year.

E. J. Brewer has closed his Brewer Opera House at Shabbona, Illinois, indefinitely, due to poor farming conditions, his house being entirely dependent upon the rural patronage.

Sterling Township High School at Sterling, Illinois, has arranged to run educational and some theatrical films for the benefit of the scholars, their parents and friends. "Old Kentucky" will be the first amusement picture to be shown.

Ira Furman, Goldwyn auditor, who has been making an audit at the Chicago office, has completed his work and left for the Minneapolis exchange. Mr. Furman praised the efficiency of the Chicago exchange under Manager Cecil Mason, whom he found to be one of the best managed he has been called upon to inspect.

A. Teitel, expert film renovator, has just completed the work of polishing up and cleaning the prints of "Over the Hill" for the Fox Exchange.

General Manager Elmer Pearson, of Pathe, has appointed H. O. Martin, who has been manager of Pathe at Pittsburgh, Chicago manager with jurisdiction over Cook County, J. S. Gillick, formerly assistant manager at Chicago, manager for Illinois and Indiana territory, and T. C. Myers, assistant manager to fill the vacancy created by the promotion of Mr. Gillick. Mr. Aschman's change in the organization giving one manager charge of Chicago and Cook County and another the Illinois and Indiana territory, is to conform with the new sales policy.

W. A. Ashman was in Chicago the other day in the interests of the Dempsey-Carpenter fight pictures, which he controls for Wisconsin and Minnesota, and announced that he was also planning to send Ben Beadell on handling the pictures in Illinois, and that the first releases in this state will be made at an early date. Mr. Ashman reports the pictures going over big in Minnesota territory and that prospects are excellent for good business in both Wisconsin and Illinois.

One of the interesting announcements of the week is the formation of a partnership between J. L. Friedman and Jack Grauman, the latter of whom will have full charge of the Wisconsin territory for Celebrated, and already has made plans for the opening of an office in Milwaukee. Messrs. Friedman and Grauman have been friends for many years and Mr. Grauman will have the full product of Celebrated, and with that the cooperation of Federated. Mr. Grauman brings to his new post a reputation for ability, integrity and experience, coupled with a wide acquaintance among Wisconsin exhibitors, which peculiarly qualifies him to organize an exchange and build up a splendid business in the territory served by the Milwaukee office.

The directors of the Motion Picture Theatre Owners of Illinois met in Chicago last week and made preliminary plans for the Fall convention of this organization. The Fall convention will be held in Springfield and the date will be fixed at a time so that Sidney Cohen, president of the national organization, and General Counsel Walker can be present and address the delegates.

The sales force of Universal's Chicago exchange today bid Maurice J. Hilleman a farewell luncheon at the Blackstone Hotel last Saturday. Mr. Hielman is severing his connections with the Motion Picture Department of Universal after nearly fifteen years spent in the service of Universal, and the strong regard in which he is held by the personnel was evidenced by the talks made at the luncheon at the Blackstone.

Earlier in the day a meeting of the entire Universal staff was held at the company headquarters and Mr. Hielman presented with a magnificent diamond and platinum setting.


Manager Sidney Goldman, of the F. B. Warren Corporation, has put on new salesmen to work in Wisconsin being well known in the territory and popular with exhibitors. They are M. J. Stone and R. G. Kapp.

Salesman Harry Phillips, known as one of the star producers of the Chicago territory, is now connected with Universal Film Exchange and will cover city territory for Manager Leserman.

John Cohen is back with Reelcraft after working for other companies for some months and Manager Harshill has assigned him to his old territory.

Manager Ben Reingold, of Goldwyn's Milwaukee exchange, was visiting Cecil Mayberry at Goldwyn's Chicago headquarters this week and reports that "The Old West" is one of the greatest box office successes ever released in the Wisconsin territory, thirteen prints being working at the same time in that territory. The "Three Names of Sarah" feature at the Arcade and Colonial on the 17th, 18th and 19th of the month, Mr. Reingold reports that the crowds were forced to wait for more than an hour before securing admission to the theatre, so great was the line-up.

Morton A. Levy has arrived in Chicago from New York and is spending the week with Fox's big, super features. Mr. Levy comes from Washington, D. C. where he was associated for many years with Paramount, Essanay and Robertson-Cole as manager of their Washington exchanges. Division Manager Clayton Sheehan, of Fox, has left for the east after closing contracts for Fox service with Fitzpatrick & McElroy.

M. P. Fitzpatrick, widely known to Illinois local film circles as a veteran of Essanay, is now traveling Illinois for Associated Exhibitors.

Lester Wurtzbach has been added to the sales staff of Robertson-Cole and will cover country territory. Mr. Wurtzbach is a nephew of the Ascher brothers.

"Over the Hill," the big Fox special, which has proved such a splendid box office attraction in Chicago, is now at the Olive theatre at South Bend, Indiana, on October 17th. Ralph Holmes will handle the exploitation of the "Over the Hill" road company.

J. V. Grice has completed plans for remodeling his building at 2429 West Wisconsin Avenue as a billiard hall, into a five hundred and thirty seat motion picture theatre, and work is to start at once. According to his plans, information on his decorations and equipment will be up to date in every respect and the new theatre will be a very attractive small town house.

Ira Furman, traveling auditor for Goldwyn, has left Chicago after spending two weeks at the Chicago office putting his O. K. on the system in use in the Windy City. Edwyn Justin Mayor passed through on his way to the coast where he will join the editorial department at the Goldwyn Studious, working in conjunction with Ralph Block.

It is again rumored that the Gumbriner interests are going to erect a million dollar vaudeville and motion picture theatre at the southwest corner of Sheridan Road and Lawrence avenue. Abraham Gumbriner has leased one hundred by one hundred and forty feet of property at that point for nineteen years from Mrs. Annie G. Dawson, at an annual rental of two thousand five hundred dollars a year net for the term, and has an option to buy the land within fifteen years for two hundred and fifty thousand dollars. To add to the interest, it is reported that the project has yet been engaged by Mr. Gumbriner to draw plans for the theatre.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL
Bits of Life—Well received. Drew splendidly. A real accomplishment. (East.)

The cast in this picture attracted a capacity audience all week. (Middle West.)

One Arabian Night—Business fair. Fine picture presented with style, and was given a boost increasingly popular. (Middle West.)

Good picture on which we had fine business. (West.)

Wedding Bells—With Chaplin picture good. Good business. (East.)

Very good picture. Business about average. (Middle West.)

The Cup of Life—High class picture which went over well at this house. (Middle West.)

Not much of a picture, but it drew the crowds, and was held over for a second week. (Middle West.)

A Midnight Bell—A peach of an advertising with everything in its favor to pack houses. Good audience picture. One that creates mouth-to-mouth advertising. Tremendous crowd, past due to personal appearance of Ben Turpin. (Middle West.)

The Ten Dollar Raise—Good picture that didn’t do much business because competition was too strong. (Middle West.)

The Invisible Fear—Just fair. Anita Stewart doesn’t draw very well for me, any more. (Middle West.)

Mother O’ Mine—Good box office attraction. Big business, however, must be attributed to opening of house and appearance of dozen film stars in person. (East.)

The Sign on the Door—Went fairly well. (East.)

The Idle Class—Second week of run did not hold up any too well. (West.)

Peaceful Valley—Not such a wonderful picture, and it drew about average business. (West.)

The Snowman—Very improbable picture, fairly well acted. About an average box office attraction. (Middle West.)

FAMOUS PLAYERS
Cuppy Rick—Splendid Meghan feature full of action and humor, which went over big at this house. Played to fine business for week. (Middle West.)

Good production and well cast throughout. High class show that did a consistently good business all week. (Middle West.)

Good picture, very well liked on the whole. Daily unfavorable comment from women, apparently based on roughness of fighting scenes. (Middle West.)

Footlights—From box office standpoint, the best thing Ethel Ferguson has done. Great feminine appeal, and business was excellent. (Middle West.)

Three Word Brand—Good Hart picture. Very good business. (East.)

Good picture with more than usual business. (West.)

The Golam—Excellent acting and photograph, a good story, and fine background effects. Make this one of the greatest films of the year from an artistic standpoint. Also drew big crowds. (Middle West.)

Metroscope—Excellent title on which to base advertising. Picture pretty good. Business only so-so. (Middle West.)

Four Horsemen of the Apocalypse—Held for third week. One of the greatest films ever seen here. Drew to capacity houses at $2.50 top price, and was held for a second week. (Middle West.)

The Infamous Miss Reel—Very good. Receipts pleasing. (East.)

Camille—Good business on this picture, which is above the average. (West.)

UNITED ARTISTS
The Three Musketeers—The only thing that prevented this picture from breaking box office records was its length. Capacity business all week. (East.)

Unanimously approved. Best thingDouglas has done. Whirlwind box office success for me. (Middle West.)

Fair business. Second week of show and this is not a two week town. (Middle West.)

On its second week and still going great. (Middle West.)

Everybody likes it. It’s quite the social thing to say you’ve seen it and it’s all the rage. Jugglungs, diners and bridge parties. Universally praised and well attended during its fourth consecutive week. (Middle West.)

Two weeks to good business. Audiences liked pictures. (West.)

Way Down East—Broke all house records for a two-weeks run, at $4.25 top price, playing in opposition to such pictures as “Camille,” “The Golem,” and “The Four Horsemen of the Apocalypse.” (Middle West.)

REALART
The Case of Becky—Went across nicely. (East.)

Mediocre picture. Business fair. (East.)

Fairly good picture with average business. (West.)

Her Stormy Oak—Plagger crowd all strong for this, and business was good for a three-day run. (Middle West.)

Good picture, fair business. (Middle West.)

One Wild Week—Just the kind of picture patrons of this theatre like. Business excellent. (East.)

Such a Little Queen—Nothing very deep, but pleasing. The average box office attraction. (Middle West.)

SELZNICK
Poor Dear Margaret Kirby—but this picture not so well received on account of so much sick room stuff. Fair business. (Middle West.)

The Fighter—Picture, good attendance considering transportation difficulties. (Middle West.)

Hauducufs or Kisses—Name drew, and Elaine Hammester’s work is gaining her a good following. Nice little production. (Middle West.)

Who Am I?—Wonderful picture. Just great. Went over at my house in fine shape. Big box office value. (West.)

UNIVERSAL
No Woman Knows—The picture did more business than any previous production in several weeks. (Middle West.)

Good picture. Business good. (Middle West.)

Dangerous Love—A real thriller and fine for down town transient house. Opened to big Sunday business. (Middle West.)

Go Straight—A fine picture which brought good business. (West.)

ROBERTSON-COLE
The Foolish Age—Doris May pleased our patrons in this clever comedy and business was as good as could be expected. (Middle West.)

Good picture. Star, however, not strong enough for new house out of downtown section. (East.)

The Good and different comedy. Business good. (Middle West.)

PATHE
Without Benefit of Clergy—Pretty fair. Receipts average. (East.)

Rider of the King Log—Good melodrama. Business only fair. (East.)

I Do—This picture went over great and is a sure-fire box office attraction. Please immensely. (Middle West.)

FOX
Queen of Sheba—First week of indefinite run. Went over big. (West.)

The Big Town Roundup—Good picture, fair business. (Middle West.)

To a Finish—Picture and business both very good. (East.)

FITGRAPH
The Son of Winningford—A good production. And had good business on it. (West.)

A fair picture and poor business. (Middle West.)

GOLDWYN
Ace of Hearts—A fine feature, which seemed to please my patrons. Good box office value. (West.)

Poor business. Patrons did not seem to like the theme of this production. (East.)

HODKINSON
The Face of the World—A good picture which did a good business in a week’s run. (Middle West.)

WARREN
Quo Vadis—Two weeks to good business and pleased audiences. (West.)

STATE RIGHTS
Man and Woman—From a box office view, this picture surpasses all expectations. Sunday attendance broke all records for past ten months. (East.)
NEW YORK CITY


LOS ANGELES


Milier's Theatre—Second week of Doubling" for Rome.

Symphony Theatre—Third week of "Never Weaken.

Grauman's Rialto Theatre—Fifth week of "The Affairs of Anatol.

Mission Theatre—Eighth week of "The Three Musketeers.

SEATTLE


Clemmer Theatre—Second week of "Camille." Next Week—The Fox.


Blue Mouse Theatre—Second week of "The Queen of Sheba.


CHICAGO


N O V E M B E R 5, 1921

2417

Ralph Lieber, managing director of the Circle Theatre, Indianapolis, wrote: "Her Social Value" and "The Playhouse" equal billing in this ad, thirteen inches by four columns in size.


Cleveland


Stillman—Overture—Mignon.


Indianapolis

Circle Theatre—Current Events—Kinkograms and Circlette.


BALTIMORE


New—Overture—Special score, augmented orchestra.

Feature—The Four Horsemen of the Apocalypse (third week).


PHILADELPHIA


The cast of "Poverty of Riches" is effectively used in this display by Cent- dale's Metropolitan of Washington, D. C.
Next Week—A Trip to Paradise—Bert Lytell.
Arcadia—Comedy—Doggone Torture—Edward Comedy—Electric Travel—Burton Holmes—Paramount.


D.C. DEBUT OF THIS GREAT ARTIST
M.L. DURU ET M. TIBOLD
PARIS PNEUMATIC INGLESSES
"SANS MOUCHARDE"—JENNY—Dona—Florinda—Minette de Lavoisier—Mlle. de Lavoisier—Martha Mayne— "SANS MOUCHARDE" a K.B.—NERISSA ("BONNE ETOILE")—NIEVRE ("IF I AM NOT A"


ATLANTA


NEW ORLEANS


Dazzling in her beauty, the fair Bebe comes in a Temple Triumph that's all laughter, heart-throbs and thrills.

Here is one worth copying on "The World Girl," the work of the Temple theatre, Toledo, O.

Next Week—Through the Back Door—Mary Pickford.

PITTSBURGH


MILWAUKEE

Merrill Theatre Feature—The Three Musketeers—Douglas Fairbanks (third week).


KATHARINE NEWLYN BURTS
518 Wisconsin Ave.
Milwaukee, Wis.

"THE MAN FROM LOST RIVER" Feat. Brownie and Baby Peggy & "Brownie's Baby Doll"

"The scene cut occupying a commanding position in the above ad on "The Man from Lost River" by the Moon and Music Theatres, Omaha, is a strong selling factor of the show.
Alhambra Theatre—
Overture—Alhambra Orchestra.
Comedy—Harold Lloyd—Never Weaken.
Soleio—Henry Taylor.
Weekly—International—Literary Topics.
Special—Showing Douglas Fairbanks and Mary Pickford touring Europe.
Feature—Alice Joyce—The Inner Chamber.

CINCINNATI

Capitol—
Overture—Robespierre (Litoff).
Capitol Combination Reel—Selected Current Events. Topics of the Day—Literary Digest.
Personal appearance Clara Kimball Young.
Feature—Doubling for Romeo.
Novelty—The Instrumental Minstrels—Capital Symphony Orchestra.
Two Reel Film—On the Trail—Earl Cummings.
Next Week—Experience.
Walnut—
Current Events—Pathé No. 83.
Topics of the Day—Literary Digest.
Novelty—Asop's Fables—Pathé.
Feature—After the Show.
Next Week—Bits of Life.

Strand—
Current Events—Pathé No. 84.
Comedy—Robinson Crusoe, Ltd.,—Ham Hamilton.
Feature—Woman's Place.
Next Week—Her Social Value.

Gifts—
Current Events—Fox News.
Feature—Over the Hill.
Next Week—Same.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—A Private Scandal.
Next Week—Charge It.

WASHINGTON

Metropolitan—
Overture—Northern Overture.
Current Events—Pathé News—Topics of the Day.
Added Innovation—The Village Orchestra.
Comedy—The Play House. (First National.)
Feature—The Poverty of Riches (Goldwyn).

BOULEVARD—

Doris May—

The Foolish Age—

his "The Foolish Age" display presents the picture as a starring vehicle. The theatre is a Baltimore theatre.

BUFFALO

Shea's Hippodrome—
Overture—"A Trip to Coney Island.
Prologue—Margaret Brisco presents solo dance arranged by balletmaster of the Capitol theatre, New York.
Feature—One Arabian Night—Pola Negri.
Comedy—Never Weaken—Harold Lloyd.
Current Events—Hippodrome Review, made up of excerpts from the various news services, Topics of the Day and a Pathé hand colored scenic.
Next Week—Clara Kimball Young in person and The Idel Class.

ST. PAUL

Capitol Theatre—
Overture—"Final (Fourth Movement) from Symphony in F of Tchaikowsky.
Capitol Digest—Includes Current Events, Pathe and International News.
Lloyd Hamilton in The Vagrant.
Constance Talmadge in Woman's Place.
Ralph, H. Bishop, organ solo, Souvenir, Drdka.
Arthur Koerner, organ recital.

BROOKLYN

Mark Strand—
1. Opening Number—Carmen. A pantomime-song interpretation of "Air de la Fleur" (The Flower Song) from "Carmen." Set was exterior Spanish courtyard yard with hovering balcony, set tree with table and chairs underneath. Sonia Serova, solo dancer, in pantomime translated lyric of song after which Leonid Samoloff, tenor, sang the words.
2. Mark Strand Topical Review.
3. Victor Herbert in person as guest conductor leading Mark Strand Symphony Orchestra augmented to forty pieces in programme of Herbert successes.
4. Overture to comic opera "Mlle Modiste" (introducing "Kiss Me Again.")
7. Overture to the opera "Eileen.
8. Feature Film—Constance Tal madge in "Woman's Place.
11. Organ Solo—"Tales of Hoffman" (Offenbach) by Charles Demorest and John Hammond, organists.

KANSAS CITY

Liberty Theatre—
Comedy—Asop's Fables and The Love Egg.
Organ Selections—Miss Susie Golf and Miss Golden Estiven, organists.
Feature—Room and Board—Con el Mejico.
Next Week—Greatest Love—Louise Gaul.

Doric Theatre—
News—International.
Comedy—Kolin Comedy.
Organ Selections—P. E. Stevens, organist.
Feature—I Woman Knows—(Second week).
Next Week—A Wife's Awakening.

Newman Theatre—
Overture—"Bacchanal.
Special Number—J. Hardesty Johnson, tenor, and Dolores, Faris, danseuse, and corps of six dancers in conjunction with atmospheric prologue, "A Street in Bagdad.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—One Arabian Night—Pola Negri.
Next Week—Cappy Ricks—Thomas Meighan.

Royal Theatre—
Overture—"Sweet Kentucky Rose.
News—Royal Screen Magazine.
Comedy—"Southern Exposure—Christie Comedy.
Special Number, Royal Vocal Trio. Organ Selections—Milo T. Hare, organist.
Feature—Everything for Sale—May McAvoy.
Next Week—The Great Impersonator—All Star.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Feature—Virginia Paradise—Pearl White.
Next Week—Three Word Brand—William S. Hart.

Loew’s State—
Feature—The Night Horseman—Tom Mix.
Next Week—The Black Panther's Club—Florence Reed.

Palace—
Feature—The Fox—Harry Carey.

Olympic—
The Scarab Ring—Alice Joyce.

LAWS STATE—

Today

Thomas Meighan

Cappy Ricks

by Joseph B. Kyne

A Sat. Pat. 1921

Post Story

"Fantasies in Blue, Green, Red, Yellow, and Gold" by Cappy Ricks.

"The Foolish Age" display presents the picture as a starring vehicle. The theatre is a Baltimore theatre.

Cappy Ricks, the band leader, gave Meighan the band leader in this display on "Cappy Ricks." The ad was a quarter page.
Inexpensive Lobby Display Which Brought Fine Results

Exhibitors' Service Bureau—Pages 2420-2431

Here is a picture of the lobby front on "The Man Tamer" used recently by the Lyceum theatre, Winnipeg, Canada

Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soter, Strand theatres, Lowell, Mass.
Harold B. Franklin, Shea's Hippodrome, Buffalo, N. Y.
George J. Schade, Schade theatre, Sandusky, Ohio.
H. C. Horster, Alhambra theatre, Toledo, Ohio.
Mark Gates, Dayton theatre, Dayton, Ohio.
Edward L. Ryan, Strand theatre, Brooklyn, N. Y.
Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis, Minn.
Sid Laurence, Alhambra theatre, Detroit, Mich.
Leo A. Landau, Alhambra theatre, Milwaukee, Wis.
Jack Kuhn, Loew theatres, Cleveland, Ohio.
Paul Guadanovic, Strand, Cleveland, O.
C. Edgar Noland, Strand theatre, Flint, Mich.
S. Burrett McCormick, Managing Director, Allen theatre, Cleveland, Ohio.

Advisory Board
Exhibitors' Service Bureau

Willard C. Patterson, Criterion theatre, Atlanta, Ga.
H. H. Wilby, President of Southern Enterprises, Inc., Birmingham, Ala.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Canada.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Filson, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake City.
J. E. Myrick, Rialto theatre, Butte, Mont.
Eugene H. Roth, California theatre, San Francisco, Cal.
J. A. Parrington, Imperial theatre, San Francisco, Calif.
Sidney Grauman, Grauman's theatre, Los Angeles, Calif.
Louis K. Sidney, Managing Director, William Fox theatres, Denver, Colo.
Max Gerdes, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangano, Managing Director, Allen theatre, Montreal, Canada.
Brooklyn Mark Strand Celebrates Second Birthday

The Brooklyn Mark Strand theatre recently celebrated its second birthday and Managing Director Edward L. Hyman presented an attractive bill in honor of the event.

Among the numbers was a musical surprise under the title of "In a Persian Garden," serving as a prologue to the feature picture "One Arabian Night."

The scene was a Persian garden, with the dome of a Persian temple showing in the background and a fountain in the foreground. The walk through the garden was flanked on either side by real poplar trees and in the foreground were beds of real poppies. There were two Persian settees draped with brightly colored robes and cushions.

The first number of "In a Persian Garden" was "Come Fill the Cup and in the Fire of Spring," by the Mark Strand Mixed Quartette. Then Eldora Stanford, soprano, sung "Each Morn a Thousand Roses Bring, You Say." This was followed by "A Book of Verses Underneath the Bough," interpreted by Dorothy Bell, soprano, and George Dale, tenor. Then came "Ah Moon of My Delight that Knows No Wane," by George Dale, tenor, followed by "Alas! That Spring Should Vanish With the Rose," by the Mixed Quartette. The finale was a Pantomime by the Serova Dancers.

Snow Blind" Lobby Decorations Find Favor

An artistic bit of lobby exploitation was used recently by the Latchin theatre, Brattleboro, Vt., for the engagement of "Snowblind."

The manager of the Latchin had his house artist paint a poster redolent of the atmosphere of the Great Northwest which is such an integral part of the picture. The painted poster was about four by ten and was attractively displayed in the lobby where passersby would see it.

It represented a snow scene, with a lonely log hut in the foreground, snow-laden pine trees leading up a ravine in the background to snowy hills. The title of the picture was run obliquely across the poster near the top, in letters that seemed to be formed of snowflakes. It aroused much comment.

Doorknob Tags Work Perfectly for "Sign on the Door"

Evansville, Ind., awoke one morning to find its doorknobs tagged. Big round cards bearing the words "The Sign on the Door" were hanging on every door knob.

Evansville wondered and began to talk. Everyone knew it was some sort of an advertisement, but no one could tell what was being advertised. Therefore, when Manager B. F. Brentlinger, of the Victory Theatre, Evansville, blazoned forth in ads in newspapers with "The Sign on the Door," everyone was psychologically prepared to be interested.

He had 10,000 of the door cards printed and Boy Scouts were employed at modest wages to distribute them between 4 and 6 o'clock in the morning before the city awoke.

Plath Pulls Novel Stunt for "Wedding Bells"

For "Wedding Bells" Hugo Plath, of the Gem Theatre, Palestine, Texas, had a small church, the bride, the bridegroom, the preacher, best man and bridesmaids, as well as an auto labelled "just married," in his lobby which attracted unusual attention. The light in the church flashed on and off.

Novel lobby front for "Scrambled Wives" originated for the showing of this picture at the Empress theatre, Owensboro, Ky.
Ideas Worth Borrowing

Sporting Goods Store Dresses "Big Game" Window

During the run of "Gig Game" at the Strand theatre, Minneapolis, a local sporting goods store was induced to cooperate in dressing up a catchy window display for the feature.

The window showed the interior of a cabin, in which was everything from bear pelts to poker chips, from snowshoes and rifles to thermos bottles and cartridge belts. A big twenty-two by twenty-eight lobby still decorated the wall. In the right side of the window was a card reading, "When hunting BIG GAME use Warner's hunting equipment. When seeing BIG GAME go to the Strand Theatre." Another card, bearing three smaller lobby stills and reading matter similar in effect, was placed in the left hand side of the window.

Howard Theatre, Atlanta Presents Elaborate Prologue

For "The Affairs of Anatol," at the Howard theatre, Atlanta, recently, Managing Director Enrico Leide arranged a prologue that was beautiful and in thorough keeping with the picture itself. The episode of the Green Fan Cafe was chosen as the base of the prologue. The stage set, when the curtain first rose, was the usual hectic cafe arrangement—the center of the dance floor being most in evidence, with just a table on either side to indicate the cafe arrangement. At the back of the stage was a huge green fan. As the curtain rose the voice of a woman was heard, singing.

Then two popular young Atlanta people, very prominent in Atlanta society and pupils of a famous dancing teacher, danced on, offering an original and specially arranged dance number, which was very well received.

As the dance ended, the big green fan at the back of the stage closed, to reveal a tableau. The lights on the dancers died off, and the spot was centered on another young girl, clad in the typical "Follis costume," all in white, who was "blowing bubbles," balloons, painted in pastel colors, which the girl balanced and played with in a joyous, carefree manner.

The song which was sung throughout this little act was the "Merry Widow Waltz-Song," and the spirit of it was maintained throughout the prologue, which was beautifully staged and represented a considerable expense. But Managing Director Leide feels that the results obtained were in fine proportion to the expense incurred.
Sidewalk Quartette for "Old Oaken Bucket"
Manager Frauenthal, of the Keith Prospect, one of Brooklyn's leading theatres, went after "The Old Oaken Bucket" with a stunt that costs little, but that will work with equal success in small city or metropolis. For a week before the showing of the feature in his house Manager Frauenthal had a quartet at work on the principal streets of the borough. Choosing a likely corner, the quartet would stop and then burst forth into the melody "The Old Oaken Bucket." About the time the crowd that gathered expected the hat to be passed the quartet would unfold banners announcing the coming of the feature to the Prospect. "The manager who wants to try this stunt," declared the Keith manager, "doesn't have to get expensive singers. I called my boys a 'sidewalk' quartet, but any theatre can get the same pulling results out of what we used to know in the good old days as a 'bar-room quartet.'"

Ottawa Newspapers Held Local Theatres
For the week of October 17, there was an interesting hook-up of newspapers and moving picture theatres for the exploitation of film features in Ottawa, Ontario. The Ottawa Journal published a combination page, consisting of the theatre's display and linked-up advertisements of local merchants for the presentation of "No Woman Knows" at the Allen's Regent theatre. At the same time, the Ottawa Citizen, the other local daily, published a combination page for "Experience" which was shown at Loew's Ottawa theatre.

Carroll Builds Lobby Front at Small Expense
Manager Carroll of the Imperial theatre, Charlotte, N. C., attracted a lot of extra business with the lobby display he built for his showing of "Through the Back Door."
The brick wall shown by the cut was of painted beaver board. The flowers were hand painted roses.

Lobby display on "The Love Light" used during the recent engagement of this feature at the Ansonia theatre, Butte, Mont.

Want Ad Section Helps to Sell Pictures
Every insertion of a want ad in the Saturday Twin Falls (Idaho) Daily Times brought the advertiser a free ticket to the Idaho theatre, where "The Frontier of Stars" was playing. This tie-up was arranged by Rick Ricketson, Paramount exploiter from the Salt Lake City exchange.

This tie-up, carrying daily news stories for five days, cost the Idaho nothing more than the tickets. According to recent estimates a free ticket brings one and a half paid admissions, proving a profitable investment. Want ads are one of the three commodities a newspaper has to sell. When a theatre helps push the newspaper's wares the paper usually comes back strong for the theatre.

Brooklyn Mark Strand Headlines Victor Herbert
The Brooklyn Mark Strand made much capital out of the appearance of Victor Herbert as guest conductor even to the extent of mailing announcements to those well-known people of Brooklyn who take an active interest in music and social affairs generally. The students of the many musical schools were also notified and the programme arranged by Mr. Herbert placed before them.

Phonograph stores boosted Victor Herbert records during the week in display windows and advertising space thus tying up the Brooklyn Strand with Mr. Herbert.

Mr. Hyman augmented the symphony orchestra to forty pieces and played up the appearance of Mr. Herbert and this fact in both newspaper and billboard space.
Mangan's Prologue Stresses Mechanical Effects

An original prologue for "Dangerous Curve Ahead" under the title of "Imagination" was a feature of the recent engagement of the above mentioned picture at the Allen theatre, Montreal.

The number was staged by Managing Director Francis A. Mangan and was so arranged that the suggestion of a huge locomotive rushing out into the audience was given.

In staging the illusion no scenery was used except a black drop and three lights.

Mr. Mangan describes his prologue as follows:

"To get the results required an iris shutter is used on a locomotive headlight to give it the appearance of coming in the distance, and as it appears to rush nearer and nearer the pilot lights of the engine come into view through the use of dimmers on two lamps of 500 watts each. The sound of the locomotive bell and whistle in conjunction with the crunch of the clanking trucks carry the audience right into the feeling that they are in the way of an oncoming train, but as the imaginative engine seemingly comes to a full stop, with the accompanying sounds of escaping steam and the exhaust of the air brakes, a red lantern is waved and the title "Dangerous Curve Ahead" is flashed on the scrim curtain covering the front of the stage. It is here the realization dawns on the onlooker that it is but a well arranged and carefully thought out introduction to the feature picture, "Dangerous Curve Ahead," the effect brought forth rounds of applause and received much favorable comment.

St. Pierre Presents Interesting "Anatol" Prologue

The accompanying picture shows the prologue staged by Manager Louis St. Pierre of the Majestic theatre, Madison, for "The Affairs of Anatol." The setting consisted of dark blue drop in the rear, small oval mirrors on invisible threads hanging in the front. A big green fan front slowly opened showing the bubble cascade out of which the dancer came. Toy balls were used to represent a bubble. The bubble cascade was made by using a tub of soap suds and connecting it to a pipe which was fed by a compressed air tire filler in the garage next door. For both the prologue and other exploitation Mr. St. Pierre had the co-operation of Dan Roche, Paramount exploiteer.

Hyman's Presentation Great Aid to "I Accuse"

For the showing of "I Accuse" at the Brooklyn Mark Strand theatre, Managing Director Edward L. Hyman staged both prologue and postlude in which music numbers and scenic and lighting effect were used to excellent effect.

The prologue was in adherence with the war theme of the play, the stage being a trench, a wide range of no-man land and shell riddled trees in the distance. Front stage was occupied by the trench quarters of a group of French soldiers who were members of the Mark Strand Male Quartette.

Opening revealed the scene in soft light with the soldiers at rest singing Robert's French war ballad "Madelon." As the quartette completed the song a artillery duel with crashing cannon an bursting shell effect started. Fire from bursting shell apparently showered th stage and red strips set down in the rear of the set and the use of lights from th booth gave the evening battle scene colorings.

With the dying down of the "cannonading" Leonard Samoloff, operatic tenor, sprang atop the trench with the French emblem and sang the "Marseillaise." He stood over a glass trap illuminated with two 1000 watt lamps. A fan spread th folds of the French tri-color in his arms.

During the last act of "I Accuse" in synchronization with the theme, Edga Kiefer, baritone, from off stage, sang Dix' "The Trumpeter" with appropriate trumpet effects from the orchestra with light out all over the house. This musical number came as the forces were being mobilized. During the burst of the battle action as a lull came in the fighting, Walter Stew, basso, sang "In Flander's Fields." During one of the more sombre scenes in the picture Henry Moeller, tenor, was heard in O'Hara's "There Is No Death." In the happy finale scene, A. De Maria cellist, played Saint Saen's "The Swan."
Riesenfeld Prepares Extravagant Number
New York Criterion "Peter Ibbetson" Prologue
Artistic Creation

At the Criterion theatre, New York, where "Peter Ibbetson" or "Forever" as the picture is to be called outside of New York, is the feature attraction for an indefinite engagement, Managing Director Hugo Riesenfeld has prepared a supplemental program which is pronounced the most elaborate of his career and presents two distinctly different moods—one, the prologue to "Peter Ibbetson," being a charming garden party dominated by the spirit of a hundred years ago, the other a brilliant transformation forest scene which changes from warmest autumn to silvery winter in the flash of an eye. Musically, the two numbers are brilliant creations, the works of great composers being woven into dance and ensemble works in an artistic manner that would be a credit to the great interpreters.

The prologue, which was staged and arranged by Josiah Zuro for Mr. Riesenfeld, opens with a minuet to the music by Alexander Charles Lecocq lead by Paul Oscar, ballet master of the Riesenfeld theaters, and Vera Myers. The Criterion Ensemble of picked voices also appears in this bit, the costuming and settings being of the colorful early nineteenth century, the days of crinolines and checked suits. A gavotte follows the minuet—the music being from Tchaikovsky's "Pique Dame"—Miriam Lax, soprano; Beatrice F. Wightwick, alto; the ensemble and ballet appearing in the charming number. Then follows a Shepherd's Dance by Edward German with ensemble and ballet, the entire company joining in the finale—"La Bergerie," an 18th Century melody being sung by George Richardson, baritone.

The opening number of the Criterion program, entitled "The Enchanted Forest," is a brilliant piece of staging, dance and music, laid in the days of the Druids. The settings are first autumnal, then become instantly winter. There are eight soloists in "The Enchanted Forest," a soprano soloist, Eva Sobel, soprano, and the Criterion ensemble of picked voices. When the curtain rises there is a woodland scene. It is autumn and the trees are rich in color, fallen leaves covering the ground and the rocks. At the rear stands a shrine about which are a group of priestesses. The orchestra plays Saint-Saens' "Diane," while Vera Myers, a high priestess, officiates at the sacred fire. The music ends and Eva Sobel, soprano, sings an aria from Delibes' "Lakme," and as this selection draws to a close, two priestesses lead the high priestess from her shrine and dance to a duet from the same opera sung by the women's chorus. Four nymphs enter and begin a wild dance in the hope of drawing the high priestess' attention from the shrine. It is a dashing piece of choreography set to the music of Glazounov's "Automne et Hiver," followed immediately by the entrance of Os-card as the forest prince. The first spring of the forest prince fascinates the high priestess and when he begins a stirring dance to the music of Delibes' "La Source," draws her from her sacred fire at the shrine. She joins in a whirling dance with the forest prince—there is a crash and golden autumn has gone to be replaced with winter. Snow bears down the branches of the trees, there is snow on the ground and ice covers the rocks. Even the brown costumes have turned to silver white and the wigs seem touched with snow. The settings were designed by Nicholas DeLipsky, the young Russian artist who has solved the secret of mingling pigments and lights in such a way that one painted canvas holds another scene through the changing of the color of the lights.

The two stage numbers at the Criterion mark a new high standard in musicianship and staging—creations which rival the best productions of the Broadway theatres.
Gersdorff Adapts Home Talent Movie Idea

Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla., made use of the present local interest in picture production and the possibility that Jacksonville may become a film production center, in his exploitation campaign for "Reputation."

In co-operation with a local department store, Mr. Gersdorf made arrangements to take pictures of the fair sex who entered the store, the pictures to be shown later at the Arcade.

The promoters of the idea found no trouble in locating a camaraman and great interest was aroused in the stunt by announcing it as a method proving that Jacksonville women dress just as stylishly as the women of more metropolitan cities.

The stunt attracted much newspaper publicity. For two hours on successive days the cameramen cranked as various Jacksonville women entered or left the big store. Many of them did not know their pictures were being taken.

The resulting film was shown as an added feature of the Arcade's bill, during the run of "Reputation" and caused great comment. The theatre management voiced the opinion that hundreds of persons came to the theatre as a direct result of the local pictures. The stunt cost very little.

Tynes Has Special Showing on "Peck's Bad Boy"

A Saturday morning's children's matinee previous to the opening performance of "Peck's Bad Boy" was one of the methods used by Manager Fred N. Tynes of the Columbia theatre, Portsmouth, O., to acquaint the local fans of the merits of the Coogan feature.

Mr. Tynes also purchased a dozen Jackie COOGAN dolls which were given away during the show.

Robson Improves an Old One

William N. Robson, Paramount exploiter from Pittsburgh, improved the hidden word stunt in co-operative newspaper ads, when "The Affairs of Anatol" played at the Palace theatre, Tarentum, Pa.

Manager William L. Brown, was sold on the idea of making the ads pay the merchants as well as the theatre and when he was asked to make a donation of a hundred tickets, he raised the ante to three hundred and told Robson to go to it.

Robson did better than single or double trucks. He approached every advertiser in the Valley Daily News and asked to write their ads. He arranged the letters and the reading matter so that enough P's, A's, R's, A's, M's, O's, U's, N's, T's, were found to spell Paramount once or twice. The person finding the word the greatest number of times in any one ad received three tickets to "The Affairs of Anatol"; the person finding the second number, two tickets; third greatest, one ticket. This meant six admissions to every merchant.

Every boy and girl who could enter the contest with a straight face did so, and some people bought the paper and got out their pad and pencil surreptitiously. The interest was universal.

Another stunt arranged for the 12-star picture was an impersonation contest among youngster's 12 years old. The tots best impersonating one of the twelve "Anatol" stars were price winners of cash prizes of $5, $3 and $2. The contest was a feature of the Allegheny Valley Chamber of Commerce exhibit, and every newspaper in-and-around the section endorsed it.

"Doll Show" for "Broken Doll" Showing

The accompanying cut shows some of the dolls received as admissions to a special showing of "A Broken Doll" when this picture played the Palace theatre, Hamilton, O.

Managing Director F. S. Meyer as exploitation for "A Broken Doll" offered to admit children who would bring a broken doll to the theatre. The dolls were used as a lobby display, but the main exploitation value of the stunt was the word of mouth advertising of the children who hunted far and wide for a broken doll with which to obtain admission to the theatre.

The dolls which F. S. Meyer, manager of the Palace theatre, Hamilton, Ohio, collected in carrying out his "A Broken Doll" exploitation stunt described on this page.
Fine “Old Nest” Campaign  
Davis’s Novel Stunts Get Big Business For Crystal Theatre, Waterloo, Iowa

MANAGER WALTER F. DAVIS, of the Crystal theatre, Waterloo, Iowa, used an original lobby stunt as exploitation for his showing of “The Old Nest.”

A local druggist installed a dressing table and supplied an atomizer, bottle of toilet water, powder boxes and powder puffs and other beautifying accessories. A card read: “If you cried, powder up. Hanson & Hanson, Druggists.” Other cards advertised the different toilet articles displayed. Many women stopped to powder their noses and arrange their hair.

At another table sat a typist, with paper in typewriter ready to write letters from dictation. Stamps and envelopes were on the table; also a card reading: “Let our girl send a letter home to mother for you.”

The lobby also contained a telegraph outfit, a uniformed messenger boy and a telephone. A card here read: “If your folks live out of town, wire them. If they live in town, phone them.” Many messages were sent by both telegraph and telephone.

A six-sheet cut-out swung from the ceiling of the lobby just over the box office, with a nest effect built out of straw and wire. Under the canopy was a tree branch about five inches in diameter and eight feet long. Built in the fork of this was a nest about thirty inches in diameter, made of straw and wire. Unusual newspaper advertising, both in quality and in amount, was done.

For an encore Mr. Davis built a fireplace about the size of a one-sheet and a cut-out of the mother’s face above it. A fire effect was obtained by the use of red ribbons, colored lights and an electric fan. This was placed in the centre of the stage, and as the green plush curtains were parted just sufficiently so that every one in the house could see it, a boy ten years old sang the chorus of “My Mammy” off stage. For an encore the curtains were closed and the boy stepped out on the stage and repeated the chorus.

During the action of the drama, a soprano sang off stage “That Wonderful Mother of Mine.” As the children gathered about the mother in the final few feet of “The Old Nest,” the singer rendered “Home, Sweet Home.” The presentation proved very effective. Business started off big and kept mounting at every performance.

Franklin Gives “Three Musketeers” Fine Presentation

With a novel prologue, Harold B. Franklin the past week succeeded in putting his audience at Shea’s Hippodrome in receptive mood for the feature of the week, “The Three Musketeers.”

James Parker Coombs, arrayed in colorful French court costume of the period in which the Dumas novel is laid, recited a stirring number, telling of the bravery of the “Knights of Old.”

The symphony orchestra accompanied the recitation with an appropriate number. Following the prologue, “If I Were King,” Adams’ dainty overture, was given by the orchestra.

This lobby display on “The Child Thou Gavest Me” is by Arthur E. Weld, manager of the Strand theatre, Waterloo, Ia.
Schools Center of Exploitation Attack

Several hundred cheaply printed handbills announcing an essay contest for "Life," were distributed among the public schools in the neighborhood of the Gould theatre, Pittsburgh, Pa., and brought such results that F. W. Feri, publicity director, proclaimed it the most profitable stunt ever pulled by the theatre.

The bill asked "What is your idea about "Life," and asked the school children to write 150 words on the subject. There were ten prizes, all of which were theatre passes.

The Gould theatre is a neighborhood playhouse, and William N. Robson, Paramount exploiter, was called in to help Mr. Feri on the exploitation. They decided that the source of the word-of-mouth advertising should be the schools of the neighborhood. The kids fell for the proposition and business flourished.

Find the Key Stunt Used Once Again

Manager Kistler of the Strand theatre, Gaffney, S. C., had good results in exploiting "The Devil's Passkey" with a contest in which prizes were offered for those who found keys which had been secretly placed with local business men.

One merchant from whom Mr. Kistler had often tried to obtain window space for Strand advertising, to avoid answering the questions of the competitors in the contest who were canvassing the town, placed a big card in his window stating that he had none of the keys.

Bleich Theatre Gives Special Showing for Local Societies

A private showing for public officials, heads of educational, civic and social organizations was one of the exploitation mediums used for the engagement of "Man, Woman, Marriage," playing recently at the Bleich theatre, Owensboro, Ky.

A musical program was presented with the picture the following Thursday morning, the showing starting 10 o'clock. Of the number invited about 75 per cent attended. At the close of the picture Manager Bamberger asked for opinions on the picture. A few of the best opinions were used on slides on the screen for the week preceding the showing of the picture, and they were used the Sunday before the showing in the Sunday splash in the local papers.

For the regular showing a prologue, in which a local reader attired as a friar gave a recitation as suggested by the producers' press sheet, was staged.

Hursey Ties Up with Fair Association

Manager Hursey, now back at the Imperial theatre, Columbia, S. C., put thru one of the broadest publicity stunts ever attempted in South Carolina when he tied up with the State Fair Association. By a strong personal letter to the President of the Association, he suggested connecting his theatre publicity with their state-wide efforts, as everyone coming there for Fair Week wanted to know good theatre attractions. As a result, he received permission to place 70 three-sheets on "Experience" beside the Fair 24 sheets, with no extra cost, simply supplied the paper. As the whole state was covered this way, the thousands of Carolinas at the Fair all knew about "Experience" and immense business resulted.
Cowles Plans Big “Old Nest” Campaign

In exploiting “The Old Nest,” Manager A. C. Cowles, of the Rex theatre, Spartanburg, S. C., availed himself of a red-hot political city campaign thus giving his picture publicity it could not otherwise have attained. He addressed an open letter, in the form of a quarter-page, bold type ad, to the mayor of Spartanburg, complimenting the executive upon his excellent administration, one of the achievements of which had been making the town a better place in which to live. The letter suggested that the mayor could acquire more intimate knowledge of home-making if he would avail himself of the opportunity to see “The Old Nest” at the Rex.

The publication of this letter in the very midst of a seething campaign for the mayoralty proved a ten-strike for Mr. Cowles.

In his lobby display for the picture Mr. Cowles used a cozy cottage with rustic settings. In the background several oak trees provided the rural atmosphere, while in the foreground were placed real peach trees, covered with artificial blossoms that were remarkably realistic. Among the branches of the peach trees Mr. Cowles placed real birds’ nests, some of which contained eggs, and amid the branches were perched small birds in natural positions. Ferns, grasses, etc., gave the display a truly rustic appearance. A bird cage containing a canary was hung on the veranda of the cottage, while roses entwined in the lattice-work and a chair on the veranda gave the cottage a home-like aspect.

The lobby display secured a quarter-column news story in a local daily unsolicited, and “The Old Nest” made such a heart appeal to the local post of Veterans of Foreign Wars that its officers wrote a laudatory letter to the editor of a local daily on behalf of Mr. Cowles. This letter formed the inspiration for an editorial for “The Old Nest,” and the seating capacity of the Rex proved incapable of accommodating the people who vied for seats.

Grauman’s Prologue Another Novelty

Another of Sid Grauman’s prologue numbers to be staged at the Grauman theatre, Los Angeles, was that originated for the showing of “The Case of Becky.”

A novel effect was obtained by running off a part of the first reel of the photoplay, then raising the screen suddenly and cutting directly into the prologue on the stage. The setting portrayed a characteristic line of side-shows along the circus mid-way. A leather-lunged orator, who extolled the merits of each show to a stage audience of twenty or more, finally introduced “Balzamo,” the hypnotist, after a juggling clown, a snake dancer and a hula dancer had displayed their abilities. “Balzamo” hypnotized a girl in the stage audience, and at the suggestion of the crowd there, compelled her to sing a popular song. The lights were lowered and at the finish “Balzamo” entered the door of a gypsy wagon on the stage. At this juncture, the screen was lowered and the picture resumed, showing the hypnotist entering a gypsy wagon, just as if he had walked into the photoplay through the wagon door from the stage.

Cowles Builds Realistic Lobby Front

One of the most realistic lobby displays yet conceived by Manager A. C. Cowles, of the Rex theatre, Spartanburg, S. C., was used in exploiting “Snow Blind.” Ingenious use of ordinary salt, well pulverized, and a small quantity of mica gave Mr. Cowles two small snow-blits, in which he placed several small pine trees. On these pines were tossed bits of cotton, upon which tiny bits of mica had been laid in order to furnish the glistening effect necessary to perfect realism.

The ticket booth was surrounded with walls of plain boards, and cotton, covered with small pieces of mica, was placed on the roof, the chimney and above the window through which the ticket seller was visible.

With electric lights beaming down upon this display at night, the effect was startlingly realistic. Spartanburg was experiencing at the time its first chilly weather, and with the sky overcast with clouds, the fake snow in front of the Rex made a big hit with the youngsters. “Snow Blind” went over big through this display, which entailed practically no expense.
Novelty Lobby Decorations Originated by Schmidt

Manager George Schmidt, of the Strand theatre, Atlanta, has recently assumed charge of the Vaudeville theatre, in the same city. But he is demonstrating that he can make two theatres hum, just as easily as one.

For the week's run of "The Girl from God's Country" he arranged a lobby at the Strand thoroughly in keeping with the spirit of the picture. Hanging near the top of the rather high lobby of the Strand was a good-sized wooden aeroplane. From this plane swung a rope-ladder, from which dangled a cut-out of Nell Shipman, the picture's star. Apparently the girl was changing from one aeroplane to another, and a tiny motor hidden in the wooden aeroplane made a most convincing noise, which served the double purpose of adding to the sincerity of the lobby, and to attract the attention of passersby.

Dover Theatre Uses Novelty Herald

Manager R. F. Woodhull of the Baker theatre, Dover, N. J., is responsible for a novelty herald stunt that set the whole town to talking. He printed five hundred cards of each of the twelve stars in "The Affairs of Anatol." He divided each card in two so that the cut went through the center of the star's face. He kept all 500 of one side but destroyed all but five of the other. Any persons mating the sides of the cards received two free tickets to the theatre. The idea was suggested and executed by Fred V. Greene, Jr., Paramount exploiter from the New York exchange.

The distribution took place in the schools and very few of the sixty possible free ticket holders failed to claim their rewards. The interest stirred up worked its way through the state to Perth Amboy, N. J., where Manager Louis Rosenblatt of the Lyceum theatre is trying the same stunt with "Experience." Greene so designed the cards that each half bore the title of the picture and the place and date of the run.

Fashion Show Presented at Dallas, Texas

With special musical setting by Don Albert, conductor of the Palace Theatre Symphony Orchestra, at Dallas, Texas, a fashion promenade recently took the place of the customary Palace prologue. An elaborate stage setting was arranged and a long runway extended back into the center of the house, on which the models paraded.

More than $400,000 worth of garments were displayed by fourteen models, beautiful of feature and form, who were specially engaged for the occasion. On Wednesday there was a special matinee for ladies only at which special creations in lingerie and other intimate bits of feminine attire were displayed. A complete bride's trousseau was also shown, together with going away gowns and habits.

The promenade and fashion bazar was a tremendous success, and most everybody in Dallas had a look in before the week ended.

Snipes Best Location in Town During World Series

Just under the electric base-ball player operated by the Loganport, Ind., Morning Press during the World's Series was a sign reading: "After the Last Man Is Out Step Into the Colonial Theatre and See a Good Paramount Picture."

This was Manager H. R. Byerly's idea of the best location in town and the sign stared a thousand people in the face every afternoon during the diamond classic in far-off New York. Oscar Kantner, Paramount exploiter from Indianapolis, helped tie up the newspaper.
Klu Klux Teasers Work Well

Novel Exploitation for "Three Musketeers" Theatre, Atlanta, Ga.

The Klu Klux Klan organization, which has received a lot of publicity in the last few weeks, has been used as a background for a motion picture teaser campaign with good results. The curiosity concerning this secret body helped put over the exceptionally successful stunt in Atlanta, Ga., for "The Three Musketeers," playing last week at the Howard theatre.

Atlanta being the home town of the Imperial Wizard, and other high officials of the K. K. K. and the seat of the government, quite naturally anything mysterious and seeming to point to that organization gets a lot of attention. So a clever advertising man conceived the idea of running a series of little two-line readers in the Atlanta newspapers, using the famous line, "All for one, and one for all," from Dumas' immortal work, to stir up advance interest in "The Three Musketeers." The scheme worked beyond his fondest hopes.

The slogan was set in six-point bold-faced uppercase, with the sub-line in six-point light face. The little ads were scattered throughout the paper and the copy changed daily. They ran as follows:

ALL FOR ONE, ONE FOR ALL
(The best rule when danger threatens)
ALL FOR ONE, ONE FOR ALL
(If it comes, let it be now)
ALL FOR ONE, ONE FOR ALL
(It is an hour for the fearless)
ALL FOR ONE, ONE FOR ALL
(For one to arrive, four must start)
ALL FOR ONE, ONE FOR ALL
(Atlanta will see the struggle)

Ballyhoo in Circus Parade Shares Honors with Elephants

"Peck's Bad Boy" was exploited in a very original manner by the manager of the A-Muse-U theatre at Clinto, Iowa.

The bally-ho was a noticeable part of the Sells-Floto circus street parade. The attention it attracted from the grown-ups as well as the kids was second to no other feature of the big parade, not even excepting the elephants and clowns. And it takes good exploitation to outshine a circus clown.

The A-Muse-U has not committed matrimony nor been divorced, but it has changed its name and henceforth will be known as the Rialto.
**In the Independent Field**

**STATE RIGHT AND EXPORT NEWS AND VIEWS**

**U. S. Rights Sold on "Jungle" Picture**

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, reports that he has sold the United States and Canadian rights to Martin Johnson's "Jungle Adventure." The second of distribution by the purchaser has not as yet been definitely determined, and for this reason has requested that the name of the organization be withheld until decision has been made upon this point.

**Announce Booking Plans for Theodora**

Owing to the success of Goldwyn's screen spectacle, "Theodora," at the Astor theatre, and the demand from all parts of the country for bookings of this screen offering, Goldwyn has announced the formation of a road booking department to handle the screen presentation of "Theodora" in legitimate theatres throughout the country. Goldwyn announced the engagement of Jack Welsh, for many years general manager of the firm of Selwyn & Co., who, by a mutual arrangement between Goldwyn and Arctic Selwyn, will become general manager of the Goldwyn booking agency. Goldwyn also announced that the special engagement of William A. Page as public director for "Theodora," had been extended indefinitely, so that the national campaign and the exploitation of "Theodora" throughout the country will be under Mr. Page's direction.

The first act of Mr. Welsh in taking charge of the Goldwyn booking department yesterday, was to lay out routes for ten companies.

**Arrow Representative Returns from Trip**

J. S. Jossey, special representative of the Arrow Film Corporation, has returned to the home office after three months on the road in the interests of the company. Mr. Jossey visited the Central and Middle Western States on his trip and reports business excellent. He says he came back with a grip full of contracts for the new Arrow products.

**Carroll with Allied**

C. H. Rosenfeld, president of the Allied Distributing Corporation, announces the affiliation of C. P. Carroll with his company. Mr. Carroll will act in the capacity of sales manager.

**Interest in New Company**

**Second National Many Inquiries**

CONSIDERABLE interest in motion picture circles, especially among independent exchange men, was aroused this week by the announcement which emanated from Second National Pictures Corporation, and which conveyed to the industry in general and to the independent exchange man in particular, its avowed intention of effecting a gigantic merger of producer and distributor in a mutualized organization.

Following the release of its initial advertisement, the text of which made plain the company's purpose and policy, the Second National Pictures Corporation became the recipient of a mass of messages from the members of the industry throughout the country. Motion picture producers, distributors and exhibitors, it is declared were represented in the vehemence of the letter and telegramic content of which was chiefly divided among congratulatory messages and inquiries, all alike demanding of service.

It is interesting to note that among the many communications received by the Second National Pictures Corporation, many were from representative distributors in various sections of the country. These exchanges, according to their messages, had been directed by the wholesome intent of the initial advertisement, and had written to the company not alone to congratulate its officers upon the formation of such a practical distributing unit, but also, if possible, to participate in an organization in which the producer and distributor would share on the basis of mutual investment and profit.

Mr. Bernard Levey, Vice President and General Manager of Second National Pictures Corporation, commenting upon the deluge of messages which had been received, said, "This is the first of the felicitations from independent exchange men an indication in some measure that the administration announced yesterday had met with a responsive chord among many film folk.

**Novel Stunts Boost 'Tarzan'**

Independent Exchanges Exploit Serial and Get Unusual Results

THE various exchanges which are distributing 'Adventures of Tarzan' throughout the United States are booking this serial up with a diversified series of exploitation 'stunts,' according to Advertisers of Tarzan Serial Sales Corporation.

Samuel Spitzer of Reelercraft Film Exchange, Chicago, distributing the serial in Northern Illinois, Wisconsin, and Indiana has purchased three limousine automobiles for these three states, which have been decorated on the bodies with paintings of the various striking scenes from the production. The color scheme is green and gold. Five salesmen using these cars to visit exhibitors leave the automobiles in charge of a chauffeur garbed in a ape skin and head-dress. A large movie is also carried in the car. The crowd which gathers in front of the theatre serves as an excellent billboard to advertise 'Adventures of Tarzan.'

In Pittsburgh and its surrounding territory, L. A. Weiland has been exploiting the Elmo Lincoln vehicle through the use of a motion picture stunt." A special camera man photographs the audiences entering the various theatres presenting the serial and announcement is made that the film will be shown in these same houses the following day. These movies are made from an auto decorated with advertisements of the serial and theatre. Ben Amsterdam of Philadelphia, controlling "Adventures of Tarzan" for Eastern Pennsylvania and Southern New Jersey is exploiting this production by the use of bill posters made up as Elmo Lincoln in the character of Tarzan of the Apes. In the prominent centers of Philadelphia these novel workmen post twenty-four sheets advertising the serial, attracting considerable attention from passersby.

**Grace Davison to Make Personal Appearances**

Grace Davison, popular star of the J. G. Pictures, will make a number of personal appearances in New York and other points in connection with the showing of her picture "Love, Hate and a Woman," an excellent motion picture serial. This is the first of a series of four pictures which are being made for Arrow and distributed in New York by J. E. Chadwick's bustling organization, the Merit Film Company.

"Judgment" Is Not a Sequel to "Deception"

MILTON W. WORK, president of World Film, is authority for the statement that his company's feature, "Judgment," was not produced as a sequel to "Deception," "Judgment" is a production complete in itself, and it has no association or connection with and is in no sense a sequel to nor continuation of any other picture, states Mr. Work, corning the wrong things.

"How the impression could have been obtained that 'Judginal' is a sequel to or is in any way connected with any other picture, I am at a loss to understand," said Mr. Work recently." It is true, that some reviewers have compared "Judgment" with 'Deception' but that name is merely natural as both deals with events in English history—but there the similarity ends. The pictures were made in different European localities, by different directors, with different actors. 'Deception' tells a narrative type of story which covers practically all of the events in the life of Henry Lodd, on the other hand, has its scenes laid in England during the reign of the Tudor, and tells a dramatically plotted story of events occurring during one month only of 'Richard the Third.'

**Personnel of Agency is Changed**

Sidney C. Davidson announces the withdrawal of his partner Jules J. Paglin from the Paglin-Davidson Agency and the changing of the name of the agency to the Ascher-Davidson Agency. Mr. Paglin is going to New Orleans to enter the advertising business and his position will be filled by Mr. David Weleshner, formerly advertising manager of the Motion Picture Post and treasurer of the Eastern Printing and Publishing Corporation.

Mr. Weleshner has had five years of advertising and publicity experience, chiefly in the field of the motion picture. As an active participant in the organization of the Mr. Davidson announces their intention of expanding. They recently increased their art staff and the organization is now fully equipped to render a complete service for the theatre of the independent and all the other branches of the industry.
Burr Sees Slapstick's Wane

Situation Comedies Sought by Public, Says Producer

THAT the crude slapstick comedy is slowly but surely on the wane in the public's estimation is the belief of C. C. Burr, president of Allied Distributors and producer of the Johnny Hines "Torchy" Comedies, who has just recently returned from a tour of the country during which he studied the situation and feels that he is estimating the public demand.

"To-day," says Mr. Burr, "the average exhibitor with the exception of the very small houses, wants the clean, fast situation comedy. They no longer want the slapstick comedy that has as its only recommendation the ability of the star to make a mess with a batch of pies or to throw another about in a vulgar manner. The public is bored with that sort of comedy, and with the continual development of the situation comedy there is an interesting story and plenty of good gags which create laughs they have turned to this finer and more cultured form of amusement.

"This change," states Burr, "in the development of the comedy, did not come out at a time when the two years of hard work and effort on the part of the producers. I began two years ago to make situation comedies with Johnny Hines, to be taken from the stories by Selwood Ford. These Torchy stories had all the elements of a good amusing plot and were humorous in their situations. At that time the slapstick comedy being in vogue, it was very hard for me to get my product on the market. The exchanges were calling for slapstick. Finally they began to see the merit of the situation comedy, and today the Torchy Comedies stand at the top of the ladder in the comedy field."

"In two years I have made Sevell Ford, Torchy Comedies and Johnny Hines household names and they are all now enshrined in the hearts of the public. As a result of my faith in the public's desire for clean, fast comedies with good stories, today finds the entire comedy market turning to that field. Larry Semons, Buster Keaton and Harold Lloyd, as well as Johnny Hines, are all leaders in this particular brand of comedy. Johnny Hines today stands in the same position as all the other comedy kings and his earning power and popularity equal them also."

"I am now planning the third of the series of Torchy Comedies. The idea is to continue along the same lines in the careful selection of stories, with clean, clear gags and creating plenty of laughter. I hope also to raise the level of the situation comedy to an even higher status, so that the 'Torchy' Comedies will represent the finest and best in the comedy world today just as they have always sought to be in the past."

Sells Country in Record Time

Warner Feature Finds Ready Buyers Among Independents

TWO outstanding features are connected with Warner Brothers latest production, "Why Girls Leave Home" produced by Harry Rapf and directed by William Nigh. More than three-fourths of the country has been sold to state-rights buyers for the short period of three weeks; over 150 first run bookings with prominent showmen have been secured and, according to report, many inquiries are being received for play dates from practically every section of the country.

These bookings are said by Warner to be due to the fact that established precedents have been smashed whenever the subject of film has been shown, and the pulling power of the title furnishing, as it does, an unusual opportunity for a strong publicity and exploitation job.

Within three weeks after Warner Brothers announced the selling of "Why Girls Leave Home," a state rights basis more than three-fourth of the country was sold. This is declared to establish a precedent in the annals of the industry and incidentally furnishes an insight into the magnitude of the new distribution Practitioners' technique that has thus far played the picture has been more than satisfied with the results obtained, and it is believed that the public at large has come to call in order to quell the mobs that flocked to Pol's Palace Theatre, Hartford, Conn.

The following exchanges, in addition to the Federated of New England, and the Independent Film Corp. of Phila., have purchased the exclusive rights in their respective territory.

Celebrated Film Players, Chicago, Indiana and Northern Illinois; Phil Selznick Productions, Cleveland—State of Ohio; Tri-State Film Exchange, Minneapolis, North and South Dakota and Wisconsin; United Film Service, St. Louis—Southern Illinois and Eastern Missouri; Cople Enterprises, Inc., New Orleans—Louisiana, Miss.; Panama Canal Zone, Texas, Okla. and Arkansas; Federated Film Exchange of Atlanta—North and South Carolina, Florida, Alabama and Georgia; Standard Film Ser-
"Should a Wife Work?" Has Notable Cast

According to the veteran director, Horace G. Plimpton, a well chosen cast is said to help make "Should a Wife Work?", the problem photoplay announced by J. W. Plimpton Corporation as one of a series of four society dramas, one of the truly worth-while pictures of the season. The story, as the title indicates, deals with one of the greatest problems facing the modern family, and to Edith Stockton, Louis Kimball, Alice Lowe and Stuart Robson fall the task of driving home such vital points.

"Miss Stockton," said Mr. Plimpton, "came well prepared for the role from a series of screen successes produced by some of the leading motion picture companies. Louis Kimball, who plays opposite Miss Stockton in this picture, has been steadily carving for himself a niche in the motion picture art's Hall of Fame, and as David Locke, the young inventor in "Should A Wife Work?" many say he has made his place secure. For several years Stuart Robson has been proving himself an actor of note and does some convincing acting in the role of the lawyer in the drama. In his characterization he is ably supported by Alice Lowe as the wife who chafes under the petty sacrifices marriage has demanded of her; the more so because of her craving for a career, for which she finally deserts her family and home. Others prominent in the cast are Walter McElwin, Elinor Curtis and Harry Mowbray."

Exhibitors Praise Kineto Prints

The Kineto Company of America is in receipt of frequent comments on the part of exhibitors who have a good word to say for the excellent quality of printing of Kineto Reviews and Charles Urban's Movie Chats.

The Kineto Company has one of the finest film laboratories in the world and it is presided over by Stanley Dunlap, who has had experience in laboratory work has been gained on both sides of the Atlantic. All work on Kineto Reviews and the Movie Chats is done in the Kineto organization.

"At Your Service" Is New Hallroom

"At Your Service" is the title under which a new Hallroom Boys Comedy featuring Sid Smith will be opening. Herman C. Raymaker is directing this release, which revolves around the adventures of Percy and Ferdie in the restaurant business.

Rialto Gets Rights for Funny Face Comedies

Lou Rogers, president of the Rialto Productions, Inc., has secured world's rights on the "Funny Face" comedies which they will market on the State Right plan. These comedies are new and have been playing at the Criterion, Rialto and Rivoli theatres and are being featured by Mr. Riesenfeld.

Look Where I Am!

That's where you'll be if you continue to say "a comedy" instead of HALI ROOM BOYS COMEDIES
featuring SID SMITH
if you want comedies that will make 'em come back for more
Ask for Hallroom Boys Comedies

Deal Consummated on "Jungle Adventures"

FROM the headquarters of Exceptional Pictures Corporation, Alexander Beyfuss, vice-president and general manager, issues a statement to the effect that the details of a contract for the distribution of Martin Johnson's "Jungle Adventures" are being gone into as the present issue of this publication is being prepared for the press.

All indications point to the successful consummation of the deal in time for the announcement of the distribution channels to be published in this issue, the facts concerning which will be found on another page.

"Burn 'Em Up Barnes" Has Rapid Turnover

C. BURR, president of Associated Distributors, Inc., has announced that there is an exception of two territories, negotiations for which are now pending, "Burn 'Em Up Barnes," has been completely closed in point of sales. A survey of the sales campaign, as announced at the Allied office, shows a record as surprising in these times as it is indicative of the reception of a certain type of picture.

"Burn 'Em Up Barnes," the Associated Distributor's feature starring Johnny Hines, has accomplished one of the few rapid turnovers in evidence at this particular period of the industry according to reports of C. C. Burr. With the territory already accounted for "Burn 'Em Up Barnes" has figuratively "burned 'em up" throughout the country in a re release campaign that began with a contract before the picture was half finished.

Associated Closes Big Franchise Deal

Associated Photo-Plays, Inc., reports the closing of a franchise for the southeastern territory of this country to M. Mitchell of the Federated Films of Atlanta. The series comprised in this sale number twenty-one pictures as follows: Five Chester Bennett productions, starring Jane Novak; Six Scott Dunlap productions, starring Mary Anderson; eight Cliff Smith productions; seven starring Pete Morrison.

In addition to these pictures are included "Ghost City" and "The Wolverine," two productions of the big outdoors from well-known published books.

Further Sales Reported on "Tarzan" Serial

The sales for "Adventures of Tarzan" starring Elmo Lincoln are rapidly approaching one hundred per cent. The latest additions to the ranks of Tarzan buyers are Arthur Cohen and Al Kahn. Cohen, as vice-president and general manager, and Legal Films, Limited, has purchased "Adventures of Tarzan" for the entire Canadian territory. In the United States Al Kahn, of Associated Exchanges of Kansas City and Omaha has bought "Adventures of Tarzan" for Western Missouri, Kansas, Iowa and Nebraska.


Graphic Film Offers Three Features

Three new features are now being offered to the state right market under the banner of the Graphic Films Ivan Abrahamson's company, these include: The Fountains of Youth," "Mother Eternal" and "The Bride's Confession." They are all being prepared for state right distribution and will be released this week.

The latest feature, "The Bride's Confession," has as its star Rita Jolivet, the star of Theodora, the recent Goldwyn release. "The Bride's Confession" is a striking story with a modern theme and is now being recut by Mr. Abrahamson in order to give it the desired speed.

Warner Exploiter Aids Stanley Showing

Lon Young, the Warner Brothers' publicity and exploitation man, left last week for Philadelphia, the first stop of a three-week exploitation tour, to put over the Warner feature, "Why Girls Leave Home," to the Stanley Company of America, in many of their prominent theatres.

Mr. Young will also visit Syracuse, Buffalo and Utica and wind up his campaign in Chicago. Mr. Young was formerly on the exploitation staff of Selznick Pictures.
Title of Hallroom Boy
Comedy Is Changed

The title of the Hallroom Boys Comedy in which Sid Smith plays the part of a boxing aspirant, has been changed from "Don't Weaken!" to "Start Something!"

Production of this comedy was completed this week by Harry Cohn, the producer, and it has been received at the New York offices recently from the Federation Film Exchanges of America, Inc.

Further Sales Reported
on "Heart of North"

Another important sale was made this week on "The Heart of the North," the feature of the Canadian Northwest produced and distributed by Joe Brandt and George H. Davis, and directed by Harry Revier.

Arrangements were consummated whereby the talent in the productions of the New Orleans, take over this feature starring Roy Stewart and Louise Lovely, for the territory including Louisiana and Mississippi.

New Arrow-Curwood
Is Completed

D IRECTOR Dell Henderson has completed "The Girl from Porcupine," the second James Oliver Curwood picture for Fine Tree Pictures, Inc., Faire Binney and Boster Collier are featured.

Jungle Realism in Selig Serial

O N E of the great points of difference between ordinary animal serials and the new jungle episode picture Col. Win. N. Selig, Colonel Selig is making for the Import Film Co., Inc., according to a statement from that company, is the realism of the series, the description of one of the two greatest zoos in the world—the Selig Zoo.

While by an actual count of the animals last week, it was learned that there were exactly three hundred and seventy-three jungle beasts available for the Selig serials unit. This does not imply that every one of these animals will be used in the new Selig serials, for it with give an indication of what the Export & Import Company means when it claims that their forthcoming chapter picture will be the greatest wild animal film ever produced.

Included in the above count are:

473 Animals Available
for Export & Import
Chapter Play

fifty lions; sixty tigers; ten leopards; four leopard cubs; eleven giraffes; thirty-five bears; five sacred cows; a troupe of sixty elephants; seven spotted zebras; sixteen chimpanzees; two hundred monkeys; twenty-three wolves. In addition to this, Colonel Selig has his own alligator farm.

In Canada many of these animals have from time to time been loaned to various acts, Director Conway is having great success in filming unusual stunt scenes with them according to studio reports. "In previous serials," states an official of the Export & Import Film Company, "the animal part of the chapter picture was made up of about half a dozen lions, three or four tigers, possibly three elephants and a half dozen monkeys. A little foliage, some 'local color' and the direction might he said it was a real jungle film.

"One glance at the roster of animals available for our use, in fact, is enough to show that the Selig Zoo is almost through on episode three. The first three episodes will be shipped to New York to reach here November 1st, so fulfilling original promises made for screening the opening chapters of the new serial.

New Kineto Series
Complete

C HARLES URBAN has just completed a series of Kineto pictures, which is grouped under the general title of "The Great American Authors," first of the Strand (New York) theatre's program this week. Its subject is John Greenleaf Whittier.

The entire series comprises twelve of the foremost American authors; each reel has a different filmization as Russell Lowell, Washington Irving, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Edgar Allan Poe are some of the dozen names in the series.

Besides their decided educational value, each of the authors is the standpoint of pure entertainment. The theatre audiences gain a clear review of the life of the man they see on the screen. and they also see visualized some of the characters he has made famous.

The reel on Whittier is introduced with one of his most famous sonnets. The place of his birth is shown in "The Haunted Bridge" where he built his first log cabin; the academy where he worked his way; first as a shoemaker, then as a teacher; the house at Amesbury, Mass., where he lived with his mother and sisters. Thus his life is pictured and nobility portrayed. and the biography is carried clear through to his burial place at Union Cemetery in Amesbury. Then come the dramatizations of his most remarkable characters. Both "Maud Muller," and "The Barefoot Boy" are beautifully acted in this reel on Whittier.

The entire "Great American Authors" series was directed by James A. Fitzpatrick. Mr. Fitzpatrick has specialized for years in subjects such as these. He directed "The Courtship of Miles Standish" and other pictures of similar classic caliber. He is now preparing a new series for Mr. Urban to be called "Great American Statesmen." In general, Mr. Urban will be the Authors Series.

All of the Authors' series have been edited under the personal direction of Mr. Urban. They will be released as Urban Popular Classics by the Kineto Company of America.

To Distribute "Determination"

T HE executive offices of the United States Moving Pictures Corporation advise that they have closed contracts with Mr. Lee-Bradford to produce this special in addition to "The Atheist." and "Determination," that he did not wait to communicate with Mr. Bradford, when he learned that they have secured what he believes to be the sensation of the season.

James W. Martin and Arthur Lee had no difficulty in closing contracts as soon as Mr. Lee had seen this remarkable production. Mr. Lee has been identified with the motion picture industry for the past twelve years, during which time he was part of this time in charge of the Gaumont Company's distribution and business in this country.

F. G. Bradford has also been in the moving picture industry for the past seventeen years. He is in Los Angeles at the present time. Mr. Lee was so pleased with "De-
“The Old Oaken Bucket” is a homespun story without plot complication based on the old song of the same title, with rural atmosphere, children's pranks, heart interest and sentiment, pictorially presented. Its opening titles invite the audience to join in childhood recollections and then scenes that are real old fashioned gems of rural landscape are shown as backgrounds for episodes of incident and hokum.

The first scenes show Joseph Smiley as a successful city business man returning to the scenes of his boyhood and then dreaming over the events that transpired there many years before.

Bobby Connelly, child star of splendid reputation and especially remembered for his performance in “Humoresque” plays the principal role in the childhood episode. He is a typical country boy doing the usual country boy stunts. He fishes and swims. steals apples and his mother's pies, has his chums and boyhood enemies and his childhood sweetheart.

Another episode shows the boy and his "girl" still sweethearts, but a city rival seems to be gaining the girl's favor and the boy closes the old home, his mother having died, and goes to the city.

Years after he returns to find his former sweetheart, the country school teacher and still unmarried. He plays ball with the boys and has a general good time being young in mind if not in body, once again.

The picture was written and directed by May Tully with John La Mond as cameraman. It has been filmed principally out of doors with special care being taken to get unique and really rural locations. The length is 5000 feet.

“Old Oaken Bucket” Is a Heart Interest Picture

The scenic settings of this picture are one of its many features. See that your exploitation makes the most of the opportunities provided by a feature of this sort, in attracting nature lovers and others who come to the theatre more to see something beautiful than for the dramatic worth of the story.

SELLING THE PICTURE TO THE PUBLIC

Selling a picture like "The Old Oaken Bucket" is a matter of reminding people forcibly of their own almost forgotten childhood. To do this requires more than stereotyped announcements of the engagement, with players, director, etc. given out in newspaper and billboard advertising.

In the matter of newspaper advertising which is where your exploitation campaign should begin you can not do better than to adapt the trade paper advertising carried last week in the News. In fact these ads can be literally used in framing your newspaper displays. Take the ad appearing on page 2215 of the Oct. 29th issue. Tear the page from the book and then begin by substituting for "1 Sat in a Broadway Theatre," "A King of Wall Street" as the catch line. Then in the box where the selling talk begins with "Just on the edge of Times Square" write something like the following, "Who spent his childhood days in the country, sat in a Broadway theatre and watched an audience."

This will hitch up all right with the next line in the ad beginning, "Tired faces, bored faces," etc. The next sentence you have to change to read, "he saw" instead of "I saw." Then the original selling talk will run without change down to the words, "will capture audiences" where a reference to your theatre can be substituted. Then at the bottom where the signature of the Warren Company appears place your own name cut and you are set. A high grade novel ad within the reach of any exhibitor who can get a line cut made. Likewise the ad on page 2237 can be adapted with even less change. You can use the catch line "How Many Million Times—" and the selling talk down to "They'll love the picture." Here you can substitute "You'll" for "They'll" and "you" for "they" in this line and change the "them" and "their" in the following sentence to "you" and "your." On page 2249 is an ad that needs no changes whatever except the addition of your title line instead of the Warren Corporation.

For a listing of the other numbers on the bill for the playing dates use the "heart" space at the top of the displays.

In any reader notices you use, take the style of composition used in News ads as your guide. Make your sentences live and breathe the spirit of the country. It will probably be well to identify Bobby Connelly as the child actor of "Humoresque" in all your newspaper advertising. The balance of the cast may be given space or not just as you decide according to the popularity they may have with local fans. However it is the opinion of the writer that this picture should be sold as a production.
Players Having Prominent Roles in the Picture

FOLLOWING is a short history of the players having prominent roles in "The Old Oaken Bucket." Joseph Smiley, well known as an old Vitagraph star and director plays the leading role as the man of mature years, while Kate Blankie plays the part of his grown-up sweetheart.

The boy used to be played by Bobby Connelly, also well known in the old Vitagraph days and recently a very great success in "Humoresque." Bobby Connelly is one of the three best known boys in America.

Paul Kelly, known to picture fans as the leading man for Mary Miles Minter and other stars and to the legitimate stage especially in Booth Tarkington's "Seventeen," and more recently in "Honors Are Even," plays the youth. His childhood sweetheart is played by the very clever little Violet Azzell and his childhood sweetheart grown up to a young lady is played by Mary Beth Barnell who at present is one of the principals in the New York success, "The Music Box Revue.

Outside Exploitation

It would seem probable any of the firms selling bottled water of any sort would jump at the chance of cooperating in advertising the picture and their product. Window displays in the windows of the concerns, use of such billboard space as they may have and any other advertising can be safely asked for.

The opportunity for stunts in this connection is also excellent. Suppose the week previous to the showing of "The Old Oaken Bucket" you arrange in the lobby of the theatre or if cold weather prohibits, in the theatre itself a scenic old fashioned well with a bucket of water which siphons from a bottle hidden from view. Get the Water Company to furnish the water and you furnish collapsible cups on which have been printed something like this: "The Blank Water Company claims its product superior to even that procurable from "The Old Oaken Bucket."

For a lobby display a reproduction of one of the old time well houses usually found where the oaken buckets were used would be suitable and effective. The well itself and the bucket of course should be a part of the display. If you were to use this display a week in advance, posters on the coming show could be placed at the bottom of the "well."

Ideas for Prologues

In presenting the picture, a prologue in which the scenes of everyone's childhood is brought back in fond recollection, is advised. There are any number of original and inexpensive numbers to be improvised. Old songs should be used and children ought to have a prominent part in them.

Suppose you were to adapt the well house idea to your stage, building the "well house" as a set piece and backing it with a rural landscape and perhaps an old fashioned country farm house as a part of the canvas.

In this atmosphere, gathered around the well, let a group of children who can sing, boys and girls of all ages and diversified character (as to types and characters portrayed) render the old time songs, such as "Seeing Nellie Home," "Jingle Bells," "Just as the Sun Went Down," "Shade of the Old Apple Tree," "When You and I Were Young Maggie," "On the Banks of the Wabash," and of course the "Old Oaken Bucket."

For those who desire to present a more elaborate prologue number the following is submitted:

Provide stage setting showing an old fashioned country home parlor, dressed with hair cloth furniture, square piano, rocking chairs with "what-nots" wood stove, etc. For business described later hang a picture of George and Martha Washington on the back stage wall.

For your players select and costume types for rural people common a quarter of a century ago with the following identified for major parts: The church organist and local authority on music; the local minister, the hostess, the rural dude and cut-up, two stage rubes for speaking parts a male quartette.

With these characters, all but the hostess and the pair identified by the term "two stage rubes," you have your number with an ensemble rendition of some good old melody, leaving your curtain down until well into the first verse of the song. At the close of the song, discover your company grouped on the stage and especially at the piano. Those who are not at the piano applaud the song just ended. The singers find themselves seats about the room.

The two rubes referred to enter and are greeted by the others. They are evidently new arrivals.

Someone inquires—"Late, be'n't you?"

Answer—"Yea. Pigs got in the clover."

Zibe and me had to get 'em out. Where do we go?

Someone—Men put their things upstairs in the front room. Women downstairs in the bed room off the kitchen.

Zibe—Well, we're men ain't we Lem? Lem—You bet. (Hostess enters and greets the two who have been looking at the pictures of George and Martha on wall.)

Zibe—Good likenesses, ain't they Lem? Lem—You bet. Zibe—Think her'n 's better 'n his'n don't you Lem? Lem—You bet. Zibe—How old was your father when he died? (To hostess.) Hostess—That ain't a picture of pap—that's George and Martha Washington. Zibe—Oh. (Exits with hostess and Lem.) Preacher—Deacon Clark got a letter from his son, Will. Says he's been in the legislature for a year.

An old man—Always knew that boy won't no good. Caugh him in my musk melon patch before he was ten year old. What'd he get sent up fer? (All laugh and several whisper to him and he registers that he understands he has... (Continued on page 2441.)
TAMPA, FLA.

With the combined orchestras of all of Tampa's theatres as the attraction, the Musicians' Association put on a big dance recently, which was a success in every way.

The Centro Español de West Tampa, which means in United States, the Spanish Club of West Tampa, have inaugurated a season of motion picture shows in their Casino theatre, connected with the whole theatre's opening attraction was "Reputation."

The Victory theatre opened their Vaudeville season last week. This theatre plays vaudeville for the first time in the week, and photoplays of luxury, the last three vaudeville seasons. The Victory also put out the S. R. O. sign every night.

E. J. Walton, owner of two theatres in Hendon, the 25th street and 20th avenue, are being drawn for a house of large capacity.

CINCINNATI

William Fox, head of the Fox Film Corporation, recently purchased by the public as an exhibitor October 23 with a lease on the Gilmour theatre on Vine Street for a period of 20 to 30 weeks. Samuel Dembrow, personal assistant of Mr. Fox, signed a contract with McManham and Jacks, owners of the 24th street theatre, for 20 weeks, with an option for an additional 10 weeks.

Rudolph Kneepkle, Cincinnati manager for Fox, stated that it was proposed to open with "The Heart of the North," a Fox picture, and to retain this picture for seven or eight weeks and follow with eight other Fox pictures, including "A Connecticut Yankee," "Grand Street," "The Queen of Sheba." A special orchestra will be provided for the theatre. Mr. Kneepkle said, and an admission price of 30 cents will be charged. The theatre will be universal for the period of the lease.

A new distributing company has been organized in this city to handle films made in Jerusalem. The organization is the Geographic Film Company, incorporated in Columbus, Ohio, with $100,000 capital stock, by Albert Krippendorf and James E. Holley. A local office has been opened at 118 West Seventh street.

OKLAHOMA CITY

Three men are now making Texas territory for the Motion Picture Association. George Young is in East Texas; G. T. Gibson, from the Atlanta office, is traveling in West Texas, A. M. Wolf, Scotti and Southwest Texas. C. D. Leitner, making Oklahoma out of Oklahoma City.

The Best theatre was opened at Palestine, Texas, last week to please capacity business, with "The Sign on the Door," a Norma Talmadge picture, as the opening bill.

According to an arrangement just completed, the "Heart of the North," a big feature of the Canadian Northwest, is being given out in Atlanta, and the same feature, that was purchased by the True Film Company at Dallas, Texas, which will distribute the picture in Oklahoma, Texas and Arkansas territory.

WESTERN NEW YORK

D. Stewart Parmelee has been appointed assistant manager of the new Biograph picture house opened formerly owned the Majestic and Tri-om theatre.

Harry Berns, assistant manager of the Buffalo Universal exchange, has been appointed manager of the Toronto office of his own company. Jim Savage succeeds Mr. Berns at the Buffalo post.

W. C. Rowell, manager of the Buffalo Universal exchange, expects to announce his successor this week.

Kopec, assistant manager in the General Theatres line up. The theatres and managers now stand as follows: Central 2, Harry Doon; Allendale, Jim Wallingford; Circle, Herman Lorence; Jones, Fred Sheldon; Lincoln, Bill Foos; Ellis Terry, John Stevens. Billie Kozanowski, general manager.

The Kosciusko theatre on Broadway near Fillmore, Buffalo, is now being operated by M. Hareck, owner of the Majestic.

Pop Petrosky, who formerly managed the house, has not yet as announced his plans for the theatre.

Joseph Kozanowski, proprietor of the Rivoli theatre, Buffalo, is seriously ill. The Rivoli is being operated by members of the family.

Robert Harris, representing Fred Quimby, is in Buffalo signing up contracts for the Dempsey-Carpenter pictures. He is making his headquarters in the Pathe exchange.

A Get-Together Dinner Dance will be held in Buffalo by the E. J. L. M. Club, the Theatre Managers' Association of the New York city unit of the M. P. T. O. A.

Clara Klinbong Young will appear in person in Sheba's Hippodrome. Buffalo, as a special engagement announced by Harold B. Franklin, managing director.

Charles Babcock of the Babcock theatre, Wellsville, N. Y., should feel good these days. His board has passed an ordinance permitting the showing of motion pictures on Sunday after 2 P. M.

KANSAS CITY

No effort is being spared by Kansas exhibitors to have "The Sign on the Door," a Norma Talmadge picture, as the opening bill December 3 and 4, a one of the most successful pictures ever held in the city. One-half of the profits of each exhibition will go to the treasury of the Motion Picture Theatre Owners Protective Association, the purpose of the organization. A 25 per cent attendance at each of the meetings gives the circulation of the motion picture regional district is anticipated. Special notices of the opening will be issued by the exhibitor in Kansas by M. Van Praag, president of the state organization.

Space on the sixth floor of the Film building in Kansas City has been leased by the Hodkinson exchange and will be operated under the management of Joe Bloom, Midwest division super- visor of Hodkinson exchanges.

The Metro Pictures Corporation Kansas City branch moved into its new quarters at 1074-46 Wyandotte street last week. The branch office also is equipped in such a manner that the best service of available at all times through the exchange and arranging the opening of several new offices in the territory.

Several new changes in the management and ownership of theatres in the Kansas City district have taken place in the last few days. The theatres and the new managers are:


COLUMBIA

Charles Adams, manager of the Drury Lane theatre, Detroit, is leaving to manage the Strand theatre, Toledo. He will be succeeded by Phil Charnas, former manager of the Orpheum, Benton Harbor.

Arouched because of an agitation recently caused in Grand Rapids by the board of censors in there cutting out of a legitimate picture, Furniture City citizens met last week to demand a new franchise. A motion was passed "proposed of more "broad-minded" citizens."

The opening of the new Tuxedo theatre, Hamilton Boulevard and Tuxedo avenue, has been announced.

The opening will be held Sunday, October 29, and will be managed by Charles H. Miles' theatre, to be general manager.

Harry Scott, manager of Associated First theatre, West Baden, Ind., for a few days' vacation. Allan is in charge during his absence.

Yeggen blew another Detroit theatre safe last week, this time visiting the theatre of John O'Dell, staying over night after the last show and getting away with $237, dollars.

"Over the Hill" closed a seven-weeks' run in the Fox-Washington, Saturday, October 20, and was succeeded by "Way Down East," which will run two weeks.

CLEVELAND

Motion picture exhibitors of Cleveland and the northern Ohio territory are preparing for the possible tie-up of the railroads. They have arranged with all motor truck carriers for transport of company profits the route east direct to Cleveland direct to Buffalos with relays, and a third from Cleveland direct to Baden, Ohio, and total to East Liverpool. Exhibitors are not in good condition. The rail road strike as there are enough films on hand to keep the small towns supplied for a long time.

Elmer R. Pearson, general sales manager for Pathe, spent a day in Cleveland last week going over local matters with local manager-Paul Tescher. Pearson, former manager of the Remsen Mrs. Pearson, was on his way to Detroit.

Max and Joe Shagrin, prominent local agents, will be seen next week at the Park theatre of Youngstown, formerly in charge of the Cinemagin Harding's exchange, working for the first run special feature attractions.

C. R. Norris, popularly known as "Natie," has been in Cleveland, Ohio, during the selling end of the film industry after spending several years as manager of Capitol theatre, Lincoln. Illinois. Norris is with the Cleveland Fox exchange.

CANADA

"The Four Horsemen of the Apocalypse" has been the big attraction to date, and "Grand Central" is following in Toronto, Ontario, by "Mickey" two years ago. The Metro special played its ninth straight week ending December 28, after which "Garden Street" was held for the Mouse special. Several advances were made by the Allen's for "Over the Hill."

The official report issued by Eastern Theatres, the company which operates the largest theatre of any kind in Canada, for the quarter ending September 30, indicates what is being done in Canada with regard to the film business.

The report shows that the total revenue for the year was $5,472,031, or an average of more than $10,000 per week. The operating expenses amounted to $3,795,015, leaving a gross profit of $1,611,454. Out of this amount $1,111,117 was deducted for preliminary and organizing expenses, this amount being charged against the depreciation on building and equipment and a certain miscellaneous income tax. The company's income tax, leaving a net profit of $60,278. Dividends amounting to $50,000, preferred stock, leaving a surplus of $25,278, which was carried over. The company's total assets amount to $1,759,156.

Some months ago there was considerable excitement over the decision of the Quebec Board of Moving Picture Censors to condemn "Way Down East" in its entirety for alleged religious and other objectionable scenes. The decision was ultimately thrown out, and the film has readily passed in all other provinces of the Dominion. At this late date, the Quebec censors changed their views regarding the feature, apparently, with the result that it was presented in the Imperial theatre, Montreal, at advanced prices starting October 22.

French Actress Plays in "Leather Pushers"

Mlle. Andrei Peyre, daring French aviatrix, and screen actress, has been engaged for the leading feminine role in the third episode of the "Leather Pushers," which is being filmed at the C. Witwer studios, which the Knick-erbocker Photoplay Corporation is producing. She will play opposite Reginald Denny, who being starred.

Mlle. Peyre was popular on the screen in France where she appeared with noted stars.
Campaigns for "The Blot"
Des Moines and Topeka Put Over Smashing Copy With Big Results

FOUR and five full column newspaper advertising campaigns signaled the opening presentations of Lois Weber's big production "The Blot" in A. H. Blank's Des Moines Theatre and the Cozy Theatre, Topeka. Both cities went after "The Blot," and billed it like a circus, using the largest newspaper copy either city had seen for months. As a result of these two aggressive publicities of one of the season's big productions record-breaking patronage resulted in both cities.

In Topeka the Cozy theatre management had a strong local asset in the fact that Helen Yoder, a Topekan beauty, had a role in Miss Weber's production and the theatre advertising carried a vigorous underlining to this effect.

A. G. Stolte, of the A. H. Blank organization, put his own energetic and competent personality behind the Des Moines theatre exploitation, announcing "The Blot" as "the story of a rich man's son who discovers a new outlook on life far better than his old one." Another line sold the sincerity of the picture, calling it "a real chapter out of many lives."

News has been received by the Warren organization, distributors of the Lois Weber productions, that "The Blot" is being shown at the annual conventions of various state teachers associations being held in October or scheduled for November in various states of the Union. Similar significant attention is being given by teachers associations to Charles Dickens' "Our Mutual Friend," also released by Warren.

Keen Interest in "His Nibs"
Hundreds of Inquiries from Exhibitors About Film, Says Exceptional

EVEN prior to announcement of distribution which is made this week by Alexander Beyfuss, vice-president and general-manager of Exceptional Pictures Corporation, the exhibitor demand for "His Nibs" has been remarkable, declares a statement from the Exceptional Pictures offices.

From every section of the United States, it is stated, requests have been received from theatre managers for information as to the method of releasing this unique feature production, in which the star plays seven distinct characters for the first time in motion picture history.

An example of these inquiries the following wire was received from the Palace Theatre, Tulsa, Oklahoma: "Advise my expensive distributor His Nibs for Oklahoma."

From J. R. Linn, Crawford Theatre, Carlsbad, New Mexico, this unique message was received by Mr. Sale: "It is now my pleasure to welcome you to the screen and assure you that I will lose no time in showing my patrons 'His Nibs' which I am sure will prove a credit to you and a success to everyone interested."

One of the hundreds of letters containing such proofs of unusual interest is the following:

Wm. Gird Beecroft, the Missouri Realty Co., Paducah, Ken., writes: "We are interested in the Chic Sale picture 'His Nibs' and shall be glad to have information on same."

110 Theatres Booked for Goldwyn Week

RETURNS from Goldwyn's twenty-two branch exchanges on the National Goldwyn Week bookings show that 1,100 theatres are devoting the present week to Goldwyn feature pictures exclusively.

Star, Owen Moore and author-director, Henry Lehrman who are now working on Mr. Moore's next starring vehicle for the Selznick program

F. B. Warren Features on Opening Bill

THE recent opening of the beautiful new playhouse, the Boulevard, in Baltimore, found two F. B. Warren features in positions of honor on the program. To the Will Bradley feature, "Moon Gold," which was on the bill of the New York Criterion for six weeks, was given the honor of being the first strip of celluloid to pass through the Boulevard's projection machines. This fantasy was followed by another F. B. Warren picture, "My Barefoot Boy," one of the well-known Post Nature Series.
Now Playing at Criterion Theatre, New York
For Indefinite Run
Also booked by Sid Grauman Theatres
Los Angeles, California
Some State Rights Territory Still Available
Communicate with
Second National Pictures Corporation
140 West 42nd St.

Pathe Names Releases for Week of Oct. 30

Pathe announces its releases for the week of October 30th to be as follows:

"Pistols for Breakfast," presenting Harold Lloyd, Bebe Daniels, and "Snub" Pollard, will introduce the second series of Harold Lloyd one-reel re-issues.

"The Spirit of the Lake" is a two-reel drama starring Tom Santschi. The cast includes Bessie Love, Ruth Stonehouse, Edward Hearn, and Tom Lingham.

"At the Risk of His Neck" is the sixth episode of "Hurricane Hutch," starring Charles Hutchison. The struggle of the hero in the rushing torrents of a flood and the thrilling slide down a rope from a railroad bridge, one hundred fifty feet high, to the mast of a passing schooner are two of the high spots in the action.

"Fifteen Minutes" is the Hal Roach comedy featuring "Snub" Pollard and Marie Mosquini.

"The Cat and the Monkey" is the title of the "Aesop's Film Fables" releases.


Fairbanks Film in Atlanta

"Three Musketeers" Wins Praise of Critics; Capacity Business Done

Douglas Fairbanks and The Three Musketeers have captured Atlanta. The Howard Theatre is giving five performances daily to capacity audiences, with the lobby packed and the street lined with those who cannot get inside, while the newspaper reviews were 100 per cent favorable and gave this great film production the highest praise yet accorded it.

"The Three Musketeers" is a motion pictures picture that Trovatore is to grand opera," declares the critic for the Atlanta Journal.

"Every person who misses seeing "The Three Musketeers" will leap through his fingers the opportunity of witnessing a most magnificent spectacle," says the review in the Atlanta Constitution.

"Dumas was the world's greatest writer of romantic fiction," says the criticism in the Atlanta Georgian, and Douglas Fairbanks was born specifically that he might play the part of D'Artagnan in "The Three Musketeers."

"The Three Musketeers" opened at the Howard on Monday, October 17th, at the end of a twelve days' advertising, publicity and exploitation campaign, during which the curiosity of the Atlanta public was worked up to a fever pitch, and which caused Willard Patteron to be quoted by one of the local newspaper men as saying that "The 'Musketeers' campaign was the first evidence of real showmanship anyone had ever brought to Atlanta."

"This campaign was in direct charge of a special representative from the New York office of the United Artists Corporation, who worked in close co-operation with the local United Artists manager and the theatre management."

Select Preparing for "Selsnick Week"

For the preparing of November 14-20 the Select sales force will mount a sales drive that is confidently expected will put the Selsnick product on the screens of every community where moving pictures constitute a part of public entertainment. The period will be advertised as "Selsnick Week" and every possible means will be adopted to inform the exhibitor and his public of the merits of Selsnick attractions in fulfillment of arrangements that are being made for a national advertising and promotion campaign for the Selsnick brand photoplays.

Selsnick contends that the new season will benefit by a special "boost" at about that time. Everybody in the picture industry gives practice to the habit of "starting the season with a bang," and once the start is made all hands settle down to realizing the opportunities that are immediately at hand. Not always does the "boom" for the new season extend as far as showmen would like it to continue into the weeks that follow the "grand opening."

Brunet to Aid Receive
Marshal Foch

Pathe has been doubly honored through the approaching tour of this country by Marshal Foch, Commander-in-Chief of the allied armies during the great war, who is due to arrive in this country on October 29th.

Coincident with the appointment of President Paul Brunet as one of the committee of representatives Americans who will meet Marshal Foch on his arrival off Quarantine, comes the announcement that James Loughborough, Salesman in the Pathe Albany office, had been selected as publicity manager of the noted French military genius' tour of America.
made a mistake.) Hostess waters and speaks.

Hostess—Supper’s pretty near ready. All the wimmen folk’s is invited in the settin’ room for the drawin’. Pastor, will you tell them the men the rules? (Hostess and femminies exit.)

Parson—Some wimmen folk’s, ladies will stand behind a sheet with only their feet—I mean—er, the shoes showed, and we’ll bid for the privilege of purchasing the particular pair of shoes—I mean the particular person who is wearing the showt. And then the partner at supper. I might also say for the benefit of those who are not of our church that the money goes to help the Ladies Aid in a furtherance of their good work. Our hostess will call us when all is ready.

(One of the men has wandered over to the piano and is playing a “good, odd piece” and Thelma and Lem have re-entered. At the close of the parson’s speech, the player after striking a chord or two plays with his back the air of “The Old Oaken Bucket” and the quartette gathers around. The players of the three parts, the chorus and the song is rendered. At its close, the clergyman speaks.)

Pastoral Songs may come and songs may go but nothing ever written has more music in it than “The Old Oaken Bucket.” Thelma—And our quartet can sing it too by jimminy pets.

Hostess—(At door.) All ready. (All sing except Lem.)

Hostess—(Still at door.) (Ain’t you comin’ Lem? Lem—Noope. Ain’t lucky. Last night I went to I sed twenty-five cents for a box that I thought was Em Casterline’s and it turned out to be Jesu. They ain’t no fun eatin’ supper with your own sister.

(Off stage comes the voice of an auctioneer—saying for bids on “this here pair of feet” and bids starting at ten cents being given.)

(Curtain)

Suggestions for Contest

CONTESTS are popular and a suitable contest for this picture would be to offer prizes to the local amateur musicians who from memory play “The Old Oaken Bucket” in variations, especially “Jazzed.”

Song slides used in connection with the singing of old time numbers would go good and audience singing ought to be easy on this production.

Talmadge Feature Opens Ashville, N. C. House

Announcing as its policy, “Always good shows of a great show,” the Vance theatre of Ashville, N. C., operated by the Cadson Theatres Company, chartered First National franchise holder, opened its doors on October 27th. The new theatre’s first feature was “The Sign on the Door,” Norma Talmadge’s latest production.

Robert C. Bruce, producer of the scenic pictures released by Educational

F. B. Warren Trio Going Big

THREE first-run full-week showing simultaneously in a single city is the unique achievement of the F. B. Warren Corporation in Atlanta recently with “The Blot,” “Good and Evil,” and “The Girl from God’s Country.”

At three of the Lynch circuit houses in the Southern film capital the Warren specials were played and featured. “The Blot” appeared at the Rialto for the full week, and here the advertising manager coined a punning phrase, “The story of ten million mothers.”

The Atlanta Strand took for its attraction from the Warren list the Neil Shipman feature, “The Girl From God’s Country,” and in the advertising called attention to the fact that “the feats which Lient. Locklear was attempting to perform when killed are accomplished in this picture.”

Third on the list was the Her Film Corporation spectacle “Good and Evil,” featuring the European beauty, Luisa Dorand, which was the attraction at the Forsyth.

Out in the Middle West another accomplishment worth of mention was chalked up to the credit of the F. B. Warren organization when the two big Gustavoic houses in Cleveland, the Circle and the Strand, featured “The Girl from God’s Country” for simultaneous week engagements. These bookings marked the first run of the picture in the territory and the week chosen for “day and date” engagements found Neil Shipman’s adventure story billed as an attraction against the strongest of the current big specials. A “box office report” on one of the trade papers on this engagement declared, “Thrills aplenty. Well done in all particulars. Very good business at both houses simultaneously.”

Keith theatres throughout Greater New York, Central New York and Northern New York are now playing “The Girl from God’s Country” which is “presented” by William H. Clune, the veteran Los Angeles theatre man and exhibitor. Lois Weber’s production, “The Blot,” has just finished a successful engagement in all the Keith metropolitan theatres.

Contracts for the Warren specials were made in behalf of the Keith organization by B. S. Moss and all the publicity and exploitation resources of the circuit were thrown behind the pictures. “The Girl from God’s Country” opened at the Franklin, the big Bronx playhouse, with a lobby display that attracted attention from every section of the borough. Co-operating with the Winchester Company the theatre presented a display of rifles, fishing rods and sporting paraphernalia that chimed perfectly with the adventurous action of the picture.

Reports from the twenty-ed exchange centers indicate that the F. B. Warren organization has stepped into its stride at other points with success similar to that shown above. The numerous Teacher’s Conferences held in different parts of the country during October, for example, have given opportunity for unusual publicity and the securing of desirable bookings on “The Blot.”

The Lois Weber production, by means of its dramatic story, raises the question, “Is the greatest blot on American life our starvation teaching of the treatment of profession?” Naturally the theme offers opportunities for co-operative exploitation with teacher’s organizations and for direct appeal advertising.

“Hurricane Hutch” Popular

Pathe Claims Charles Hutchison Thriller is Its Most Successful

THAT “Hurricane Hutch,” the new Pathe serial starring Charles Hutchison, bids to be the most successful serial ever produced by Pathe is being proven daily by reports which come in regarding the chapter play’s box office value, and the enormous amount of bookings secured from exhibitors who heretofore have looked on the serial as a thing of the past, announces Pathe Exchanges.

“Hurricane Hutch,” states Pathe, is censor-proof, containing nothing which the most astute critic can complain of, and at the same time each episode is as replete with thrills and fast action as an entire serial of the average sort. In the second place, a splendid cast surrounds the Pathe stunt star, Lucy Fox, Warner Oland, Harry Semels, Ann Hastings, Frank Redman and Vivian Deere, each lending themselves to their particular characterization. The “locations,” most of them being taken at Ausable Chasm, furnish as fine a background as could be desired.

A letter received from Charles H. Bowe, manager of the Olympic theatre in Rochester, N. Y., shows the exhibitor’s attitude toward the Pathe chapter play. Mr. Bowe writes:

“The serial, ‘Hurricane Hutch,’ which we are now playing at the Olympic theatre, has proven to be one of the best serials we have ever played, and is exceeding all expectations. It is certainly out of the ordinary and the audiences so far have told me it was the best ever. The stunts that Charles Hutchison pulls in every episode are almost unbelievable, and the audience just holds their seats and gasps in astonishment.

“It is over a year since we played a serial, as we made up our minds not to play any more continued stories, yet when we saw this great story, we concluded that we could not afford to miss this greatest of all serials, and we are delighted that we did not overlook this one best bet. Business has increased with the playing of this serial, and we hope all exhibitors looking for a money getter will not overlook Pathe’s triumph.”
“Save the Punch for Pictures”

WHY don't you make more artistic pictures? Why not try to elevate the screen by producing something better than just another punch?...Bayard Veiller, author of “Within the Law” and “The Thirteenth Chair,” now producing pictures for Metro at Hollywood, read these questions from a friend's letter. He smiled in triumph.

“Then you have the real confirmation that motion pictures is a fine art,” he said. “The highbrows are trying to knock the punch out of it. My motto is, 'Save the punch!'”

“It isn't that I have any objections to experiments or to pictures that will produce artistic pictures. Why not? As a point of fact I'm continually experimenting all my life.

“But when we speak of art, we have to have some ground to start us off. & we aren't after. We can't get anywhere if we're always up against Kipling's diabolic question, 'Is it pretty?—is it Art?'

“The modern tendency seems to be to put outside of the classification of 'artistic' anything that makes for drama or punch. But the greatest things in dramatic literature are jam full of punch; and that's why they live.

“There is a strong movement today, principally in Europe, to reduce everything to half-tones, to deal with the uneventful lives of people who don't matter and to call the thing a slice of life instead of drama. There are many groups of people in the United States who see in this sort of thing the only kind of art. But it's not the only kind. As a matter of fact, I think it is frequently of an inferior brand. There are, of course, masterpieces written for the character of humor and of imagination appeal to the great multitudes.

“That's what I'm trying to do in my motion picture production—reach the hearts of the multitudes. I don't want decadent analyses of complicated emotions; I want stories that makes for a dramaArt's punch. But full of punch as Homer or Shakespeare.'

“Father Tom” Due Nov. 13

Ass'd Exhib Release Presents Tom Wise in Title Role; Has Good Cast

PLAYGOERS PICTURES announces for release through Pathé Exchange, on November 13, the five-reel feature, “Father Tom,” in which Tom Wise plays the leading role. It is said that this great character actor, famous for his many stage successes, never had a part which fitted him so perfectly as the lead in this production. It was directed by John B. O'Brien. As a motion picture offering, “Father Tom” is a splendid entertainment. It does not attempt to prove any particular moral, except that Father Tom is just a good natured old fellow with a subtle sense of humor and a heart as big as all outdoors, who makes life a bit more livable for those around him. It is set in the environment of a small town community, with its characteristic interests and problems. The story is logical in its development and the cast handles the various roles effectively.

The big punch in the picture is a thrilling horse race which was taken at Saratoga last summer and is strongly appealing in its reality. In addition to Tom Wise, the players include James Hill, Mary Kitson, Myra Brooks, Roy Allen, Harry Boler, Alexander Clark and Nancy Deaver.

“Out of the Inkwell”

By MAX FLEISCHER

The New York Daily Press reviewed “Out of the Inkwell,” and This Is What They Think of It

The New York Evening Journal says: Max Fleischer's gay knockers, "OUT OF THE INKWELL" is novel and always humorous. This young feature deserves attention.

The Morning Telegraph says: Max Fleischer's "Out of the Inkwell" is a clever cartoon, "OUT OF THE INKWELL" is perhaps the best he has done to date.

The New York Times says: Max Fleischer's "OUT OF THE INKWELL" is an exceedingly clever cartoon.

SECOND NATIONAL PICTURES CORPORATION
140 WEST 42ND ST.
Tel. Bryant 8386 or 7244
NEW YORK CITY
Fox Names November Releases

Two Super-Specials to Go to Exhibitors in Coming Month

OCTOBER releases by Fox Film Corporation include two of the twelve super-specials announced by William Fox for launching on Broadway before going to exhibitors throughout the country. Feature productions starring Buck Jones, Dustin Farnum, William Russell and Shirley Mason; pictures in which Maurice Herzog, Carole Lombard, George Murphy and Johnnie Walker are the stars; an Al St. John comedy, two Sunshine Comedies and four Mutt and Jeff animated cartoons.

The special releases are "Footfalls" and "The Last Trail." The former, which was given its opening run at the Park Theatre, Broadway at Columbus Circle, New York City, is a visualization of the story by William Daniel Steele, which was awarded the 1920 prize by the O. Henry Committee as the best short story of the year. The cast includes Tom Douglas and Gladden James. It is a mystery story, the solution of which comes through the extremely sensitive sense of hearing developed by a blind man. Charles J. Brabin directed the production from a scenario prepared by himself. Ingenious devices give to the spectator the impression of sound and hearing on the screen, which are vital to the effective presentation of the story.

Mrs. Mathis to Write Script for Nazimova

Charles Bryant, business manager for Nazimova, announces the engagement of June Mathis as scenarist and continuity writer for Nazimova's forthcoming "epicope film" for the United Artists.

Miss Mathis has been loaned by Metro to Mr. Bryant. She will begin work immediately on the picture version of Oscar Wilde's "Salome," and the preliminary work of adapting Ibsen's "A Doll's House," both of which are to be given on the same program in Nazimova's first picture for the United Artists.

To All News Weeklies in America

If you should be interested in news events and happenings in Europe, we have the pleasure of announcing that we can supply you with information. At the present time, we are receiving from our agents stationed throughout Europe, all news events of any importance, and on account of the great amount of footage which we receive each week, we are able to supply you with the original negative from fifty cents per foot upwards. The footage that you select is what you pay for. Educational, scenic and scientific films of Europe made to order.

JEFFERSON DICKSON
GENERAL EXPORT AND IMPORT
BROKER AND DISTRIBUTOR FOR EUROPEAN NEWS SUBJECTS

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30, RUE DE BONDY, AND 2, RUE DE LANCY
PARIS

Morals May Be Exploited

Realart Offers Practical Hints to Aid Exhibitors Boost Picture

SELDOM does one picture offer so many angles for effective exploitation, says Realart, in offering some practical suggestions to be used in connection with the W. D. Taylor production, "Morals," which is an adaptation of William J. P. Locke's novel, "The Morals of Marcus."

The locale for the opening of the story is laid in Turkey, the quaint costumes, elaborate furnishings and exquisite settings of that exotic land offering splendid material with which the showmen can utilize to work up effective exploitation stunts.

The atmosphere of the harem is particularly well adapted for stage settings. Against a neutral background of a backdrop painted with an Oriental motif, a very attractive harem scene can be fashioned. It requires but the addition of some low divans covered with soft, comfortable cushions of radiant hues; on the floor a number of rugs or Oriental design; against the wall or from the balconies may be hung other rugs or tapestries, while the remainder of the furnishings may consist of tabourets, and beautiful screens. A more elaborate setting might include a small pool.

Reclining on the divans are a number of girls dressed in Turkish costumes, typical of the harems. In the back center several Turkish men can be seen sitting cross-legged and smoking a hookah or nargile. Above them, with large fans, are a couple of huge negroes dressed in white, to represent the eunuchs. At a signal from one of the harem masters another girl, dressed as a dancer, who proceeds to go through the gyrations peculiar to the native dancer.

Unique Set Is Used in Moreno Feature

A set unique was erected on the Vitagraph lot at Hollywood, California, this week, for use in the new Antonio Moreno feature production "A Guide to Love." The scenes of which are laid in India. Director David Smith was almost overwhelmed in his admiration of the exotic and picturesque characters of the Orient who crowded the streets.

The production has for its theme a modern version of the story of David and Bath-Sheba.
Bernhardt Impressed by R-C Release

Few motion picture productions have ever made such a profound impression upon Sarah Bernhardt as "Possession," when Louie Mercanton, the noted French producer, entertained the famous actress at a special screening of the production. It is scheduled for early release by R-C Pictures. "Possession" is based upon the widely read novel "Phœné," written in 1896 by Sir Anthony Hope. Madame Bernhardt, unsolicited, sent a message of congratulation to R-C Pictures through her American agents, in which she learned that the organization would distribute the film in this country.

Ernest Hilliard Engaged for "Idle Hands"

Ernest Hilliard, nephew of Robert Hilliard, the well known stage star, has been engaged to play the "heavy" in "Idle Hands," the second George Arliss picture for Distinctive Productions, Inc. Hilliard, who has been seen in "heavy" roles in several recent screen productions, has a prominent part in "Tropical Love."

R-C Productions Win Many First Runs

Appreciating the merit of R-C Pictures releases such as "The Sting of the Lash" with Pauline Frederick, and "Where Lights Are Low" with Susse Haya Kazawa, many of the most important first run exhibitors of the country have booked these subjects for early showings.

Among the first run theaters at which R-C subjects will be shown are: The Walnut, Louisville; Howard, Atlanta; Sam Hardinge's Dorian and Liberty, Kansas City; California, Los Angeles and California, San Francisco; Loew's State, Sacramento; Strand, Nashville and Strand, Montgomery; Hippodrome, San Jose; Midgley's American, Oakland; Loew's State, Alhambra and Park, Cleveland; Zorn's Temple and the Alhambra, Toledo; Picture Garden and Boulevard, Baltimore; Bradford, Newark; Queen Theatre, Wilmington, Del.; Ike Lipson's Family, Palace and Walnut Theatres, Cincinnati; Victory and Liberty Theatres, Providence; Juke Well's theatres in Richmond and Norfolk and others.

Editorial Tribute for "Three Musketeers"

A large crowd was at "The Three Musketeers," an editorial writer of the Des Moines Capital, while this picture was being shown at the Strand theatre, Des Moines, Iowa. The editorial reads in part: "There is a great opportunity in the motion picture business to vitalize history and make events of the past really live in the present. The days gone by, with their allure and fascination, present a challenge to the film industry. We believe this picture is worthy of serious comment because it demonstrates that the past can be reproduced in a delightful manner without resorting to modern dramatic tricks. We shall hope that the good work may continue. The big problem lies in the casting of characters. Mr. Fairbanks was indeed a happy choice."
Paramount Names Releases for Oct. 30

WILLIAM DE MILLE'S production, "After the Show," and Ethel Clayton in William D. Taylor's production, "Beyond," are the feature releases scheduled by Paramount for October 30. The William De Mille production is an adaptation of a Saturday Evening Post story by Rita Weiman. The scenario was the joint work of Hazel McDonald and Vianna Knowlton. Three players of prominence are featured in this picture—Jack Holt, Lila Lee and Charles Ogle. In addition to these players, the cast includes Eve Sothern, Clarence Burton, Carlton King, Shannon Day, Stella Seager and Ethel Wales.

Henry Arthur Jones, the British novelist and playwright, is the author of "Beyond," which William D. Taylor produced for Paramount with Ethel Clayton in the stellar role. The scenario was written by Julia Crawford Ivers. Charles Meredith is Miss Clayton's leading man, while the supporting cast includes Fontaine de la Rue, Earl Schenck, Winifred Kingston, Lilian Rich, Charles French, Spottiswoode Aitken and Herbert Portal.

"Foolish Age" Well Received

EW stars of the screen have received so favorable a reception as Doris May, whose first R-C Pictures, starring production, "The Foolish Age," was released October 16, following pre-release screenings in several important cities.

The large number of first-run bookings obtained for "The Foolish Age" and the enthusiastic expressions of approval bestowed upon the production by exhibitors in all parts of the country, practically guarantee a career of the utmost brilliance for Miss May, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Although heretofore Miss May has been seen as a co-star with Douglas McLean, her triumphant success in "The Foolish Age" is regarded by her sponsors as unquestioned evidence of her own widespread popularity and her talent for individual attraction. Henceforward she will star by herself, as exhibitors have shown their preference for productions in which Miss May alone is featured. A most gratifying welcome was tendered to Miss May, not only in New York and environs, but on the West Coast and in theatres of the Middle West as well. The engagement of "The Foolish Age" at Bar-Top theatre, Chicago, was a flattering success viewed from all angles. Despite inclement weather the week's gross touched a high of $250 a day. The engagement was made a gala event, of which Mr. Barbee took personal charge. The theatre was decorated in carnival effect, with lanterns, and vari-colored bunting. Under the direction of Hunt Stromberg, who supervised the production of "The Foolish Age," together with William A. Seiter, the director, a special publicity and exploitation drive was concentrated upon Chicago and "The Foolish Age" was benefited greatly as a result. Notices of the most complimentary nature were received from the daily newspapers of Chicago shortly after opening, with special commendation as to the skill of Miss May in the delineation of light comedy roles.

Messrs. Bingham and Cohen, who operate the Colonial theatre at Indianapolis, bestowed the highest commendation on Miss May and her starring vehicle. They were particularly impressed by the novelty of the production, and the fact that it was completely new to the trade as predicted, moreover, that Miss May would live long and prosperously as a screen personality.

William S. Barbee, who operates the theatre of the same name in Chicago, also complimented the R-C organization upon its choice of Miss May as a star, and predicted that she would be a drawing card of the highest value.

W. D. Ascough, manager of the Regent, which theatre has created in Charles "The Foolish Age" of one of the "snappiest pictures he ever ran." His telegram to the Home Office was most complimentary, according to Mr. Rogers.

"All of these kind expressions of approval, following as they do the一般, and we take it for granted that "The Foolish Age" by trade publications and the Board of Review," said Mr. Rogers, "have shown us in unmistakable fashion that Doris May has made a tremendous success in her first R-C production. There is every reason to believe that future subjects will be received with just as much enthusiasm. Miss May herself is at the beginning of a truly brilliant career."

Large List of First-Run Bookings for Doris May Film

Battle of Jutland for Screen

HE famous Battle of Jutland, the most important naval engagement of the World War, but which has been shrouded in much mystery up to the present, will be presented in celluloid form to the American public in the very near future. This is the information conveyed in a statement from the home-office of Educational Films Corporation. Following its premier in this country, which will be staged under the auspices of its owner, G. E. Russell of Ideal Films, Ltd., London, the picture will be handed over to Educational Films for distribution in the United States.

The picture, which is reported to be three reels in length, took a year to produce. The actual filming, however, was begun after two years of investigation conducted by British naval experts. During this period, British and German participants in the battle were interrogated, and information was given recorded. Ships' logs and other official reports of the battle were also examined. With this the construction of the picture was before the camera with the aid of models of the ships involved in the engagement. The results are said to form a celluloid record of the great battle, which is as accurate and realistic in manner and ingenuity could possibly make it.

Following is an account of the production, as written by a British naval expert and published in one of the London dailies:

"The technical side of the new film dealing with the Battle of Jutland has already been described by our Naval Correspondent, but a word should be said as to the monumental character of the work, which Sir George Aston, Mr. Bruce Woofle, and their colleagues have undertaken. The task of collating and checking the official reports on the battle and the entries in the logs of the gunnery officers of the British and German fleets took many long years, and a period of twelve months was occupied by the producer in transferring the results to a mile of celluloid film. The film shows a model for every vessel which took part in the engagement, and every model had to be moved by hand in order to secure the completed film. In some of the scenes seventy ships are in movement at the same time over an area eight feet square, and the models have been made to fit into a box thirty times in all. To secure the best results a model could never be moved more than a sixteenth of an inch at a time, and the film really consists of about 50,000 snapshots merged into one composite whole. The marking of the picture is being made in 20 seconds on the screen, and the only wonder is that those who have been responsible for this gigantic task are still alive to tell the tale. But they have their reward in the vast interest with which the news will reach all the parts of the world. Arrangements have already been made to show the Jutland picture in the United States, France, Belgium, Holland, and Switzerland. When the National Film Museum is formed the film will have an honored place, and we take it for granted that a copy is being deposited in the War Museum at the Crystal Palace for the sake of posterity."

Gloria Swanson Getting Texas Exteriors

Gloria Swanson and her director, Sam Wood, staged a farewell party for West Coast newspaper and magazine writers last week at the Lasky ranch before Lasky ranch before El Paso, Texas, where the remainder of the exteriors for "The Hussar's Pin" have already been completed.

Richard Wayne, Stuart Holmes, Clarence Burton and a score of Mexicans furnished support for Miss Swanson in the scenes which were enacted before the writers.
U.S. Distribution of “His Nibs”

ONE of the most important statements of the year is contained in the announcement by Alexander Beyfuss, Vice President and General Manager of Exceptional Pictures Corporation, that the rights for the entire United States to the Exceptional picture, Charles (Chic) Sale, in “His Nibs,” has been acquired by outright purchase by “His Nibs” Syndicate, Inc. with headquarters in the Long-Acre Building, 42nd and Broadway, New York City, of which L. L. Miller is President.

“His Nibs” Syndicate, Inc., has purchased the production for the independent, and as a first and novel importation, it has one of the first men in the industry to be identified with the independent field and has handled many of the biggest successes that have been distributed on the State Rights basis.

The price which was paid for Charles (Chic) Sale in “His Nibs” was not announced, but it is understood that it was a considerable figure established mainly because of many outstanding qualities which have been conceded to this picture. The popularity of (Chic) Sale, one of the greatest vaudeville performers in the country, the unique character of the “His Nibs,” the fact that Mr. Sale, for the first time in motion picture history, plays seven distinct parts in a single production, the exceptional advertising and publicity campaign which has been planned and which is already operating on this picture, and the unusual and novel exploitation possibilities of Chic Sale’s first screen endeavor, were all taken into consideration in conccmating the contract with “His Nibs” Syndicate, Inc.

In his statement in behalf of Exceptional Pictures Corporation, Mr. Beyfuss said: “In arranging for the distribution of ‘His Nibs’ we merely followed directly along the lines of our announced policy. We have an exceptional star, an exceptional theme for a story, a production which has an exceptional quality and possibilities and now we have entered into an agreement for exceptional distribution. Mr. Miller, President of ‘His Nibs’ Syndicate, Inc., we consider an executive of the highest calibre in the independent distributing field, and with every one of its many aspects, from every angle, it presents itself as a picture unusually adapted to that field.”

From experience in the handling of many of the big State Rights successes, there are certain points which have been established, and which require the consideration of any organization contemplating the distribution of a product to be distributed through that channel. “His Nibs” answers every one of the necessary qualifications emphatically.

In the first place, the picture must be unusual, exceptional, away from the ordinary in all its aspects. Plays which are offered by the national distributors on their program. Secondly, the production must be able to justify exploitation and readily present possibilities for unusual angles. Here again “His Nibs” offers itself as an ample of a picture which gives unlimited opportunities for exploiting to any degree desired.”

William Christy Cabanne, directing special productions for Robertson-Cole

Cabanne Begins Work on R-C Special

With a notable cast of players, Director William Christy Cabanne began work early this week on his latest attraction for Robertson-Cole which, although as yet unnamed, is already scheduled for release early in December.

The picture, which will depict a story of New York life, is from Mr. Cabanne’s own pen and included in its cast are such well-known artists as Huntly Gordon, Willie (“Buster”) Collier, Jr., Billy Quirk, Charlie Craig, Billie Dove, and Ziegfeld Follies fame, little Miriam Batista, Virginia Ogden, who scored such a notable success in the Gruson’s “Way Down East,” Margaret Foster, and Doris Eaton.

A newcomer to the screen, who is also included in the cast, and who Director Cabanne regards as something in the nature of a “find,” is the winsome Elizabeth Beyfuss, whose youthful and luscious blond beauty has already gained decided notice for her fine young career in the Greenwich Village Follies.

Well-Known Players in Cast for “Penrod”

According to advices from the Marshall Nelan headquarters on the West Coast, Wesley Barry will have a supporting cast of high calibre as the star of Marshall Nelan’s screen production of Booth Tarkington’s story “Penrod.”

Margorie Daw will play the role of Margaret Schofield, Penrod’s pretty sister. Johnny Harron will appear opposite Miss Daw and Dudley Marshall is cast in the role of Henry Paselle Schofield, father of Penrod. George Dromgold is also signed for an important part.

Favorable Reports for “Across the Divide”

“Across the Divide,” which was released by Playgoers Pictures on October 9, is receiving much favorable comment from exhibitors throughout the various exchange centers.

Rex Ballard plays the leading male role. Rosemary Thely plays opposite Mr. Ballard.
Books a Full Month of Realart Releases

J. S. WOODY, general manager of Realart, has always been a staunch advocate of the practice of exhibitors giving playdates for pictures at the time they contract for them, contending that to do so is an absolutely sound principle for both the exhibitor and distributor. Through the periodic sales bulletins to the branch managers, both he and Jay A. Gove, assistant general manager, have impressed the necessity of securing playdates from the exhibitors and the Realart Star Franchise for the current season's product carries a calendar on its reverse side which must indicate these dates before the contract is ratified.

Mr. Lester Tobiss, salesman for Realart in Chicago, recently turned in a contract calling for a whole month's booking. Pete Murphy, manager of the Garden Theatre in Waterbury, Conn., is the Realart enthusiast, and Mr. Tobiss reports that the reason he did not book more was that there were no other Realart pictures which have not been played in that city.

Mr. Lester Adler, manager of the New York exchanges, is believed to be the only record booking in view of the fact that not only have actual playdates been given, but they have been arranged for consecutive days.

Marion Davies Feature to Run at Rivoli

Announcement is made by Cosmopolitan Pictures of the signing of a new contract with Famous Players-Lasky Corporation whereby the latter organization will continue to make all of the producing company's feature pictures. First of the Cosmopolitan productions to be released is "Enchantment" starring Marion Davies.

"Enchantment" will be presented at the Rivoli Theatre, New York, beginning October 30th. It is Miss Davies' first picture since "Buried Treasure," Miss Davies, in an enchanting portrayal of a society girl of the "flapper" type.

Paramount Comedy Titled "One Glorious Day"

"One Glorious Day" has been chosen as the title for the Paramount screen version of the story by James Cruse, in which Will Rogers, Lila Lee and Allan Hale have the leading roles. Considerable mystery still surrounds the production and the company is working largely behind closed doors, it is said. The story is an amusing one taken from a story by himself and A. B. Barringer.

Metro Week Bigger Than Ever

After Cannavas, Huge Success is Predicted by Metro

W. E. Atkinson, general manager of Metro

ALTHOUGH Metro Week, set for November 20 to 27, is still a month away, the exchange is already being engaged by the producers of "Enchantment," in communications to the home office in New York, prophet that bookings during that special cannot be rushed its full force.

There is no exception among the twenty-five exchanges of the distributing organization of any will be marked by the remarkable response exhibitors have displayed during a similar time last year.

There is no exception among the twenty-five exchanges of the distributing organization of any will be marked by the remarkable response exhibitors have displayed during a similar time last year.

Before the first inauguration of Metro Week, last year, officials of the company, following a detailed

Will Rogers Sets N. Y. Laughing

IN its two openings in New York and Los Angeles, "Doubling for Romeo" has had equal success. "Doubling for Romeo" is about the most hilarious thing Mr. Rogers has ever done," writes the motion picture critic of the New York Times, about the comedian's performance in his latest Goldwyn photoplay which is the second anniverary week bill at the Capitol Theatre. "The picture is a broad burlesque. It is boisterous fun. Sprinkled with Mr. Rogers' observations, most of which are pointed with original wit, the picture is a delightful combination of merry irreverence for movie romantic, and breathes there a man, or a woman, with soul so shabby that to give it fun?"

"Doubling for Romeo" is its star's biggest screen success and one of Goldwyn's big fifth year production, claims Goldwyn. The great Capitol theatre was jammed all day Sunday. Sylvia Breamer, Sydney AVA worth and the other members of the cast were accorded much praise by the critics. But "Doubling for Romeo" without Will Rogers would be like "Hamlet" without the Prince and all the critics award

Bayard Veiller, directing super-

DO YOU WANT SOMETHING OF VALUE FOR NOTHING?

Turn to Page 2389 of the

Motion Picture News
Motion Picture News

“Selznick Week” Nov. 13-18

Nation Wide Sales Campaign is Prepared by Select Exchanges

BRANCH managers and salesmen in Select’s thirty exchanges are declared to be on tip-toe with eagerness to make “Selznick Week,” November 13-18, develop more Selznick pictures on the screens of the land than in any period since Lewis J. Selznick has been a producer. The preliminary arrangements have been completed, and the decks cleared for a campaign of salesmanship that is intended to reach the manager of every screen in the United States and Canada.

Sam E. Morris, vice president in charge of distribution, declares that there has been encouraging reaction to the initial advance of the Select selling force that indicates a successful outcome of “Selznick Week.” The picture showmen who have thus far been approached have shown a hearty interest in the Selznick product, ranging from star series to special features.

“We have been busy all summer with production,” says Mr. Morris, “and we desire to prove to theatre managers and their public that we have not been wasting our resources. We promised ‘Forty from Selznick’ this season and we are trying to get at least one picture on as many screens as we possibly can during ‘Selznick Week’ to demonstrate to showmen the caliber of production they may expect as our share of this season’s pictures.

“Vera Gordon, in ‘The Greatest Love;’ Ralph Ince, in ‘The Highest Law;’ ‘Red Foam,’ credited with being one of Ralph Ince’s best productions until he turned out ‘A Man’s Home,’ the several Owen Moore comedies, like ‘The Chicken in the Cake’ and ‘A Divorce of Convenience;’ William Faversham’s ‘The Sin That Was His;’ and ‘The Man Who Lost Himself’—all these pictures are of a character that will be ‘new’ until they are shown in every community where there is a screen.

“Showmen are also booking our later pictures as a result of the ‘Selznick Week’ drive and our newest special ‘A Man’s Home’ is meeting with particular response as first run theatres and in the larger communities.

“In several instances,” says Mr. Morris in concluding his statement, “we will have ‘Selznick Week’ mean just that—for a solid week of Selznick pictures have already been contracted for by a number of managers. Surely no better picture entertainment could be devised than selections from the Selznick product with ‘A Man’s Home’ as its feature of features.”

Pressbooks Artistic as Well as Practical

Reallert has a twofold object in altering the size and makeup of its press books, the change having gone into effect with those compiled for the present season’s features. Not only does the new arrangement facilitate the exhibitor’s handling of exploitation and publicity for the pictures, announces Reallert, but the covers themselves are now made up so that they can be utilized as an attractively displayed trade display. The covers are different on each sheet of the pressbook, and the decorator’s work has been so effective that the sheets may be used as a binder for what comes between and are usually thrown away when the material within has served its function. On the contrary, the Reallert pressbook cover may be utilized as an attractive lobby display.

“Idle Hands” Next Vehicle for Geo. Arliss

Actual work has been begun by George Arliss on his next film production, which is being made by Distinctive Productions, Inc., and will be released by the United Artists Corporation.

Mr. Arliss’ new picture will be of the comedy-drama type based on Pearl Derr Bigger’s short story, “Idle Hands,” appearing originally in the Saturday Evening Post. Associated with Mr. Arliss in this forthcoming production is Miss Doris Kenyon. The scenario of the new Arliss film was written by Forrest Halsey, and the picture is being directed by Henry Kolker.
**Critics Greet “Peter Ibbetson”**

Seldom, if ever stated, Paramount, has a motion picture more obviously influenced by the newspaper critics of New York than was George Fitzmaurice’s production, “Forever,” which, presented under its original title, “Peter Ibbetson,” opened two weeks ago at the Criterion Theater. The New York daily newspaper of the Paramount points out, are sometimes finicky in their screen likes and dislikes, and never more so than when the subject to be reviewed has previously been presented on the stage. So when a play so popular as was John Nathan Raphael’s version of George Du Maurier’s “Peter Ibbetson” is adapted to the screen, it may be expected that the reviewers will be hyper-critical. The more remarkable, therefore, is the quality of praise they have bestowed in this instance, says the Paramount statement.

The Evening Telegram said: “It is seldom that a photoplay achieves such complete transposition of the spirit of one of the loveliest works of literature as has been accomplished in ‘Peter Ibbetson.”..As a portrayal of the film director’s art the play is little short of marvelous.”

“See ‘Peter Ibbetson,’ advised the Daily News, as for the Telegraph said, ‘It had been given enthusiastic advance notices and hailed as a remarkable picture, and in this instance a film has lived up to all that was said about it previous to its presentation.”

A screen triumph for George Fitzmaurice, its producer, was what he found it, while the Times, dwelling more at length on Mr. Fitzmaurice’s achievement, said, “His scenes are gracefully composed, effectively lighted and softly toned, without sacrifice of clearness. Many of the sets of ‘Peter Ibbetson’ are a treat to the eyes, and some of them are dramatically expressive, too.”

The Call said that here is “a moving picture that improves on the play from which it was adapted…The charm of the settings and the perfect characterizations help to make a production which undoubtedly sets a new standard for American films.” And the Mail, in the same vein, said that “it is but rarely that a novel or stage play receive just treatment when it is transferred to the screen, but ‘Peter Ibbetson’ is a worthy piece of work, deserving of all praise.”

**High Grade Houses Book Serial**

**W**inners of the West,” the new style Universal serial, starring Art Acord and written around the adventures of Capt. John C. Fremont during the gold rush days, continues to surprise Universal officials by the records it is setting, announces that company. In the short time it has been available for release, it has been booked in more high-class houses than any serial ever made, it is asserted by Universal officials.

As an example of the ease with which Universal salesmen have been able to put the thrills-from-history serial into elite and first run houses, it is announced that Art Acord chapter play now is running in the Village Theatre, Wilmette, III. This theatre is in one of Chicago’s finest suburbs and was permitted in the town only upon the best of recommendations on the part of its managers, and their promises to show only pictures of the highest possible tone. No serial ever has been shown in that theatre. One was started several years ago but was ordered off the screen. The Universal representative in that territory held a special showing of several episodes of “Winners of the West” one morning recently, at which the directors of the theatre, and representatives from the Wilmette schools and women’s clubs were invited guests.

There was a unanimous demand for the serial. It was booked without delay.

Another case cited by Universal in confirmation of its contention that “Winners of the West” is unique, censor-proof and highly instructive as well as entertaining, is its booking by the Girard Avenue theatre, Philadelphia. Mr. Zottman, manager of that theatre had barred serials from his screen for more than six years. It was only after he was assured that public schools in his neighborhood were interested in “Winners of the West,” that he considered it at all. He finally was sold on the idea of trying it out. He ran the first episode on three successive days.

**“Virgin of Stamboul” Opens in Berlin**

T he first modern American feature photoplay to be exhibited in Berlin after the recent lifting of the export film embargo, was “The Virgin of Stamboul,” a Universal-Jewish picture starring Priscilla Dean, according to an announcement from Universal. “The Virgin of Stamboul” opened in the Marmor House, one of the leading film theaters of Berlin.

Summarizing the criticism accorded the feature by the German press, Universal states that it was the unusual photography in the American film which struck the German minds most forcibly. Concerning the picture, the Berlin Mittag had this to say: “The most startling part of the film is the photographic picturesque feeling of the American cameramen for continually surprising and new lines of action.”

The Abenblatt said: “Here is actually shown a film which grips the masses, and from its first picture until the very last scene, is entertaining. That is to be credited, first of all, to Priscilla Browne’s direction, but in no small part to the cast as well. Priscilla Dean, the charming artist with every turn of the play portrays the leading part extraordinarily well and genuinely.”

**Buck Jones to Star in Texas Ranger Story**

“Riding with Death,” a mid-November release by Fox Film Corporation, starring Buck Jones, is a story of the Texas Rangers. It was written for the screen by Jacques Jaccard, who also directed the production. There are ten important characters in the cast and extras appear in the picture. Betty Francisco plays the feminine lead, and others in the cast are J. Farrell McDonald, Jack Mower, H. Von Sickle, William Gillis, William Steele, William Gettner, Artie Ortega and Tom Medotti.

Suggesting a Way By Which Pictures May Be Financed

There is a studio in Florida equipped and ready for modern productions. Dark Studios, 50 by 60 ft. is the main set, where the Hewitts—Hard Lights—and several other 100 foot sets, 40 by 100 ft. are also a open-air stage 50 by 124, which is half enclosed, and could be wholly enclosed at little cost. The two stages together could accommodate three separate companies. There is 18 dressing rooms and plenty of flats and sets. The studio is situated at St. Augustine, Florida, 100 miles out in the city and cost $65,000.

To a producer who used the studio in New York, that would acquire this property and set up a studio there, the picture or the selling of stock for this purpose would be an easy matter on account of this asset.

The General Manager for one-third cash, one-third stock, the balance in easy payments.

**Fame and Fortune**

WILLIAM MccORMACK

MOTION PICTURE NEWS

729 7th Ave., New York.
Hodkinson to Open Offices

Formal Announcement of Location and Personnel to Be Made Soon

P. N. BRINCH, Manager of Exchange changes for the W. W. Hodkinson Corporation, has just returned from a tour of the Middle West with the information that on November 1st formal announcement will be made of the locations and personnel of the twenty-four branch exchanges which the Corporation is opening to handle its own releases. W. F. Seymour, one of the organization's district superintendents, is still out in the field completing arrangements for the last few branches, and S. J. Vogel, of Vogel & Mehan, who handle the Hodkinson release on the Pacific Coast, has spent the past week in New York, conferring with home office officials on the final details of the sweeping reorganization about to be completed in the Hodkinson Corporation. The growth of this company has been a rapid one. In November it is celebrating its fourth anniversary, and the inauguration of its own system of branch exchanges is of especial significance at this time.

Within the past fortnight, Phil Ryan joined the Hodkinson forces, with headquarters in the West Middle territory, embracing the Kansas City, St. Louis, Omaha, Des Moines, Oklahoma City and Minneapolis exchanges.

C. W. Albert and Thomas Greenwood have been assigned to the Chicago territory, where both have long been favorites with the exhibitors serving there.

A. W. Smith, Sales Manager of the Corporation says that a detailed report covering the personnel of the augmented sales force will be made at the time the branch exchanges are opened.

"The Iron Trail" to Be Opened on Broadway

T HE first of the series of big Rex Beach productions, "The Iron Trail," produced by the Bennett Pictures Corporation and distributed by United Artists, will be accorded its premier at the New York Theatre the week beginning October 30. The showing follows a four weeks' Northeast campaign on the subway and elevated railroad stations. In its tone, the advance campaign for "The Iron Trail" was "hooked-up" to prevailing conditions of political unrest, and by arranging the posters to seem to apply in an ambiguous way to the current railroad difficulties that are attracting wide and concerted public attention.

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Richard Dix and Helene Chadwick, the two principals in Rupert Hughes' delightful story of early married life, "Dangerous Curve Ahead," distributed by Goldwyn.

"Wallingford" in Demand

Big Houses Booking Vitagraph's Film; Gets Special Presentation

THE Stanley Company has booked "The Son of Wallingford," the new Vitagraph special, for a run of an entire week at its Karlton theatre, in Philadelphia; and also for a second run in its Capitol theatre, which is in the downtown section of Philadelphia. It has also booked it for various other houses under its control, including two theatres in Atlantic City.

After the new Wallingford picture had been shown at the Kinema theatre, in Los Angeles, the management of the palatial Alhambra booked the picture for a week, and this second run also played to capacity business, according to Vitagraph. As anticipated by Vitagraph, "The Son of Wallingford," its newest special production, is proving to be a perfect mine of exploitation possibilities for exhibitors, declares a statement from Vitagraph. The many first run theatres which have presented it to appreciative houses in various parts of the country have found no difficulty in getting something out of its many exploitation angles to attract lovers of good pictures to their doors, it is stated. In many cases theatres which have not previously gone to the extent of using allegorical stage sets or tableaux are said to have departed from their general rule with this production. In other cases stage prologues have been eliminated as the film itself carries a brief prologue, and instead exhibitors have engaged a public speaker to relate to audiences how the stories of wily

It is said that there is money at the foot of the rainbow.

Your rainbow is on page 2389 of this issue of the Motion Picture News
Future Paramount Releases
26 Listed for Next 4 Months; Five Big Productions in November Group

S. R. KENT, general-manager of distribution, Famous Players-Lasky Corporation, has announced a ten-week schedule of Paramount releases for the months of November, December, January and February. Twenty-six productions are listed, including specials produced by Cecil de Mille, William de Mille, George Melford, George Fitzmaurice, John S. Robertson, George Loane Tucker, Donald Crisp, William S. Hart, Penrhyn Stanlaws and the Wallace Reid-Gloria Swanson-Elliott Dexter tetrio production directed by Sam Wood; two foreign productions starring Pola Negri and star pictures in which every one of the Paramount luminaries will be seen.

The first picture to be released in November will be the George Loane Tucker production, “Ladies Must Live,” in which Betty Compson is featured. The picture is an adaptation of a novel by Alice Duer Miller.

Next on the list is Donald Crisp’s production, “The Bonnie Brier Bush.” Directed by Margaret Turnbull from the book by Ian MacLaren and the plays by James MacArthur and Augustus Thomas and produced in London and in Scotland in the original locale of the Ian MacLaren stories, Mr. Crisp himself plays the leading male role of Lachlan Campbell, while Mary Glynn plays the role of Flora Campbell, his daughter.

Then comes George Melford’s spectacular production of “The Sheik.” In this picturization of Edith M. Hull’s sensational novel, Agnes Ayres and Rudolph Valentino are featured. Following “The Sheik” comes Jack Holt in his first star picture, “The Call of the North,” which was adapted by Jack Cunningham from the novel, “Conjuror’s House,” by Stewart Edward White. Joseph Henabery directed. Madame Bellamy is Mr. Holt’s leading woman and Noah Beery, Helen Ferguson and Jack Herbert are also in the cast.

Among the November releases also is the Cosmopolitan production, “Enchantment,” directed by Robert G. Vignola and starring Marion Davies. This is from an original story, “Manhandling Ethel,” by Frank R. Adams.

Limehouse Reality in “Three Live Ghosts”

Genuine bits of the real London Limehouse district will be seen in the early scenes of “Three Live Ghosts,” which George Fitzmaurice is now making in England for Paramount. It is expected to be interesting to Americans to see Limehouse as it really is.

“Jane Eyre” Producer Has Record as Artist

Hugo Ballin, producing director of “Jane Eyre,” starring Mabel Ballin, conceded an artistic triumph, may point with pride to a record that prepared him admirably for the work to which he is now devoting himself.

Having chosen painting, and determined upon a career as an artist, Hugo Ballin first studied at Art Students’ League, New York, then in Rome and Florence, Italy. He won many honors, including coveted prizes and scholarships, and in addition, having been connected with the theatre, eventually he turned to the direction of motion pictures.

Mabel Ballin, the wife of the artist and director, was also of the legitimate stage before their marriage. Her work, especially under the direction of her husband, has commanded much favorable comment, the most recent productions being “East Lynne,” “The Journey’s End” and “Jane Eyre.”

Chas. Whittaker Back

Charles E. Whittaker, after an absence of eight months, has returned to New York. His trip abroad was an assignment for Famous Players-Lasky, in connection with productions being made starring Pola Negri. Mr. Whittaker spent most of his time in Berlin, but also divided his work to include activities in London and Paris. His plans for the future are as yet unsettled.
UNIVERSAL

"That Lass O' Lowrie," which was filmed with Harry Carey and Helen Twelvetrees, is now being rewritten by Elliott Clawson for Friscilla Dean's next vehicle.

"Mallory Campeador" will be the next vehicle starring Herbert Rawlinson. This subject will follow "The Black Bag."

"One of the Silents, North," an original screen story, has been purchased for Frank Mayo's next production.

Frank Thalberg has written "The Flirky Flapper" as the next vehicle for Marie Prevost. Doris Schroeder is writing the continuity.

William Younger is writing the screen version of "A Second Hand Rose" for Gladys Walton.

Two pictures have been purchased for Hoot Gibson, "Sou' West," by F. R. Buckley, and "Headin' West," by Harvey Gates.

"King Dicky" is being prepared for the screen by Wallace Clifton as a vehicle for Gladys Walton.

The Golden Gallows," a story of New York theatrical life, has been purchased for Miss Dupont.

Film Editor Frank Lawrence, has completed work on "Princess Virtue," in which Marie Prevost appears as the star. This subject was directed by George Cox.

Bert Morris, Ike Earle, and Babe Morris are being featured in a comedy titled "Oh, Doctor!"

GOLDWYN

Ralph Graves has been engaged for the leading male role in the Rupert Hughes story titled "Soft Foot." Other principals in this subject are Colleen Moore, in the leading female role, Harold Holland, Eleanor Hancock, Florence Drew, and Charles Mason. Alfred Green is the director.

Production work has been resumed on "Hungry Heart." Mason Hopper is the director, and Bryant Washburn and Helen Ferguson appear in the leading roles.

Bremer is producing "Edna," the City Feller."

Jacqueline Logan has been placed under a long term contract to play leads.

BRUNTON

"Wild Fire," by Zane Grey will be put into production by Ben Hampton. Claire Adams and Earl Gantvolt are the feature players.

Work has been completed on "My Boy," starring Jackie Coogan.

R. A. Walsh is completing the editing of "Kindred of the Dust," Chas Smith completed the filming of "Deliverance," in which Jane Novak is starred.

METRO

Bayard Veiller will next produce "Tommy Carteret" with Bert Lytell playing the title role. Sylvia Bronson appears opposite Lytell in this subject. Hardee Kirkland has also been engaged for an important role.

Claude Mitchell, formerly of the executive staff of the Famous Players-Lasky London studios, has been appointed production manager of the Baker Veiller studio.

Irvin Cobb's "The Five Dollar Baby" will be produced by Harry Gaumont with Viola Dana as the star.

George D. Baker is selecting the cast for "Stay Home" starring Garrett Hughes.

Rex Ingram is making the first scenes for "The Prisoner of Zenda."

Mignon Anderson has been added to the supporting cast of "Kisses," a Maxwell Karger production, starring Alice Lake.

PACIFIC STUDIOS

San Francisco Chamber of Commerce visited the San Mateo plant last week and was entertained by the studio officials.

General Manager Isadore Bernstein, announces that Nell Shiplam will be in her next production at the Pacific Studio.

The Hal Stevens company is scheduled to produce a two-reel comedy every two weeks for the Producers Security Corporation.

A huge steel frame has been shipped for the construction of the second stage at this plant. It is expected that work on the new stage will be completed by January 1st.

BERWILLA STUDIOS

Production work has begun on a new Peter B. Kyne story, "The Innocent Cheat," in which Roy Stewart is cast as the star. Ben Wilson is directing this film.

Ann Little and her supporting company have gone to Bear Lake to take scenes for the new serial, titled "Man of the North." Jack Hoxie will next play in a Peter Kyne story under the direction of Roy Clemens.

Virginia Fair and Francis Macdonald is now engaged on his fourth two-reeler comedy. The productions mentioned above are under way at the Berwilla studio will be distributed by Arrow Film.

FOX

Tom Mix is beginning "Around the World in Nothing Flat." Eva Novak plays the lead, and Ed Sedgwick is directing.

Edgar Lewis will direct William Russell in his next subject, which is a western.

Shirley Mason is completing work on "Her Loved Ones," with Jack Ford as director. The all-star cast includes Helen Twelvetrees, Eugene Pallette, and Aldo Ray.
Great Interest Shown in S.M.P.E. Convention in Buffalo

Members Will Turn Out Strong to Hear Papers

The committee in charge of the fall convention and annual meeting of the Society Motion Picture Engineers, reports that more than the usual interest is being shown in the events this year. The convention will open on Monday morning, October 31, in the Hotel Statler, Buffalo. It will last four days, closing on Thursday afternoon, November 3.

The papers that have been prepared promise of being of great value to those interested in motion picture engineering. Some of the subjects will include explanations of the latest developments in projection and projection engineering. Dr. W. E. Story, Jr., has been making test films by which he has been comparing the relative efficiencies of large and small condensers, and his talk on these tests will prove valuable and interesting. Dr. Story will also give a short talk on photometric measurements to determine the lighting of the motion picture setting before taking the scene.

"Industrial Mechanographs" will be the subject of the paper to be read by Larry Levey of the Harry Levey Corporation. A film demonstration will accompany Mr. Levey's talk on this subject.

L. A. Levey of the Eastman Kodak company will talk on the effect of studio lighting on those working under it. "Analysis of Motion" will be the subject of a paper to be read by Charles P. Watson of Novograph Film Corporation. A talk on the "Commercial Applications of the High Intensity Arc" will be made by J. E. Cameron of the General Electric Company. C. A. B. Halvorson is going to demonstrate a "Point Source of Light." One of the most interesting events on the program will be a demonstration of pictures which C. Francis Jenkins has taken with his high-speed camera at the rate of 1,500 per second. A number of other valuable papers will be read, most of which have been commented upon in the past few issues of the News.

As the fall convention is always the annual meeting of the society, the big event will be the election of officers. This always serves to bring out a big showing of members. Those who were unable to attend the spring convention which was held in Washington last May will undoubtedly make an effort to be at this fall convention.

A telegraphic report of the annual meeting and news of interest at the convention will appear in next week's issue of the Motion Picture News.

Those interested in securing membership in the Society of Motion Picture Engineers can secure application blanks from A. C. Roebuck, chairman of the membership committee, care of the Enterprise Optical Mfg. Co., 504 West Randolph Street, Chicago, Ill.; A. F. Victor, secretary, 50 West Sixty-seventh Street, New York City, or from H. A. Camp, president, 5550 Raleigh street, Pittsburgh, Pa.

Travis, Sherman, Texas, Reopens

The Travis theatre, recently purchased by Sherman, Texas, by the Mussman interests of Paris and Corsicana, is reopened under the new management. The theatre has been repaired, overhauled and re-equipped and a $10,000 pipe organ installed. The interior is refinished in old color and gray with blue velvet draperies, dividual seat covers for the chairs, new lighting system and all modern improvements installed.

Rhinelander, Wis., to Have New Theatre

Ground will be broken this week for a new theatre at Rhinelander, Wis. Peter Rouman, the owner, states that he expects the house to be ready for the public by the first of the year. The new theatre will have a seating capacity of one thousand and is expected to cost $80,000.

Joseph M. Schwartzwalder has redecorated and renovated the old Cayuga theatre in Auburn, N. Y. and has reopened it under the name of the Universal—Taylor.
New "Simplex" Sun Light High Intensity Projection Lamp

Well Known Corporation Tells of Their Latest Product

By P. R. Bassett, Illuminating Engineer, Sun Light Arc Corporation

The motion picture industry is, without doubt, the greatest light-using industry in the country and the demand of this industry for more light has been continuous and insistent with the advance of the art. There are two main departments of lighting in the motion picture industry: the producers' lighting, which consists in lighting the studios for photographing the pictures, and the exhibitors' lighting, which consists of light for projecting the pictures on the screen. The Sunlight Arc Corporation developed, several years ago, a high intensity arc lamp for motion picture studio work. This unit, which is the most powerful and actinic source of light used in the studios, has caused many revolutionary changes in picture-producing and has played a very important part in the improved studio technique and artistic photographic results so noticeable in the last few years.

The Sunlight Arc Corporation has now completed the development of another unit which bids fair to play an important part in the exhibitors' lighting. This new lamp is the result of two years of development and service tests of high intensity projector lamps. In incorporating the high intensity arc for projection purposes, it has been necessary to develop a lamp mechanism which has many radically new features that will be of extreme interest to the projectionists. The lamp is completely automatic. The manufacturers claim it is the only projector lamp about which this can be said. In order to make a projector lamp automatic, it is necessary to do more than merely maintain a constant voltage or arc length. It is necessary to have the burning tips of the electrodes automatically controlled to burn continuously in fixed positions. Not only should the arc length be constant, but the position of the arc with respect to the condenser lenses should also be fixed. The new lamp accomplishes all these functions. The complete unit is divided into two parts, one, the lamp unit, which is mounted in the lamp house (shown in Fig. 1), and two, the automatic control, which is mounted outside on the back of the lamp house, where it is more accessible and cooler. This unit is shown in Fig. 2.

Fig. 3 is an electrical diagram of the lamp and automatic control. The automatic control unit consists of a motor and two magnets with the mechanical connections for operating the lamp. The motor (C) is attached across the lamp terminals and operates on arc voltage. It supplies power for continuously rotating the positive carbon at a slow speed and also for intermittently feeding the positive and negative carbons independently whenever such feed is necessary to compensate for their burning away. Magnet (A) controls the feed of the positive carbon. Magnet (B) separately controls the feed of the negative carbon. The magnet A circuit is novel and very interesting. The metal piece with the nose extending toward the arc flame, above the positive carbon, called the third electrode. This piece is insulated from both positive and negative parts of the lamp, but is connected by a lead to one terminal of magnet A. The other terminal is connected to the positive side of the line. The operation of the circuit is as follows: When the arc flame does not touch the nose of the third electrode, no current flows through magnet A. However, as the positive carbon burns, the crater position slowly burns back under the nose of the third electrode and the arc flame moves back along it. Finally, the edge of the arc flame brushes against the tip of the third electrode. Since the arc flame conducts current, this contact establishes a circuit, and current flows from the arc flame through the third electrode and through magnet A. Magnet A is so arranged that it draws a pawl into the ratchet which feeds the positive carbon. As the positive carbon is fed ahead, the flame also is carried ahead until it breaks contact with the third electrode, thus de-energizing the magnet A and stopping the feed. This process is repeated whenever the flame touches the tip of the third electrode. The surprising part of the operation of this circuit is its reliability and its accuracy. The third electrode holds the crater of the positive carbon so accurately that it does not vary as much as one thirty-second of an inch in position during an entire run. Furthermore, it is evident that variation in burning rate of the carbon, or variations in current, have no effect in changing in the slightest degree the position of the crater.

The magnet B circuit is very simple. It is attached across the lamp terminals and...
Artificial Light Has All But Superseded Daylight in Filming Pictures

Sunlight of California no Longer an Absolute Necessity in Producing, Says Charles Eytont

California, where motion picture production is now centered, no longer has a monopoly on filming, even though the sun is brighter there. For the lighting of motion pictures nowadays is largely electrical even in Hollywood, according to Charles Eytont, general manager of Paramount's West Coast studios.

"The use of artificial light has all but superseded daylight," says Mr. Eytont. "Time was when it was considered essential to locate playhouse studios in localities where continuous sunlight was available. When California was discovered, it was regarded as the ideal spot, because of the preponderance of sunny days. I do not wish to imply that this state is not now a very excellent place in which to make pictures, but the matter of daylight or sunlight is no longer the essential it was once considered."

"Take a look at any Paramount picture for example, and you will see that many of the exterior sets are actually built on stages rendered temporarily or permanently dark and that artificial illumination supplies the most effective lighting. A case in point is William De Mille, Paramount director, who for his past four productions has not been on location more than once or twice, and then only for a very short time considered one.

"Electrical experiments and experts in lighting have so developed the means of artificial illumination that tremendous sun arcs and other appliances can virtually duplicate the light of day and provide the even illumination that is necessary. Scenes can be made on dark stages, at night, at any time whatever, even the day is dark or the rain pouring."

"Thus any part of the United States can be used for picture making, providing only that the locality is within easy distance of a city where supplies can be obtained. Owing to progress in electrical illumination the motion picture industry is no longer wedded to any one district."

Winnipeg Has Another 'Modern House

Winnipeg, Manitoba, the Gateway City to the Canadian West, acquired still another handsome new moving picture theatre when the New Starland Theatre, Main street, was opened by Kenneth M. Leach, head of an extensive chain of moving picture houses in the West, with Ralph Miller, formerly manager of the College theatre, as manager. Mr. Leach, who is a noted horseman as well as exhibitor, is the lessee of the Starland, the owner of the fine structure being A. R. McNichol, a wealthy citizen of Winnipeg. The Starland, which replaces a former theatre of the same name on the property, is the third house in Winnipeg for the K. M. Leach chain, the others being the Lyceum and the College, the latter having been opened to the public only a few weeks ago.

The Starland, which was started last May, cost in the neighborhood of $30,000 and provides accommodation for 2,000 patrons on two floors, the balcony having 800 seats. Prominent in the preparation of the new house was Oral D. Cloakey, one of the most widely known theatre men in Canada, who is general manager of theatres for Mr. Leach and manager of the Lyceum in Winnipeg. Cloakey was formerly with Jule and J. J. Allen of Toronto, and opened the Allen theatres in Vancouver, B. C. and Cleveland, Ohio. He was originally a resident of Detroit, Mich. Mr. Cloakey designed the stage setting for the Starland and was one of the first artists to appear on the stage itself, playing a marimaphone specially as a musical feature of the opening programme. The crowd tendered him an ovation in recognition of his superb versatility. Incidentally, the drapings of the stage are hand-painted, being executed in oils by R. H. Van Kirk, a local artist of repute.

The foyer and stairs of the Starland are in marble and the front facade is done in cut stone with face brick of alternate colors, making a striking effect. There are two stores on each side of the entrance and a spacious billiard parlor in the basement. Special equipment comprises a $15,000 pipe organ, which was built by the Warren Company of Woodstock, Ontario, while another outstanding feature is the battery of three electric-drive Simplex projection machines in a projection room which is located just above the entrances to the orchestra floor. This position affords direct projection to the screen. The walls of the projection room are of solid concrete.

Music is provided by a novelty orchestra of six and by the big concert organ, the organist being H. St. John Naftel, formerly at the Capitol theatre, Winnipeg. The opening attraction was "A Thousand to One," starring Hobart Bosworth.

The New Starland theatre is situated on Main Street, somewhat distant from the downtown theatre section on Portage Avenue, but the new house is considered one of the finest uptown moving picture theatres in Canada, outside of several new neighborhood theatres in Toronto and Montreal.—Gladish.
Claim Perfect Projection of Stage Effects for New Machine

Many Interesting Points of Merit in Brenopticon

Abreast with the progress of the motion picture projection machines is the new Brenkert Brenopticon "Model F." With this new machine can be obtained the combination projection of lantern slides and stage effects. Lantern slides and stage effects can be shown in perfect dissolving projection, or one lantern slide and one stage effect can be simultaneously projected.

The outstanding feature of the Brenkert Brenopticon "Model F" is its excellent projection of stage effects. The large working aperture lenses take in the full opening of any standard make of stage effect—and the projected images are clearly defined and brilliantly illuminated.

Direct from the operating booth the stage effects can be projected singly or to operate in pairs. The Iris Dissolving Shutters are quickly controlled at the will of the operator and the Framing Shutters instantly set to frame the screen or stage opening.

One effect operating in upper unit can show Moving Clouds on upper half of screen or stage setting and a Moonlight Water Ripple effect operating in lower unit to show on the lower half of screen or stage setting. There are many of the stage effects that operate in pairs for producing a most novel and beautiful effect for Overtures, Holiday features, Program Introductions, etc. The Framing Shutters permit the operator to control the area covered by the stage effects, therefore projection onto the screen or drop curtain can be accomplished with wonderful effect, or where some special stage setting is used the projection of stage effects in single or pairs can be worked in, and the results add greatly to the value of the program.

Beautiful projection features are had by combining the projection of one lantern slide with one stage effect—namely—A lantern slide portraying a Winter Scene can be shown with the stage effect, Falling Snow—A Mountain Scene by lantern slide with stage effect of a Volcano, etc. Many of these combinations can be had and worked out to give the audience something new, beautiful and attractive.

The Brenkert Brenopticon Model F is the advanced type double dissolver for theatre service. Its design and construction embrace entirely new developments and features—a distinct and marked departure from the old type double dissolvers.

The projection lenses are 4 inch diameter of full working aperture—they register clearly defined images with a perfect flatness of field. These large working aperture lenses (the largest ever offered) increase the illumination with less attention of operator in maintaining exact centering of light source.

The Iris Shutters furnished are positive in operation and close light tight. The adjustment permits setting shutters for alternate opening and closing, or, for simultaneous opening and closing.

The condensers are 5-inch diameter, which increase the illumination in lantern slide projection and cover the full opening of any standard make stage effect. They are mounted in a self-centering cell with quick access for cleaning or changing.

The framing shutters are built in and produce a curtain closing shutter effect. They operate as a dowser on lantern slide projection and are used for framing the stage opening when stage effect projection is desired.

The arc lamps are built for rugged service with vertical-longitudinal and lateral adjustments of new design.

The Mazda lamp equipment consists of a quickly removable socket—the base holding socket being provided with all adjustments for exact centering of light source.

The lamp-houses are double lined with right and left doors—Perfectly ventilated and light tight with vision glasses. The base is a one piece pedestal with rotating top. The uprights and bed are heavy steel tubes. The stand is provided with adjustments for setting at any angle of projection required and locks tight. It is rigid and free of vibration.

The Brenkert Brenopticon Model F is furnished in an equipment having 40-60-80 ampere rheostats and dual focus lenses. These dual focus lenses provide for two different sizes of projection, namely, the projection of lantern slides to fit a given size screen and for projection of stage effects to cover an area larger than the curtain or entire size of stage opening.

The combination 40-60-80 ampere rheostat is instantly controlled, which permits the operator to increase the illumination as may be required for projection of the stage effects over a large area—and the decrease in illumination on the projection of lantern slides where the greater illumination is not required.

The dual focus lenses are quickly thrown in and out.

The Brenkert Brenopticon "Model F" projector renders a high class projection service in Schools, Colleges, Studios, for Professional and Advertising purposes.

The Mazda lamp equipment renders perfect projection of lantern slides at any distance up to 120 feet and at distances of 100 feet or less with stage effects. It is the ideal equipment for Schools, Colleges, Advertising and Professional requirements.

The arc lamp equipment has practically no limit in its distance of projection as it can be equipped with the 40-60-80 ampere rheostats and long focus lenses.

START WORK ON PORTLAND THEATRE

Plans for the erection of a $60,000 theatre building on the half block on the east side of Third street and between Burnside and Ankeny streets in Portland, Ore., have been announced by the newly organized Union Theatre Company in connection with the completion of a deal whereby the concern took a 15-year lease on the property. The lease, it was declared, involved the payment of an aggregate of $500,000 in rentals. The lessees plan to build a two-story concrete structure with a ground floor of 100 by 200 feet. The building will be used as a theatre and also as a number of retail specialty shops.

Members of the new theatre company are Eugene Blazer, Lesser Cohen, Julius Sax and Sam Sax. It is expected to have the building completed in time for a January 1 opening. Work of erection started October 1.—Allen.

JENSEN AND VON HERBERG BUY ANOTHER

C. S. Jensen has returned to Portland after a conference in Seattle with his partner, J. G. Von Herberg, which resulted in the purchase of the American Theatre in Butte, Mont., by the firm of Jensen and Von Herberg which operates a string of theatres throughout the northwest.

The American theatre has a seating capacity of 1,500. It will be closed for a month during which time extensive alterations and remodeling will be done. P. E. Noble, manager of the Liberty Theatre in Portland, has been sent to Butte to supervise the renovating of the American and also to temporarily manage the Rialto, another Jensen and Von Herberg first run theatre. During his absence from Portland the Liberty will be under the direction of Manager Johnson, formerly director of the Alcazar Theatre of Great Falls, Mont., one of the large houses recently acquired by Jensen and Von Herberg.—Allen.

SPECIAL STORY ON SUBMARINE PHOTOGRAPHY COMING IN THIS SECTION
BRENKERT BRENOPHTICON "MODEL F"

For dissolving projection of lantern slides and stage-effects or for a simultaneous projection of both. (Quickly interchangeable)

Cleverly Designed—Rigidly Constructed
Powerful in projection

Practically no limit to distance or size of picture

New Projection Features—New Operating Features
Make your projection Equipment complete with a Brenkert Brenopticon "Model F"

Moderately Priced and Fully Guaranteed

THE MOST USEFUL EQUIPMENT THAT HAS BEEN OFFERED TO THEATRES IN LATE YEARS

Write for Bulletin Number 14

Brenkert Light Projection Company, Inc.
Detroit Michigan

"IT IS ANOTHER OF THE BRENKERT MAKE PRODUCTS"
MADE AND FINISHED COMPLETE IN OUR OWN FACTORY
Shape of House Main Factor in Selecting Screen

Results of Tests on Different Reflecting Surfaces

Does the motion picture screen appear equally bright from all angles of view? In other words, does the screen appear too bright for persons in the center of the theatre and not bright enough for persons at the side? This was the second phase of the problem treated in the booklet of the Eastman Kodak Company entitled “The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen.” The first phase appeared in these columns in the issue of September 17.

In the tests made, nearly all the projection screens on the market were examined, and such wide differences between the many types were found that the results are being published to make it possible to choose the screen which will be suitable for the particular theatre in which it is to be used. It is found that a screen which would be satisfactory in one theatre might fail completely in another. The result of most interest to motion picture theatre owners and managers is the fact that it is now possible to select the best screen for a given theatre with scientific accuracy.

Every projection screen has its own reflection characteristics. Some reflect nearly all the light in a narrow beam giving plenty of light for persons sitting in the center of the theatre and almost none for those at the sides. There are other screens which appear of nearly equal brightness from any seat in the theatre. These represent extreme cases with the majority of screens occupying an intermediate position between the two. The choice of screen depends mainly upon the shape of the theatre. However, in order to determine the best screen for a given theatre, it is first necessary to determine accurately the reflecting power of the screens for all angles of view.

This the Eastman Kodak Research Laboratory has done for a number of commercial screens. Orders for samples of projection screens were placed with practically every maker whose advertisement could be located in the trade journals. A response was not obtained from all the makers. A special apparatus, a goniometer, was constructed for the purpose of measuring the reflecting power. A beam of light was thrown upon the sample of screen perpendicularly, thus illuminating it in very much the same manner as in the motion picture theatre. A small instrument which could be set to view the screen from any angle was used to measure the reflecting power. In this way the reflecting power of a screen could be determined when viewed perpendicularly or at angles of 5 to 70 degrees from the perpendicular. These values are given for each screen in Table IV. This table contains all the necessary data for the complete specification of the reflection characteristics of a projection screen.

Since we are interested in having the screen appear of satisfactory brightness to persons at the side of the theatre as well as in the center, it is necessary to decide on the maximum amount that the reflecting power can fall off before the screen brightness becomes insufficient. Making use of all the existing data on the subject, the laboratory staff decided that the reflecting power for the persons sitting at the side of the theatre should never be less than one-fourth of the reflecting power for persons in the center of the theatre. That is, with the proper screen brightness for persons in the center of the theatre, the brightness of the screen as seen by persons at the side should never be less than one-fourth of the proper amount. If the ratio of the reflecting powers is greater than four to one, it will result in diminishing the number of good seats in the theatre. Obviously, a screen which would give excellent results in a long narrow theatre might not be suitable in a very wide theatre where the angle of view was greater.

The maximum angle of view can be determined from a floor plan of the theatre. It may be found by drawing a line connecting the most extreme seat on the side with the center of the screen. The angle of view is then measured between this line and a line drawn through the center of the theatre. It will sometimes be found that there are a few seats on the side which will add to the angle of the theatre considerably. If these seats are usually vacant, it may be undesirable to increase the angle for the benefit of the few persons who might occupy them. The figure will illustrate this. The required angle, counting all seats, is 40 degrees. However, 95 per cent of the seats are contained within an angle of 30 degrees. With the knowledge that these seats will not be as good, it is sometimes permissible to choose an angle which does not include them. The distortion, which no screen can correct, is often more annoying from the side of the theatre than the falling off of the screen brightness.

In selecting a screen for a motion picture theatre, the procedure should be somewhat as follows. First determine from the floor plan, the maximum angle of view. Let us suppose that this angle is found to be 30 degrees. In Table II will be found a list of commercial projection screens and in the second column the maximum angle for each screen is given. It would be undesirable to use a screen for which the maximum angle is 20 degrees in a 30 degree theatre, so we may rule out the first few screens which are listed as being suitable only to an angle of 20 degrees. It will then be noticed that any of the remaining screens may be used without exceeding the angle for which they become unsatisfactory. If there were no other factors to consider, the most efficient screen would be the one which had the highest average reflecting power. The values of the average reflecting power will be found in column 4. A low reflecting power is undesirable, since it necessitates a larger electric current through the arc of the projection machine and, therefore, increases the cost of operation.

(Continued on page 2464)
A Sturdy Floor-Covering for Theatre Lobbies—

In all weathers people come tramping through the lobby tracking dust, grit, wet, and mud from outdoors. To resist such grinding traffic, a floor-covering must possess oak-like durability.

For such service you need Gold-Seal Battleship Linoleum. Built according to the strict specifications of the U. S. Navy for linoleum, this floor-covering stands even the terrific wear given the decks of our men-of-war.

That is why it stands up so remarkably under the wear-and-tear of service in theatre lobbies, foyers, interiors—wherever a sturdy floor-covering is needed. Moreover, this remarkable linoleum is sanitary, non-absorbent, silent underfoot, very easy to clean, and comparatively low in cost.

Gold-Seal Cork Carpet
Where absolutely quiet floors are desired, we suggest Gold-Seal Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest-rooms, etc. It is made in 6 attractive shades.

We strongly recommend that you have your Gold-Seal Battleship Linoleum and Gold-Seal Cork Carpet laid by experienced layers, and according to the Gold-Seal Specifications. No matter how well linoleum or Cork Carpet is made, incorrect laying invites trouble.

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard
October 19, 1921.

J. Justice Harmer, President,
Sun-Light Arc Corporation,
1600 Broadway,
New York City.

Gentlemen:

I wish to express my extreme pleasure with your new projection lamps known as the Simplex Sun-Light Arc Projection Lamp now exhibiting our picture "Theodora" at the Astor Theatre, as the most beautiful projection that I have ever seen and the steadiness of the same is marvelous. This in keeping with the most impressive and spectacular production that the world has ever seen.

I congratulate you.

[Signature]
Sun-Light Arc
High Intensity

Projection Lamps
Operating Under Sperry Patents

Photograph with Sun-Light Arcs
Project with Sun-Light and thus get the full photographic values on the screen.

Sun-Light Arc Corp.
1600 Broadway
Hollywood, Calif.

London, Eng.

J. Justice Harmer, Pres.
Telephone 4468 Bryant

All Projection Lamps sold Exclusively through The Precision Machine Co. Inc.

DUNCAN WATSON, European Representative, 22 Berners Street, London, Eng.
Niagara Falls Has Up to Date House in the Bellevue
New Theatre Is Lavishly Equipped—Has a Capacity of 1600

Niagara Falls, N. Y., is justly proud of its magnificent new Bellevue theatre, which was opened to the public on September 1, under the management of D. H. Finke. The men who have made the Bellevue possible are George Haeberle, Frank O. Jens, John O. Chapin, John W. Williamson and M. Aronson, a group of enterprising Niagara Falls business men. The Bellevue is located on the east side of Main street, south of Michigan avenue. The main entrance is in the center of the building, the front portion of which is of brick, concrete and hollow tile construction. Two modern stores are placed at each side of the entrance on the ground floor, while the second floor front is given over to five offices. From the entrance a wide and handsome vestibule leads to an ornate lobby, from which one passes into the foyer of the spacious auditorium. The foyer is finished in cypress and richly carpeted. Above the foyer and rear part of the auditorium's main floor, is the balcony, entirely given over to box seats, so arranged that the occupants are given a wide sweep of the main floor and stage.

The stage, at the east end of the auditorium, is 20 feet wide and 45 feet high. Ample provision has been made for the safety of patrons, as every safeguard against fire has been employed. The projection room is one of the finest in western New York. Power's machines are used, furnished by the Becker Theatre Supply Company of Buffalo. Besides the wide main entrance there are eight fire exits from the main floor, four from the balcony and two from the stage.

Leon Lempert & Son, Inc., designed the Bellevue, and the construction was done by Wright & Kremers of Niagara Falls. The appearance of a palatial mansion has been achieved in the masterful way the decorators have enriched the interior. Throughout the house there is a harmony of color and richness. The lower portion of the walls, the dado, has a rich all-over pattern giving a rose color fabric effect. Above this the wall is panelled with fluted pilasters, the spaces thus formed being finished in ivory tones of stippled texture. These are further enriched with delicate festoons, cartouches, forms, medallions and other artistic ornaments. The pilasters and molded cornice they support are enriched with touches of color and gold, a polychroming that enhances the beauty of the modeling.

The large expanse of ceiling has been broken up into a series of panels decorated with molded plaster and stenciled patterns. The dome is a soft rich blue with figures of nymphs in silhouette.

The latest improved orchestra chairs are used and every patron has an obstructed view of the screen. The loge chairs are of reed and leather. The organ is a Wurlitzer Hope-Jones orchestral unit, installed by the Wurlitzer company. The Aronson company of Niagara Falls supplied the carpets and loge chairs. Edward Senglaup installed the heating and ventilating system. In front of the theatre is an attractive electric sign, made to display the letters of the title of the attraction a foot high. Brass rails for the loge boxes and the orchestra are from the plant of the Zero Valve and Brass company of Buffalo.

There is an attractive porte-cochère over the entrance to the Bellevue surmounted by the large electric sign, bearing at its top the name of the theatre. The opening attraction was "Mother O' Mine." For opening week Prof. Herbert Birchall played Suppe's "Light Cavalry" on the Wurlitzer organ.—Taylor.

Make Westinghouse Installation

The announcement is made by the General Supply and Repair Company of Portland, Oregon. C. L. White has pioneered 1922 with Westinghouse Motor Generator Set installations. "Bob" White, as is known in Portland, practically launched a demonstration installation of a fifty-five ampere, double arc Westinghouse Motor Generator Set, and General Supply and Repair Co. hope to follow it up by making installations all over the state.
First-Class Projection

Send for Circular F-4478 and learn about the equipment that insures First-Class Projection

Direct Current for Direct Profits

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Sales Offices in all Principal Cities

Westinghouse
MOTION PICTURE THEATER EQUIPMENT
TABLE I

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Screen</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Superlite</td>
<td>C. S. Weaner &amp; Son</td>
</tr>
<tr>
<td>2.</td>
<td>Special</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Brown</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>White</td>
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</tr>
<tr>
<td>5.</td>
<td>Plain White</td>
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</tr>
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<td>6.</td>
<td>Imasco Silver No. 1</td>
<td>Independent Movie Supply</td>
</tr>
<tr>
<td>7.</td>
<td>Imasco Gold No. 1</td>
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</tr>
<tr>
<td>8.</td>
<td>Imasco No. 2</td>
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</tr>
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<td>9.</td>
<td>Imasco No. 3</td>
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</tr>
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<td>10.</td>
<td>Imasco No. 4</td>
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<td>11.</td>
<td>Imasco White Muslin</td>
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<tr>
<td>12.</td>
<td>Idealite—Grade A</td>
<td>Ladakke Picture Screen Co.</td>
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<td>13.</td>
<td>Idealite—Grade A</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Idealite—Grade B</td>
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<tr>
<td>15.</td>
<td>Dalite Crystal White</td>
<td>Da-Lite Screen &amp; Scenic Co.</td>
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<tr>
<td>16.</td>
<td>Dalite Gold Fiber</td>
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<tr>
<td>17.</td>
<td>Dalite Silver</td>
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<td>18.</td>
<td>Gold King</td>
<td>Gold King Moving Picture Screen Co.</td>
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<td>20.</td>
<td>Aluminum Paper</td>
<td>W. G. Freedy</td>
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TABLE II

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<tr>
<th>No.</th>
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<th>Reflect.</th>
<th>Color</th>
<th>Texture</th>
</tr>
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</table>
| 1   | 20            | 20       | Metallic | White                
| 2   | 20            | 20       | Metallic | Yellow            
| 3   | 20            | 20       | Metallic | Green               
| 4   | 20            | 20       | Metallic | Blue                
| 5   | 20            | 20       | Metallic | Brown              
| 6   | 20            | 20       | Metallic | Black               

TABLE III

<table>
<thead>
<tr>
<th>Surface</th>
<th>No.</th>
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<td>215</td>
</tr>
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<td>2</td>
<td>266</td>
<td>256</td>
<td>215</td>
</tr>
<tr>
<td>3</td>
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<td>215</td>
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<td>266</td>
<td>256</td>
<td>215</td>
</tr>
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</table>

TABLE IV

<table>
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<th>Angle</th>
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</thead>
<tbody>
<tr>
<td>90</td>
</tr>
<tr>
<td>180</td>
</tr>
<tr>
<td>270</td>
</tr>
<tr>
<td>360</td>
</tr>
</tbody>
</table>

Small Mars Theatre Well Equipped

The Mars theatre is located in the little town of Snyder, Nebraska. Although there are only 1500 inhabitants from which to draw audiences, this theatre would be a credit to any larger town. M. Englebrecht, the manager, is to be congratulated for his good judgment not only in obtaining projection equipment that is sure to clear, steady and brilliant picture but also in providing the necessary emergency apparatus for insuring continuous service to his patrons.

This equipment consists of two projects furnished with Hallberg Continu-
ous Feed Arc Controllers, a Halberg motor generator and a Halberg Econo-
mizer for emergencies.

Here in the use of the arc controller is a step in advance which many theatre owners believe to be as important in larger towns and cities might well take note of, for in this device is the means of holding constant arc length, thus eliminating sudden changes of brilliancy on the screen, which are the natural results of hand feeding.

The Auditorium is 30 feet wide by 60 feet long and seats 350 people. The screen is Minusa Gold fibre. All of the projection equipment, screen, poster frames, electrical fixtures and fans are furnished by the United Theatre Equipment Corporation.

A theatre is being erected by the Meadowville Theatres Corporation at Park avenue and Chestnut street, Meadowville, Pa. C. E. Schatz will be manager of the house.
Better Projection Pays

Install Power's Projectors

Power's G. E. High Intensity Arc Lamp

Mr. S. S. Cassard, Vice-Pres., Nicholas Power Co., New York City.

Dear Mr. Cassard:

HURRAH! HURRAH!

I just must shout it. FOR SEVENTEEN YEARS, I HAVE WANTED A PERFECT PICTURE. I HAVE IT RIGHT NOW—ON MY SCREEN AT THE OHIO THEATRE, INDIANAPOLIS. The most wonderful, beautiful, amazing, enchanting, satisfying picture light imaginable. I am so pleased I want to rave over it.

IT IS A NEW EPOCH IN MOTION PICTURE BETTERMENT, AND ALL CREDIT IS TO THE NICHOLAS POWER CO., and your new model POWER'S MACHINES WITH HIGH INTENSITY LAMPS—JUST INSTALLED.

We Exhibitors have been behind the times. Directors, Photographers, Studios, have made wonderful progress in lighting effects, while we have kept on, year after year, with the same inane dim picture shadows.

YOU HAVE ADVANCED THE MOTION PICTURE ART TEN YEARS IN ONE STEP. Your new machine and lamps improve the picture in the same way that sunshine coming from behind a cloud illuminates every corner, nook and detail of a room.

EVERY THEATRE, ESPECIALLY THE LARGE THEATRES, WILL INSTALL THEM AT ONCE. ALL THEY NEED IS TO SEE THE DIFFERENCE. It is the biggest thing ever accomplished in motion picture projection. JUST WHAT WE HAVE NEEDED. I can't say enough for it.

Very cordially,

F. J. Rembusch Enterprises,
Young Tells of Growth of Slide Industry

How many slides do you suppose are used yearly by exhibitors to announce coming attractions? We asked the question of Moe Young of the Unique Slide Company, who is one of the largest men in that field. We were greatly surprised by his answer.

“Not less than two million,” he replied.

Not content with that statement, “Youkee,” as Mr. Young is familiarly known in the trade, came through with another surprise. He declared that many of the industry’s most popular stars received their start by the song slide route at the meager salary of three dollars per day.

Song slides were the only part of the business at that early stage of the game, according to Mr. Young. The song slide was used everywhere, but started to gradually die out with the coming and growth of the motion picture. With its passing the slide producer had to look about for a new field for his wares.

With the production of feature films the slide business found a means for a new lease on life. Features needed advanced slides—and the slide manufacturer found that he had a bigger field to work in than ever.

Soon the firm that Mr. Young was with was turning out from 2,000 to 3,000 slides weekly for the motion picture business. Producers gradually increased their use of slides as advance notices of their films, so that now two million are used annually. During the war the government quickly saw the advantage of using slides as a medium for publicity work, and the firm that Mr. Moe was with turned out from 10,000 to 20,000 slides weekly for this purpose.

Mr. Young came to this country from Russia after he had finished his term of service as a lieutenant of cavalry in the Russian army. In 1898 he went to work as a professional photographer, and in 1902 he joined H. Hurst in manufacturing song slides in New York City. From then on Mr. Young has been an important factor in the slide industry. During his twenty years in that business he claims to have handled more slides than any other individual.

Simplex Aids Charity Affair

On Friday evening, October 14, a pre-release showing of the Famous Players-Lasky Corporation’s new super feature, “Peter Ibbetson,” was given in the new beautiful ballroom of the Plaza Hotel, New York City, by the Film Mutual Benefit Bureau, an organization which throws open the homes of prominent people as locations for producers of motion pictures. The rentals for these locations being donated to the American Committee for Devastated France and Maternity Centre of New York.

The picture, which was loaned by the Famous Players-Lasky Corporation, was projected on two Simplex projectors, donated for the occasion by the Precision Machine Company, Inc., and were in charge of projectionists from the Rialto theatre through the kindness of Mr. Riesenfeld. A. P. Lombard, of the sales division of the Precision Machine Company, Inc., personally supervised the installation details of the Simplex equipment.

A prologue, in which a number of prominent society people appeared, was directed by Mr. Riesenfeld, who also had charge of the presentation. The entire receipts of the evening will be devoted to the above causes.

Michigan Simplex Distributor Busy

Six more machines were added to the Simplex ratio in Grand Rapids, Michigan, when the Consolidated Theatres, Inc., replaced other makes of projectors with six of the latest model Type “S” Motor Driven Simplex Projectors in their various theatres through the Michigan Motion Picture Supply Company of Detroit, who are exclusive distributors for the various Simplex products in Michigan.

Two of these Simplex Projectors were installed in the Strand theatre, a house seating 700, and will be in charge of Jack Bogardus and Stanley Robbins, projectionists. Perry Spencer is house manager. Two also were installed in the 1200 seat Majestic theatre, and will be taken care of by Harold Fiske and Bryan Robbins, projectionists at this theatre. G. C. Ramel is manager.

While making the improvement, Claude Bright, chief projectionist for the Consolidated Theatres, Inc., saw to it that his own house was not neglected, and, of course, had two of the new Simplex Projectors installed in the Orpheum theatre, where he makes his headquarters. L. C. Wisell is the side partner of Bright at this theatre, which has a seating capacity of 1100. Harvey Arlington is manager.

Some of the other recent installations of Simplex Projectors in Michigan are: Shubert’s Detroit Opera House, Detroit; Mecca theatre, Midland; Broadway theatre, Flint; Idle Hour theatre, Grand Rapids; La Veeda theatre, Detroit.

Plan Montana House

Frank Sabin of the Majestic theatre, Eureka, Mont., will soon start work on a house for that place to seat 500.
Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilities of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
An Excellent Example of Electric Light Display

How the Liberty theatre, of Sacramento, Cal., make their building stand out at night
There may be a great difference of opinion about other equipment, but for over ten years there has been none regarding Projection Lenses.

**Gundlach Projection Lenses**

have been the acknowledged superior, the regular equipment of the leading machines, the choice of thousands of exhibitors who have given them a trial.

You can order them with confidence that your picture will be as sharp and brilliant as possible with the utmost luminosity and with assurance that there is no better value.

**GUNDLACH SERVICE**

never has been and never will be excelled

*Send for booklet of information*

**GUNDLACH-MANHATTAN OPTICAL CO.**

853 Clinton Ave., So., Rochester, N. Y.

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**PAINTED FABRICS**

**SCENERY**

We make a specialty of Settings and Decorations for Moving Picture Theatres in the modern way

**VELOUR, SILK, SATIN and SATEEN**

**THE FABRIC STUDIOS, Inc.**

177 No. State Street
Chicago

“Let Us Make Your Presentation Artistic”

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**LIBMAN-SPANJER CORP.**

BUILDERS OF

**LOBBY FRAMES DE LUXE**

CHANGEABLE SIGNS

**TICKET BOXES**

Factory: NEWARK, N. J.

Office: NEW YORK

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INDEPENDENT MOVIE SUPPLY COMPANY, Inc.
729 Seventh Avenue 6th Floor New York City, N. Y.
National Anti-Misframe League
News and Discussions

Silvertown, Col., Oct. 19, 1921.

Motion Picture News,
720 Seventh Avenue,
New York City.

Dear Sirs: Some time ago I ran a film here in the Gem theatre. It was a good, fine picture, but it was simply ruined by mis-frames.

By the time I had tailored the film up for the following night's program, I began to wish there was an organization to help do away with so many mis-frames. Only last night my wish came true when I received a can of films which had been inspected by one of your members of the N. A. M. L. (National Anti-Mis-frame League), and it was in excellent condition.

So I made up my mind to become a member. Please send all the details of the league and how to join.

Yours truly,

GEORGE VAN BOCLEN.

Box 372.

OLD TIMER JOINS
The Nylic, Culpeper, Va.

Gentlemen:
I think that the National Anti-Misframe League is a good idea. Put me down as a member. I have been operating for fifteen years and I must say that some of the film is in very bad condition. I for one will do all I can to make it better.

Yours very truly,

EDWARD EARL (An old timer).

Blank for New League Members

Member's Name

Home Address

Theatre

Name and Address of Theatre Manager


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PROVISIONS OF REVENUE ACT OF 1918 CONCERNING TAX OF ADMISSION

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Two Melodious Themes

I WANT MY MAMMY
BALLAD
By Louis Breau

WHEN SWEETHEARTS WALTZ
BALLAD
By Cal DeVoll

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Micrometer and Focusing Mounts, Round and Square Closing Dissolvers, Double Exposure Devices, etc., all of Goerz construction, famous for its care and accuracy.

C. P. GOERZ AMERICAN OPTICAL CO.
317J East 34th Street, New York City
New Motorized Ticket Chopper

A brand new mechanical chopper has just been perfected by the Newman Manufacturing Co. Their patented mechanism, mounted in a mahogonized steel box, has been improved to the limit. Even the box has been changed for the better by the addition of casted corner ornaments.

Where large crowds are the rule this "motorized" mutilator will be found valuable. It leaves both hands of the operator free, and at his leisure the tickets accumulated in the hopper can be perforated.

Not long ago the Newman folks called attention to the patent granted on mechanism of their ticket chopper. They warned exhibitors to remember that the use of a chopper copied exactly from the Newman machine renders them liable to prosecution under the Federal law.

Its makers now find it possible to guarantee that their chopper will mutilate each and every ticket effectively, and that it will never clog, no matter how many tickets are run through at one time.

Takes Factory Course

V. S. Sukthankar, of the Norsuka Kinema Enterprise, Bombay, India, who has been in America for some time will very shortly return to his native country as sales representative of the Howell's Cine Equipment Company who hold the exclusive rights for the sale of Simplex projectors and other high grade equipment for India.

Sukthankar, who has traveled very extensively here and in Europe, has been in the Simplex factory for a number of weeks learning the construction and repairing of the Simplex projectors under the factor experts.

"The time I put in at the Simplex factory was well spent," said Sukthankar, who is keenly alive to the needs of the motion picture industry in India, and added, "from the knowledge gained I will now be in a position to render efficient service to all Simplex owners at home."

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October 31
THIS LABEL
November 4

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BASS CAMERA COMPANY, 103 S. Dearborn St., Chicago, Illinois, Dept. 111
\( \text{Pl. 8. See our catalog No. 12.3-07-38.} \)
Music and the Picture

Victor Herbert Guest Conductor at Brooklyn Strand

AFTER completing week engagements at Dewey Moore’s Rialto and the New York Strand theatre, Victor Herbert is guest conductor at the Brooklyn Strand for this week.

Mr. Herbert is featured and the orchestra numbers have the main spot on the bill.

The orchestral overture is “Carmen.” The “Flower Song” serves as the theme for the stage presentation which had an exterior courtyard set with cut-out balcony and row of Spanish houses at left with a cut tree with tables and chairs underneath at center front. A set garden wall and sky and foliage drop made the background. It was a typical Spanish picture at sunset with the lights in the houses coming up as the ardor of the song and dance interpretation increased.

Sonia Serova, solo dancer, opened the number with a pantomime or dance which reflected the coquettish spirit of the cigarette girl, Louis Samoloff, the lover, and a tenor, sat underneath the tree enraptured by the dancer. He pressed his courtship through the lines of the song at the conclusion of her dance.

Detroit Theatres Cooperate in Musical Event

DETOIT theatres last week had the opportunity to demonstrate in a timely and effective manner just how much they have accomplished in the musical end of program presentation. Thomas D. Moule, manager of the Adams and Madison theatres, together with more than a score of outlying houses, co-operated in the city and state-wide “music week” campaign which began Sunday, October 16, and continued through to the end of the week.

Every fraternal organization, business houses and individuals were asked to co-operate with the “music week” committees and the theatres were among the first to get in line to make the movement a huge success.

Both the Madison and Adams theatres have the largest orchestral pit on Detroit soil and special overtures were arranged and played by them, in appropriate settings, throughout the week.

Professor Firmin Swinnin Composes “The Theatre Organist”

FIRMIN SWINNEN, the New York Rivoli organist has composed “The Theatre Organist,” an original work for the Rivoli organist. It was composed in response to a letter requesting a work for “The Society of Theatre Organists.” Book I contains five Dramatic Andantes; Book II, Dramatic Agitatos; Book III, Love Themes; Book IV, Misteriosos; Book V, Hurries. Anyone can see what is meant buy these titles. Not every organist is able to improvise such music on the spur of the moment, so these short works will prove a boon to them. The composer’s object is to furnish suitable music for the scenes presented on the screen and for an interlude on a two or three keyboard organ. Registration is provided, and explicit directions are given as to the best way to perform certain portions. No less an authority than Hugo Riesenfeld indorsed the pieces and his letter is reprinted on the title page.

Stanley Theatre Inaugurates Musical Festival

WITH the opening of the new Stanley theatre at Philadelphia recently, classical music in the picture houses of the Quaker City received its first big impetus.

In accordance with a carefully planned policy of the Stanley management, special musical programs have been arranged for the entire month of October.

A quartet of sterling artists has been secured to render operatic selections. This quartet gave selections from “Rigoletto,” “Lucia” and “Roméo and Juliette” for the first three weeks of the Stanley’s Music Festival Month and this week is presenting excerpts from “Martha.”

It is very apparent that the Stanley is drawing thousands of patrons during this festival month who are attending the performances just as much to hear the music as to see the feature picture. This policy of presenting high class music in connection with the performance is arousing much genuine interest, and it is receiving the hearty endorsement of many prominent Philadelphians. The first week the operatic selection was well received; the second week there was still more interest shown, while this week genuine enthusiasm is being displayed.

Victor Herbert’s Washington Engagement Great Success

TOM MOORE, Washington’s pioneer exhibitor and recognized as one of the most progressive showmen of the East, again demonstrated his sagacity and foresight in program arrangement for his Rialto theatre, when he recently brought Victor Herbert, one of America’s foremost living composers, to the National Capitol as Guest Conductor of the Famous Rialto Orchestra, the engagement extending over a week.

This was the eminent composer-conductor’s premier appearance with the orchestra of any theatre in the country the interests of which are devoted exclusively to the presentation of motion pictures. To say he was a success is stating the fact mildly. Washington turned out en masse to greet him, his appearance resulting in one of the most delightful and profitable engagements the Rialto has ever known.

While the Rialto is known throughout the territory for the extensive scale upon which it advertises its attractions, the unsolicited publicity accorded Mr. Herbert by the newspapers of the city was remarkable, all, without exception, noting his arrival and the precedent he was setting, by lengthy advance stories, special pictures in all Sunday editions and numerous interviews during his stay.

Philadelphia Orchestra Gives Fine Program

THE symphony season in Philadelphia began Friday afternoon, October 7, with the opening concert of the Philadelphia Orchestra. Conductor Leopold Stokowski included in his inaugural program three fine orchestral numbers, the great D minor symphony of Cesar Franck, the entire finale scene of Wagner’s “Walküre,” and Elgar’s “Enigma” variations. The orchestra was greeted by the audience with much enthusiasm.
“The White Mouse” (Selig-Rokk Drama—Two Reels—Released Through Educational Exchanges)
Sergeant Blake ............ Lewis Stone
Dr. Lawler .......... .............. Wallace Beery
Ah Ming .................... Wallace Beery
Erminie Rives ............ Ethel Grey Terry
Sing Lu ...................... Willard Louis
Temple Virgin ............. Bessie Wong
Mrs. Rives ................ Margaret McWade
Story by James Oliver Curwood. Adapted and directed by Bertram Bracken.

THERE is no need at this late date to bestow praise upon these two-reel dramas, nor to commend the daring which brought this form of entertainment back to the screen after it had been relegated, irretrievably, by the five and six-reel feature. Audiences like the short drama as much as they enjoy a short story in a magazine. And they especially enjoy two-reelers of the quality of this Selig-Rokk series. This has been proven in the past and this "The White Mouse" will be classed by most people as even better than "The Ne'er to Return Road." They will enjoy it more because of its happy ending. And they will be thrilled by the acting of an all-star cast that lives up to its name; bold breathlessly by a continuity which is so perfect that it plays with the emotions, loosening the suspense only to tighten it again in a tense climax. It is another of James Oliver Curwood's mounted police dramas. The characters are: a girl of the north country (Ethel Grey Terry); the wounded police sergeant (Lewis Stone); a supposed doctor doing research work (Wallace Beery), and a wandering Chinaman seeking to revenge the wrong done to his trunks (Willard Louis). The romance develops; the revenge motive works up, with a view of increasing the interest. In the climax Beery has his enemy powerless. He contemplates injecting the germ of hydrophobia into the arm of the sleeping man, hesitates, and decides to admit the mad wolf. Awakened by the white mouse that crawls about his face, the policeman engages in a hand to hand fight with the maddened animal. Beery dies at the hands of the Chinaman. Nothing is lacking in the performance of any of the players. Beery's role is the most impressive and his performance especially noteworthy. The photography is excellent. "The White Mouse" is high class, and at the same time, most undeniably, it is entertainment.

—MATTHEW A. TAYLOR

“The Code of the West” (Texas Guinan Production—State Rights)
TEXAS GUINAN, familiarly called the "Fem-fem," certainly lives up to the song of the six-shooter in her latest opus entitled "The Code of the West." The author, Jesse J. Ormont, has conceived a likely tale—one that is punctuated with high-falutin’ action and a thousand other things. Mr. Ormont has been busy registering the spirit of the West through a display of shootin' ability as well as horsemanship. If there is an obviousness about the plot, its familiarity doesn't intrude to any extent because of the compact line of action. It is the star's duty to capture the villain, who burned the barn in order to camouflage his attempt to steal the papers, and she rides like a whooping Amazon straight in the face of danger and thrill. Accompanied by the foreman of the ranch, she encounters her brother badly wounded. And with a fine spirit of sacrifice he willingly accepts the responsibility of paying for the crime of murder. Texas and her foreman have one of the villains cornered and have their hands on a bank dual from which another source puts the scamp out of his misery. The result of the incident finds the hero in jail, but Texas, ever resourceful, rescues him by surprising the deputy. When the brother indicates that he will recover, the real assassin confesses and all is over. The picture is staged among backgrounds which suggest true atmosphere. It is marked for its rapid-fire action. The star and her hero are "up and doing" every minute. Length 2 Reels.—LAURENCE REID.

“A Nick-of-Time Hero” (W. S. Campbell Comedy—Two Reels—Released Through Educational Exchanges, Inc.)
MR. CAMPBELL has marshalled his forces of boy and girl players and horse and dog actors, and turned out a fair comedy which fails to be distinguished by any real laugh-getting page or two but is as whimsical or imaginative as "The Stork's Mistake." Mr. Campbell's last effort, it suffers greatly by comparison. The comedy deals with a six-year old vamp who is rescued by a twelve year old hero, a beautiful white horse, a monkey, and a dog. An escaped tiger serves as the villain, and some scenes are good for a mild thrill.—MATTHEW A. TAYLOR.

Advance Feature Review

“A Knight of the West” (W. B. M. Photoplays—C. O. D. Blanchfield—State Rights)
A NEW star has come over the Western horizon in the personality of Olin Francis, who indicates that he will establish a following not only on account of his attractive interpretation of the cowboy hero of the plains. A big, raw-boned fellow, quick on the trigger, at home in the saddle, he gives evidence that he knows a thing or two about portraying the accepted Western type. He possesses a personality after the same style of Jack Hoxie, and is surely husky enough to take up the burden of the most complicated sample of Western melodrama. His first effort is "A Knight of the West," a comedy-drama which sort of satirizes the popular style of cowboy story. It is a simple tale and always obvious, but this is the only flaw. Indeed its familiarity would not be so evident and the spectator would not anticipate the actions so much but for the fact that the title writer has explained beforehand for the sake of atmosphere. The villain, appreciating that events are turning out disastrously, kidnaps the heroine. And the subsequent scene reveals a genuine thrill as the hero rescues the girl and gives fight to the foreman. The romance is told on a high cliff, and the villain is exterminated. The bunkhouse episodes, the riding and shooting, the camp life—all these are all picturesque and charged with atmosphere. It makes a first rate Western. Eva B. Hazlitt is the author. Robert B. McKenzie directed. Length 5 Reels.—LAURENCE REID.

“The Honor of Ramerez” (Tomsanti Drama—Pathé—Two Reels)
TOM SANTSCIOTTI's only expression this in this two-reeler for a deal of complicated drama. He portrays a Latin-American residing near the Mexican border and his object is to rescue the heroine in distress and save the stolen gold. The heroine in this particular story is the wife of a geologist, who is a friend of Ramerez, and she has a difficult time repulsing a certain philanthropist in his romantic designs. The villain has complicated matters by leaving a letter implicating the wife. And when the husband discovers it he is jealous with rage. But his anger does not deter Ramerez. The Latin-American's wife has also become suspicious and her jealousy aroused, causes her to co-operate with the geologist in hunting down Ramerez. Both couples and the villain arrive at the same spot and the complications are swept aside. The picture is uneven in its development and many of the scenes are unconvincing. However, it has the saving grace of being unduly melodramatic and the thrills will undoubtedly compensate for the many instances of the heroine and Bessie Love support the star.—LAURENCE REID.

“The Happy Pest” (Al St. John Comedy-Fox)
The authors or directors of screen comedies of late are developing a flair for thrill since the skyscraper under construction is serving as a medium for their stars. Harold Lloyd serves up thrilling moments in his latest opus. And not alone Al St. John displaying one of his favorite stunts and agility atop the steel or iron beams which are being jacketed about through space. It is all quite thrilling and makes one dizzy to watch the comedy antics. The spectator rather holds his breath instead of releasing it in volumes of applause thereafter. Al falls off a beam and is rolled out by a passing steam roller. And then the dream idea is utilized. He conjures up maidens who turn out to be hoboes whenever he gets in their immediate way. And this out of incident is followed by a theatre scene which reveals a ‘take-off’ on "Way Down East." When the heroine packs herself off to the ice, Al follows her and rescues her just in time. This finish is quite the brightest spot in a comedy which carries about every conceivable incident imaginable.—2 Reels.—LAURENCE REID.
"CONFlict"  
(Universal)

Sure-fire Money-Getter: Vigorous and Thrilling

PRISCILLA DEAN is certainly running in luck. No sooner is she finished with "Outside the Law," and "Repudiation," two outstanding melodramas which brought her large audiences to see her in these films, than she has a new element of success, and which permitted the star to assume great acting parts than she takes up "Conflict," a picture which not only carries tremendous vigor and vitality, but gives Miss Dean the chance to show a talent for thrilling adventure. Truly she takes her life in her hands several occasions—not the least of which is a jump from a second story window, and a rescue act in a powerfully vivid log-jam.

Like "Way Down East" the picture will be chiefly remembered for its crashing climax. Like the Griffith attraction the preceding episodes offer just so much atmosphere for the overwhelming shock at the finish. It is a thrilling story with any scene exciting. It is a log-jam in "Way Down East." The crashing rush of thousands of logs sent down-stream through a bursting dam and carrying everything before them to inevitable destruction—the flashes of the unconscious figure of the hero lying prone on the floating floor of the log-swept cabin—the mad ride of the girl to reach him before he is submerged tumbling over the swirling waterfall—the jam of logs and butts and river refuse—these build a climax which puts one in a frenzy of excitement.

You marvel at it. You wonder over the skill of the director in shaping his episodes so that they form a perfect setting for the crash of these elemental forces. One wonders if it could be staged. If the director has not timed his story action with a scene long scene you are convinced to marvel over the engineering skill displayed in arranging the startling realities. And it all goes under the name of entertainment with the spectators safe, but thoroughly excited. But if you think that the big thrill—the clash of events at the climax is all, you are mistaken. The denouement is a memorable line of mysterious and dramatic adventure. The heroine is compelled to find refuge in a big, dark, clanny, foreboding house with death or some awful tragedy constantly suggested. Mysterious figures are they—one a stern, religious, unyielding uncle, the other, a brooding, smug, hypocritical she-devil whose object is to terrify the girl. She learns her aunt is in her will to have the hero's half share of his fortune, and her.</p>
## 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.)**

### April

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>LengthReviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bucking the Tiger</td>
<td>Conway Tearle</td>
<td>Selznick</td>
<td>5,531 ft.</td>
</tr>
<tr>
<td>Cabin of Dr. Caligari</td>
<td>Carmen Myers</td>
<td>Universal</td>
<td>4,600 ft.</td>
</tr>
<tr>
<td>Charming Deceiver, The</td>
<td>Doug Tracy</td>
<td>Columbia</td>
<td>5 reels</td>
</tr>
<tr>
<td>City of the Merry Ladies</td>
<td>George Siegler</td>
<td>Associated Film</td>
<td>5 reels</td>
</tr>
<tr>
<td>Dangerous Moment</td>
<td>Wayne CRedirect</td>
<td>M-G-M</td>
<td>4 reels</td>
</tr>
<tr>
<td>Dangerous Pastime</td>
<td>Matt Moore</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Deception</td>
<td>L. Frank_Close</td>
<td>Warner</td>
<td>5 reels</td>
</tr>
<tr>
<td>Desperate Youth</td>
<td>Daniel L. F. Salk</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Dollars and Destiny</td>
<td>Bob Driscoll</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Ducks and Drakes</td>
<td>Bobby Jordan</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Every Woman's Problem</td>
<td>Robert Lowery</td>
<td>United Artists</td>
<td>5 reels</td>
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<td>Freeze Out, The</td>
<td>Harry Carey</td>
<td>Universal</td>
<td>4,400 ft.</td>
</tr>
<tr>
<td>Ghost Of The Gaslight</td>
<td>Dorothy Gish</td>
<td>Famous Players</td>
<td>5 reels</td>
</tr>
<tr>
<td>Girl in the Taxi, The</td>
<td>Wanda Wilkins</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Great Day, The</td>
<td>Buddy Rogers</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Hands Off</td>
<td>Anatole Litvak</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Heart of the Million Dollar</td>
<td>Philip Moeller</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Jim the Penman</td>
<td>Lionel Barry</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Know Your Men</td>
<td>Regis Toomey</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Little Clown, The</td>
<td>Mary Miles Miller</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Lord of the Dance</td>
<td>Hubert Cabot</td>
<td>United Artists</td>
<td>5 reels</td>
</tr>
<tr>
<td>Old Dad</td>
<td>Mildred Harris</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Out of the Blue</td>
<td>Alice Brady</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Partners of the Tide</td>
<td>Jack Perrin</td>
<td>Pathe</td>
<td>6 reels</td>
</tr>
<tr>
<td>Passion Flower, The</td>
<td>Dorothy Gish</td>
<td>Famous Players</td>
<td>5 reels</td>
</tr>
<tr>
<td>Poor Dear Kirby, The</td>
<td>Elmer Damrow</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Princess of the West</td>
<td>Pauline Frederick</td>
<td>Goldwyn</td>
<td>4,945 ft.</td>
</tr>
<tr>
<td>She Couldn't Help It</td>
<td>Bebe Daniels</td>
<td>Pathe</td>
<td>5 reels</td>
</tr>
<tr>
<td>Smart Sex, The</td>
<td>Eva Novak</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Society Seduction, The</td>
<td>Carol Dempster</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Three Sevens</td>
<td>Antonio Moreno</td>
<td>Universal</td>
<td>6 reels</td>
</tr>
<tr>
<td>Wakefield Case, The</td>
<td>Herbert Rawlinson</td>
<td>World-S. R.</td>
<td>5 reels</td>
</tr>
<tr>
<td>What Happened to Ross</td>
<td>Mabel Normand</td>
<td>Goldwyn</td>
<td>5,310 ft.</td>
</tr>
<tr>
<td>What's Worth While?</td>
<td>Claire Windsor</td>
<td>Famous Players</td>
<td>5 reels</td>
</tr>
<tr>
<td>What's Wrong?</td>
<td>Corinne Griffith</td>
<td>Vitagraph</td>
<td>5 reels</td>
</tr>
<tr>
<td>Where's My End?</td>
<td>Catherine Calvert</td>
<td>5 reels</td>
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### May

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<tr>
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<td>Black Roses</td>
<td>Susse Hayakawa</td>
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<tr>
<td>Bomb Hampton of Placeur</td>
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<tr>
<td>Call of the Wild</td>
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<tr>
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<td>Colorado Picket</td>
<td>William Russell</td>
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<tr>
<td>Court of Convenience</td>
<td>Owen Moore</td>
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<tr>
<td>Don't Leave Your Hand</td>
<td>Bob Rockwell</td>
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<tr>
<td>Dream Street</td>
<td>Donald Crisp</td>
<td>Universal</td>
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<tr>
<td>Forbidden Love</td>
<td>Stuart Erwin</td>
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<tr>
<td>Garden of Resurrection</td>
<td>Eileen Carrigan</td>
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<tr>
<td>Good Woman</td>
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<td>Goldwyn</td>
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<td>Heart and Soul</td>
<td>Ethel Clayton</td>
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<td>Highest Bidder, The</td>
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<tr>
<td>Her Great Love</td>
<td>Richard Dix</td>
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<tr>
<td>Home Stretch</td>
<td>Louise Platt</td>
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<td>I Am Guilty</td>
<td>Gertrude Michaelson</td>
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<tr>
<td>I Can Be Good</td>
<td>Aliva Baur</td>
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<tr>
<td>Lamplighter, The Lavender</td>
<td>Beryl Mercer</td>
<td>Universal</td>
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<td>Lavender and Old Lace</td>
<td>Greta Nissen</td>
<td>Goldwyn</td>
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<tr>
<td>Made in Heaven</td>
<td>Maggie Lorette</td>
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<tr>
<td>Magic Ship, The</td>
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<td>Miracles of Manhattan</td>
<td>William Tabbert</td>
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<td>Mother Eternal</td>
<td>Robert Lowery</td>
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<td>My Girl</td>
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<td>On the Trail</td>
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<td>Peck's Bad Boy</td>
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<td>Playhouses of Destiny</td>
<td>John Ford</td>
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<td>Proxies</td>
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<td>Puppets of Puff</td>
<td>Fredric March</td>
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<td>Queen of Sheba</td>
<td>William S. Talman</td>
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<tr>
<td>Reputation</td>
<td>Elspeth Darrell</td>
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<td>See My Lawyer</td>
<td>Lois Weber</td>
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<td>Sentinel Tommy</td>
<td>Dorothy Gish</td>
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### June

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<tr>
<td>Beach of Dreams</td>
<td>Edith Storey</td>
<td>Robertson-Cole</td>
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<td>Beautiful Gamine</td>
<td>Pearl White</td>
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<td>Big Train</td>
<td>Walter Huston</td>
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<td>Black Panther's Cub</td>
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<td>Boys Will Be Boys</td>
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<td>Butterfly Girl, The</td>
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<td>Get Rich</td>
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<td>Man of the Forest</td>
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<td>Mother O'Mine</td>
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<td>One Night Only</td>
<td>Mary Pickford</td>
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<td>Private Scandal, A</td>
<td>May McAvoy</td>
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<td>Ridin' Romeo</td>
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<td>Road to London, The</td>
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<td>Sacred of Frolic Love</td>
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<td>Scaramuache, The</td>
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<td>Scramble Wild</td>
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<td>Sham</td>
<td>Elizabeth Leylye</td>
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<td>Earl Williams</td>
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<td>Snow Blind</td>
<td>Russell Simpson</td>
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<td>Straight from Paris</td>
<td>Clara Kim, Young</td>
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<td>Ten Million Dollar, The</td>
<td>Luciarden Hamilton</td>
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<td>Too Much Speed</td>
<td>Wallace Reid</td>
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<td>Two Weeks With Pay</td>
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<td>Loula Calhern</td>
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<td>Voice in the Dark, The</td>
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<td>White, The</td>
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<td>Wom, God Changed, The Seena Omen</td>
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### July

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<td>Behind Masks</td>
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<td>Bronze Bell, The</td>
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<td>Closed Doors</td>
<td>Alice Calhoun</td>
<td>Famous Players</td>
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<tr>
<td>Dangerous Paths</td>
<td>Neve Gerber</td>
<td>Arrow-S. R.</td>
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<td>Dear Mr. Little Girl</td>
<td>Mary M. Minter</td>
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<tr>
<td>Face of the World</td>
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(Continued on page 2478)
“THE ACE OF HEARTS” (Goldwyn)

Rather Depressing Story of “reds” and Revenge

I

It must be said of Gouverneur Morris’ stories that they usually carry original ideas even though the author is inclined to overstake the mark in his search for novelty. His “Ace of Hearts,” confined to the limitations of the short story magazine, might carry sufficient incident and dialogue to interest most any reader, and doubtless it would read quite convincingly. Upon the screen, the tale is not successful in stimulating any feeling of real interest because characterization must needs be dominant.

So when a group of social reformers—fanatics would be the correct word—hand together to rid the world of evil characters who have lived too long, their object takes on the color of red socialism or bolshevism or whatever you want to call it. And they appear to leave no stone unturned. The fort seems to be that the plot to spend itself. It is a story which does not carry any marked incident, and the fact that it is single-track in character compels the plot to spend itself. It is all mapped out in advance, and though crime looms up in the offing the suspense is largely missing on this account. At the point when the fatal ace of hearts is drawn by one of the zealots the producer rushes to the rescue of the story because the element of romance is lending its force to rob it of its vitality.

Much of the incident exploiting the reformers takes on the form of a frank-suavity initiation. The serious expressions of the figures, their hushed manner, their stealthy approaches, their secret plotings tend to create a fair amount of suspense.

You know for a certainty that their plot will fail because the quality of virtue must triumph. Instead of being fanatics, they are represented as quite human. And they made the mistake of admitting a prepossessing young woman into their society. Once she had asserted her romantic tendencies there was no hope that their cause would prosper. The hero returns. This is the climax of the story. He locates theAztec counterfeiter and, in a scene quite unlike the usual outcome, the tale is unwholesome, compelled the author to watch his step. The action drifts considerably though the lasses permit Lon Chaney and the other players to reveal some colorful character studies.—Length, 5 reels.—Laurence Reid.

THE CAST

Lilith

Leatrice Joy

Forrest

John Bowers

Morgridge

Hardee Kirkland

The Doorkeeper

Roy Laidlaw

The Menace

Raymond Hatton

By Gouverneur Morris.

Directed by Richard Waring.

Photographed by Don Short.

PRESS NOTICE—STORY

A unique story of intrigue, romance and adventure is Gouverneur Morris’ “Ace of Hearts,” the cast to the actors. The story is a well balanced cast headed by the excellent character actor, Lon Chaney. Those reformers who are introduced are not entirely bad. Their motives are altruistic and noble, their methods are evil. Consequently, there arises the old question of the means vs. the ends; a plot, building a line of tense drama and suspense and splendidly acted and directed.

SUGGESTIONS

You can arouse a deal of interest by calling the attention of your patrons to the idea exploited in the Program Reader. A line of argument put forth attractively will arouse attention and excite comment. Tell them that the world is filled with crooks and reformers and that the picture is timely and convincing. Play up the author as one of the leading short story writers of the day, and emphasize that Lon Chaney has not overlooked the screen personality, who is familiar with his talent. A novel prologue can be put over concerning the drawing of the ace of hearts—this would be in line with a scene of the play.

“THE SECRET OF THE HILLS” (Vitagraph)

Satisfying Mystery Melodrama With Moreno as Star

VITAGRAPH is on the right track giving Antonio Moreno mystery melodramas. This star possesses a dynamic personality which calls for stories of considerable vitality. And since mystery tales embody plenty of color and action there need he no fear that he might possibly miscast. The Secret of the Hills will please most any audience. It carries a satisfying vein of melodrama, though the incident which marked a previous picture, “Three Sevens,” is not so abundant. The plot revolves around the recovery of a chest of buried treasure and the planting of the mystery is carefully hidden by a certain code which must needs be explained before the hero solves the puzzle.

The code is found in a book which has been stolen by a counterfeiter from a wealthy adventurer. When the hero starts upon his quest there seems to be no clue which might enable him to gather the evidence. He has rescued a girl in distress and found her uncle murdered by the treasure hunters. And since he is an American newspaper correspondent residing in London, the spectators have a chance to respond to his courage and determination. A story of the old highlands is exposed through a rough woman, and his cohorts are duly punished. The picture builds well, there being the right proportion of emphasis placed upon the mystery element throughout. The love interest intrudes occasionally, but since it has no real purpose in the plot its appearance seems unnecessary. Moreno plays his part with adequate enthusiasm and persuasion and his company is efficient. The backgrounds are suggestive and the details entirely in order.—Length, 5 reels.—Laurence Reid.

THE CAST

Guy Fenton

Antonio Moreno

Marion

Lillian Hall

Lincoln Drew

Kingsley Benedict

Francis Freeland

George Clyde

Robert Hedger

George Beban

Mrs. Miltimore

Oleta Otis

De Villere

Frank Thorne

Sidney Colledge

Arthur Sharpe

By William Garrett. Scenario by E. Magnus Ingleton. Directed by Chester Bennett.

PRESS NOTICE—STORY

“The Secret of the Hills,” the Vitagraph feature which comes to the theaters, is a satisfying mystery melodrama. It is the story of the romance and adventure of an American, Antonio Moreno, who, after being kidnapped by a gang of thieves, must solve a riddle. Through his courage, determination and skill, he is able to solve the riddle, steal the treasure and bring the villains to justice. The story is well constructed, the acting is excellent, and the photography is splendid. A well-made picture that will appeal to all classes of patrons. The scenes are photographed beautifully, and the action is exciting and thrilling. It is a well-made picture that will appeal to all classes of patrons.

SUGGESTIONS

This picture is the second which marks Moreno’s return to the feature play. If you have played the Vitagraph serials your crowd in familiar with Moreno’s work. State that it is on a par with “Three Sevens” in point of adventure and action and suspense. Describe it as a mystery melodrama which baffles solution, that it unfolds a unique line of adventure, is crammed with incident, an successful novel by William Garrett, an English writer. In this production the dashing Moreno assumes the role of a young American who encounters a series of amusing and exciting adventures in London and the highlands of Scotland because two beautiful girls lead him in quest of romance.

The heroine is seemingly overwhelmed by obstacles. However, the fearless American, single-handed, sets out to best a dangerous band of criminals and solve a mystery which is exceptionally baffling. The introduction of a buried treasure and the development of a love interest give the story color and provide for many thrilling incidents which are certain to keep the spectator on the qui vive until the final fade-out. The element of suspense is particularly well developed. The picture is a clever mystery melodrama and well acted and staged.

PROGRAM READER

He was a young, but fearless American correspondent, keen for any kind of adventure. He was confronted with a baffling mystery which had to do with buried treasure. He had no clue to work upon but a secret code incorporated in a rare book. But the Goldwyn men, who are masters in the intensity of dramatic story, "The Secret of the Hills," which comes to the —— theatre for a limited engagement, have been able to unravel the intensity of the dramatic story. "The Secret of the Hills," which comes to the —— theatre for a limited engagement, has been able to unravel the intensity of the dramatic story. A unique line of adventure, is crammed with incident, a successful novel by the author, and is beautifully photographed around scenes which are a replica of the highlands of Scotland. Guarantee it to them. It will be a thrilling photoplay of mystery, suspense, love, romance, action and buried treasure.

SUGGESTIONS

This picture is the second which marks Moreno’s return to the feature play. If you have played the Vitagraph serials your crowd in familiar with Moreno’s work. State that it is on a par with “Three Sevens” in point of adventure and action and suspense. Describe it as a mystery melodrama which baffles solution, that it unfolds a unique line of adventure, is crammed with incident, an successful novel by William Garrett, an English writer. In this production the dashing Moreno assumes the role of a young American who encounters a series of amusing and exciting adventures in London and the highlands of Scotland because two beautiful girls lead him in quest of romance.

The heroine is seemingly overwhelmed by obstacles. However, the fearless American, single-handed, sets out to best a dangerous band of criminals and solve a mystery which is exceptionally baffling. The introduction of a buried treasure and the development of a love interest give the story color and provide for many thrilling incidents which are certain to keep the spectator on the qui vive until the final fade-out. The element of suspense is particularly well developed. The picture is a clever mystery melodrama and well acted and staged.
**AUGUST**

<table>
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<td>Crazy to Marry</td>
<td>Roscoe Arbuckle</td>
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<td>Cypress Bough</td>
<td>Anita Stetson</td>
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<td>Daughter of the Law</td>
<td>Milton Sills</td>
<td>First National</td>
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<tr>
<td>Dead or Alive</td>
<td>Jack Hoxie</td>
<td>Arrow Film-S. R.</td>
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<td>Discouraged</td>
<td>Carole Lombard</td>
<td>First National</td>
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<td>God's Family</td>
<td>Art Acord</td>
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<td>Life's Fools</td>
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**SEPTEMBER**

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**NOVEMBER**

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"TWO MINUTES TO GO" (First National)

Timely and Rather Interesting Football Picture

Some one around the Ray lot has a faculty for picking stories that will be timely. "Two Minutes to Go" is a football picture, the first one in a long time and hits the first run's right in the middle of an interesting football season.

As drama, Mr. Ray's latest vehicle is quite largely a series of scenes purporting to be a small college football game, the camera alternating between the gridiron and the side lines, and another series of scenes purporting to be what college boys and girls do in the way of using up superfluous energy during the lucrative intervals of the recitation room, especially on Halloween night. The plot consists in what complications can be evolved from having Charlie get in dutch with his girl for not owning up that he pedals milk in order to pay his way through college and from his refusing to play football and thereby eliminating his Alma Mater's chances to defeat the hated rival, without giving a reason—said reason being that he couldn't peddle milk from early morning to class time and still find hours enough in the day to appear on the football field.

However, the picture has a lot of good incident, keeps moving through- out and the football scenes are rather interesting. For this reason it will be hailed by the younger set as a hit and accepted for the most part by those who have forgotten their football days and Halloween night escapades, as a passable bit of entertainment.

The picture is not nearly so intimate as are most of Mr. Ray's vehicles. As for the football game it will take sharp eyes to identify the star when on the field. Mary Anderson is the leading girl and with whom Ray is in love and Truman Van Dyke is the near heavy of the story. Lincoln Stedman has another important role as "Fatty" Ray's room mate and chum. It is announced that a number of noted footballers took part in the contest staged. Anyway the game looks sufficiently real to have been played by lads who are not novices.—Length 5 reels.—J. S. Dickerson.

THE CAST
Chester Burnett
Ruth Turner
Her Father
"Fatty"
Dean of Baker University
Professor of Spanish
Directed by Charles Ray.
Story by Richard Andre.

CHARLES RAY
Truman Van Dyke
Football Coach
Tom Wilson
)

PROGRAM READER
Charles Ray, in his latest photoplay, a football story entitled "Two Minutes to Go," is the feature attraction at the ... a day's engagement beginning...)

In this picture Ray plays the part of a football star in a small college and not the least of the entertainment provided is a real football game in which the star plays the hero, winning the game for his alma mater in the last two minutes of play. However, the particular interest of the story lies in the scenes of college life, notably Halloween pranks that are played on the seniors, are shown.

In support of Mr. Ray is a fine cast including Mary Anderson as the heroine and such other well known players as Lionel Belmore, Lincoln Stedman, Truman Van Dyke and others. The picture was directed by Mr. Ray from an original story by Richard Andre. The offering screens in five reels.

PRESS NOTICE
"Two Minutes to Go," an exciting and amusing football story, is the latest Charlie Ray starring vehicle to be presented at the ... theatre. The feature comes to the... for a - a days' engagement beginning...

Mr. Ray plays the role of a football star who wins the championship match in the last two minutes of play after having been inspired to great deeds by a note from the girl sitting on the side lines, telling him that all was forgiven. The picture is an interesting and amusing story of college life and among other things illustrates how exuberant youngsters cut up on Halloween night in a small college town.

The feature was directed by Mr. Ray from a story by Richard Andre. In support of the star is a strong cast of well known players. The roster includes such favorites as Mary Anderson, Lionel Belmore, Lincoln Stedman and others and is headed down to the lads. A feature in the realistic football game in which Mr. Ray and a number of real gridiron heroes have prominent parts.

SUGGESTIONS
If you play this picture during the football season you should have no trouble holding the picture with the picture and presenting it. Designate certain nights for entertaining local college and high school eleves and hook up wherever you can with former college stars. Suppose you were to have all the old college players of note in the picture present on some particular night. Your programme should be of the "college room" variety with college songs, glee club numbers, etc., on the bill. You can get cooperation from the sporting goods store through the window displays and probably in fixing up a lobby. Bill the picture as a comedy and do not promise anything out of the ordinary as to story.

CATCH LINES
A novelty picture of college life is the plot in which football and the pranks that are a part of the college course figure extensively but not to the detriment of a pleasing little romance in which Charlie Ray is the hero and Mary Anderson the one and only girl.

Charlie Ray as the star football player of a one-horse college winning the championship game and the niftiest co-ed in the institution, all in the same afternoon.

"DOUBLING FOR ROMEO" (Goldwyn)

Great Entertainment With Star in Ideal Role

The personality of Will Rogers, titles contributed by the star, which are the scene of wit and appropriateness, a wealth of truly humorous incidents and one of the most ingenious picture ideas ever to be used, all contribute to make "Doubling for Romeo" fine entertainment.

Rogers plays the role of a love-lorn cowboy who quits his job to "double" for various alleged picture celebrities at a Los Angeles studio in order that he may learn how to make love to movie land style, the girl of whom he is enamored being romantic and demanding some Romeo stuff before she is willing to capitulate. During these scenes, showing Rogers up stage stars, temperamental directors, movie land cowboys, etc., provides plenty of entertainment for about three reels. Then come some scenes from "Romeo and Juliet" with Rogers playing "Romeo," the idea being to illustrate a dream Bill is having, after having read Shakespeare's romance (true to type) of which he has borrowed from the local sky pilot. These scenes are burlesqued also.

The final episode shows the star adopting the wooling methods of the cave man, this style of love making having been demonstrated in one of the pictures he saw in the process of construction during his Los Angeles residency.

The picture is farce-comedy and at times burlesque and possibly those who take their photoplays seriously may not think it so funny, but for people who go to the picture theatre for entertainment, we can recommend nothing more pleasing. There are a hundred real laughs for even a hard boiled reviewer.

Sylvia Breamer is the heroine and Raymond Hatton has an important male role. However, the picture is pretty much Will Rogers from beginning to end which is as it should be. It also looks as if he had something to do with the direction. There is so much typical Rogers stuff used, to be otherwise. Someday when Rogers gets so old that he can't earn $3,000 a week wearing the Shakespearean costume, he will appear in an all movie phone. When that time comes the biggest boys in the business had better look to their laurels.—Length 5 reels.—J. S. Dickerson.

THE CAST

Will Rogers
Juliet (LaLu) ...
Sylvia Breamer
Pendleton (Mercutio) ...
Sydney Ainsworth
Birt (Alaric) ...
Al Hart
Foster (Capulet) ...
John Cossar
Duffy Saunders (Benvolio) ...
E. Thurston
Magie (Maggie) ...
Cordeila Callahan
Thatcher (Hengst) ...
Jimmie Jones
STORY DIRECTOR
Directed by Clarence Badger.

PRESS NOTICE
Will Rogers is presented as a cowboy who just had to learn how to make love in order to win the heart and hand of his boss's daughter, in "Doubling for Romeo" for a day's engagement beginning...

The indomitable "Bill" quite his job as cowpuncher and gets himself a job in the movies so that he can learn how to be a Romeo and the result is one scene after another of hilarity. He "doubles" for everybody around the lot with adventures aplenty for himself in the process. Then he goes to sleep and dreams that he is playing Romeo in "Romeo and Juliet" which makes another series of extremely funny scenes.

In support of Mr. Rogers is a strong cast. Sylvia Breamer is the girl of the football season and Ray Hatton is the star's small son, who is a chip of the old block in every way, acting and all.

PROGRAM READER
"Doubling for Romeo" is the title of Will Rogers' latest starring vehicle which comes to the... for a... days' engagement beginning...

In "Doubling for Romeo" the rope spinning comedian plays the role of a love-lorn cowboy who quits his job to learn what needs to be done how to make love in order to win the romantic minded daughter of his boss. To accomplish this he goes to Los Angeles and signs on as an extra at a studio and the result is a series of adventures that provide an unlimited amount of humor for the remainder of the season. "Titles written by the star add not little to the comedy provided."

The supporting cast contains such names as Sylvia Breamer, Sidney Ainsworth, Raymond Hatton as the star's young son, and Bill Rogers, the old block when it comes to acting.

The picture is a farce comedy vehicle for Mr. Rogers but it is one of the most amusing picture ideas of the season. "Titles written by the star add not little to the comedy provided."

The supporting cast contains such names as Sylvia Breamer, Sidney Ainsworth, Raymond Hatton as the star's young son, and Bill Rogers, the old block when it comes to acting.

CATCH LINES
Can you imagine the fun when funny Bill Rogers plays the part of a love-lorn cowboy who gets a job in the movies so he can learn how to be a Romeo in order that he may woo and win the boss's daughter?

The one and only Bill Rogers in a part that was made to order. In fact, Bill and Mr. Shakespeare wrote the show.
**Comedy and Short Subject Releases**

**Feature**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<td>Application</td>
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**Short Subjects**

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<td>Shipwrecks Do</td>
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<td>A Housework</td>
<td>Harry Gribbin</td>
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<td>Simpson, The</td>
<td>Lloyd Hamilton</td>
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<td>Pat</td>
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<td>Larry Semon</td>
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<td>Torchy's Nightingale</td>
<td>Pat</td>
<td>Pathe</td>
<td>1 reel</td>
</tr>
<tr>
<td>Torchy's Promotion</td>
<td>Pat</td>
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<tr>
<td>Torchy's Cupid</td>
<td>Pat</td>
<td>Pathe</td>
<td>1 reel</td>
</tr>
<tr>
<td>Tourist, The</td>
<td>Jimmy Aubrey</td>
<td>Vitagraph</td>
<td>1 reel</td>
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<tr>
<td>Trouble Hunter, The</td>
<td>Jimmy Aubrey</td>
<td>Vitagraph</td>
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<tr>
<td>Two Faces West</td>
<td>Sid Smith</td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Vacation</td>
<td>Pat</td>
<td>Pathe</td>
<td>2 reels</td>
</tr>
<tr>
<td>Valet, The</td>
<td>Pat</td>
<td>Pathe</td>
<td>1 reel</td>
</tr>
<tr>
<td>We'll Be Rich</td>
<td>Larry Semon</td>
<td>Vitagraph</td>
<td>1 reel</td>
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<tr>
<td>Why Why Why</td>
<td>Snub Pollard</td>
<td>Pathe</td>
<td>1 reel</td>
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</tbody>
</table>

(Continued on page 2484)
"SURE FIRE" (Universal)

A Snappy Little Western With Gibson Whooping It Up as Usual

THERE probably won't be much argument about "Sure Fire" being Hoot Gibson's best bet to date. If it unfolds an orthodox story with more or less hackneyed situations, at least it keeps moving with plenty of snap and vigor and the irreproachable Hoot Gibson is in there trying every minute. Gibson delivers a cost and once the exciting kind—a 44 to be exact, dress him up with a huge Stetson, chaps, and all the necessary accoutrements and he will compel attention every time. Here he has a role which excites admiration and sympathy—admiration for his nonchalance and ease in and out of the saddle—sympathy for his spirit of adventure and the heroines and hero which he has arranged a rendezvous to meet the woman and elope. He has stolen a snip sum from the hiding place in the old trunk, but true to type, has thought more of the money than his love affair. So it is up to Hoot to discover the plot, though he is caught leaving the house just as the husband returns from a trip. The latter finds the money gone and starts in pursuit.

There is present a group of bandits who have killed the slicer and stolen the precious wealth. It looks pretty dark for Hoot, what with the mortgage about to be foreclosed and a posse hot in pursuit. He stumbles upon the bandit place of headquarters with a good shot and punishes them in picturesque western style. There is no clash of fists, but a duel in the blackness of the night, and Hoot's 44 speaks volumes of truth. But the cowboys and the young lady are found by the pursuing posse. And the husband never suspects... The slicer being exterminated, Hoot has the problem of making the hero's lady faithful which is a hashing problem. She is led into Hoot's heart. The picture is moving every minute and so the obvious is left to the audience. There is a pinch which will satisfy. The exteriors are charming and picturesque, there being a wealth of colorful long shots. Molly Malone is the pretty heroine.—Length, 5 reels.—Laurence Reid.

THE CAST

Hoot Gibson

Molly Malone—Molly Malone

By Eugene Minnelli Photos

Scenario by George C. Hall.

Directed by Jack Ford

Photographed by Virgil Miller.

PRESS NOTICE—STORY

Ed (Hoot) Gibson is the star of the entertaining Western which comes to the theatre next... Under the title of "Sure Fire." This picture permits the colorful star a chance to revel in his customary role—that of an irreproachable cowboy—one eager for fun and excitement but who is ever ready to rescue women in distress or capture wily bandits. Gibson is noted for a surprising amount of pathos and sympathy in the character he plays. Time and again in his performances Hoot has demonstrated his ability to play up the emotional side of a situation when the comedy opens and his sweetheart is discouraged. But he puts aside playful moments and when he shows his bravery and manliness. The picture carries a sample of lively action which is always punctuated with good suspense and scenes of picturesque appeal. And Gibson and his players play their parts with plenty of spirit and dash. "Sure Fire" is the star's best offering according to impartial audiences. It is a true and typical Western.

PROGRAM READER

"I rises to remar that I'm coming to your theatre next... In my all-time best picture, "Sure Fire." It sure is a hum-dinger. I always aims to please. And here I have a couple of stories here... You know about the train, riding and shooting and being pursued by a posse. You will see a lively and interesting picture... Yes, it's always tops... Gibson might tell you of his newest photograph which is undoubtedly his finest contribution to his gallery. It is a picture of 9 of the slicer's trickles with accident and incident and is staged in picturesque settings. Come next..."

SUGGESTION

This fellow Gibson has a good feature here in which there is a lively sample of action and rattling good incident. You play it up as a type of picture which is certain to score with most any type of picturesque who revels in a line of the big outdoors. Play up the title. It is snappy and means something lively. And play up Gibson who has a splendid role here and is featured well. He should be employed for a prologue or some expert with the lariat. Bill it as a comedy-drama which involves considerable riding and shooting. Play up Molly Malone who appears as leading lady.
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION
Love and Hate and a Woman (Grace Davison) ... 5
Dangerous Paths (Norma Gerber) ... 5
The Barons of the Desert (Ralph Staub) ... 5
Devil-Dog Dawson (Jack Hoxie) ... 5
The Star Reporter (Billie Rhodes) ... 5
SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRIEHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-CEREBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
Man of the North (Ann Little) ... 15 episodes
ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
Never Weaken ... 3
PLAOGGERE PLAYS, INC.
(Distributed through Pathé)
Across the Divide ... 5
Destitute (The Three Bears) ... 5
The Family Closet ... 5
They Shall Pay ... 5
Where Women Rule ... 5
ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson) ... 5
Crossing Trails (Pete Morrison) ... 5
Ghost City (Helen Holmes) ... 5
ASSOCIATED PRODUCERS, INC.
(Released through First National)
Dec. 2—The Puzzle Woman (Burmister) ... 2
Nov. 29—Hail the Woman (Irvin V. Willard) ... 2
Nov. 14—Love Never Dies (Kirk Vidor) ... 2
Nov. 26—The Three Bears (Irving P. Davis) ... 2
Oct. 24—Molly O (Jack Maca) ... 2
Oct. 8—Blacksmith (Barbara Bosworth) ... 2
C. B. C. FILM SALE CORP.
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTs
(Released through First National)
STAR RANCH WESTERNs
(One Two Reeler Every Two Weeks)
The Fighter of Diamond X ... 2
The Desperate Chance ... 2
The Spoils ... 2
Tangled Trails ... 2
The Ranger ... 2
The Eagle Man ... 2
The Last Love ... 2
A Daughter of the Law ... 2
The Outlaw's Revenge ... 2
GEORGE H. DAVIS
Oct. 23—The Mysterious North (Roy Stewart) ... 6
EQUITY PICTURES CORP.
Heedless Moths (Audrey Munson) ... 5
Charge It (Clara Kimball Young) ... 5
EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Jan., 1922—His Nibs (Charles Cudl Sale) ... 6
Dec.—Jungle Adventures (Martin Johnson) ... 6
FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(January Releases)
Renee Rice (Valerie Reid) ... 6
The Romance Booster (Will Rogers, Lila Lee) ... 6
Polo's Paradise (Efiel De Mille) ... 6
The Lane That Had No Turning (Agnes Ayres) ... 6
Love's Boomerang (Anne Forrest) ... 6
The Law and the Woman (Betty Compson) ... 6
Three Wives (Charles King) ... 6
The Little Minister (Betty Compson) ... 6
Manhunt (Judy Cook) ... 6
Under the Lash (Gloria Swanson) ... 6
White Osa (William S. Hart) ... 6
The First Father of the Race (Georges Seurat) ... 6
Don't Tell Everything (Wallace Reid, Gloria Swanson) ... 6
Exit the Soul (Lyn Harding) ... 6
A Prince There Was (Thomas Meighan) ... 6
(November Releases)
The Call of the North (Jack Holt) ... 6
The Show (Charles Hulme) ... 6
The Bonnie Brice Bush (Donald Crisp Prod.) ... 6
La Grande Muraille (French Prod.) ... 6
Three Word Brand (William S. Hart) ... 6
(November Releases)
Oct. 30—Beyond (Evel Clayton) ... 5248
Oct. 30—After the Show (Wm. de Mille) ... 5884
Oct. 23—Experience (Geo. Perriam) ... 6
Oct. 9—The Great Impersonation (Geo. Melior Prod.) ... 6
Oct. 2—Cappy Ricks (Thomas Meighan) ... 6
Oct. 2—Footlights (Elville Ferguson) ... 6
FIRST NATIONAL EXCHANGES
Wife Against Wife (Whitman Bennet Prod.) ... 5
Nov. 28—Tell the World (Richard Barthelmess) ... 5
Oct. 24—Her Social Value (Katharine MacDonald) ... 5
Oct. 17—Two Minutes to Go (Charles Ray) ... 5
Oct. 10—One Arabian Night (Pola Negri) ... 5
Sept.—Brisa of Rehoboth (Irvin V. Willard) ... 5
BUSTER KEATON COMEDIES
The Blacksmith ... 2
The Play-Boy ... 2
FOX FILM EXCHANGES
SPECIALS
Footprints (Special) ... 2
Thunderclap (Special Cast) ... 2
Over the Hill (Special Cast) ... 2
A Connecticut Yankee (Special Cast) ... 2
The Last Trail ( collusion) ... 2
Queen of Sheba (Special Cast) ... 2
WILLIAM FARNUM SERIES
Purity ... 5
WILLIAM RUSSELL SERIES
Oct. 2—The Lady from Longacre ... 2
Sept.—Rivalry ... 2
Aug.—Children of Night ... 2
SHIRLEY MASON SERIES
Oct.—Shame ... 2
Oct.—Queneie ... 2
Sept.—Legends ... 2
Sept.—Ever Since Eve ... 2
20TH CENTURY BRAND
Dec. 4—Wherever You Want (Eileen Percy) ... 2
Nov. 29—The Last Trail (Jack Hoxie) ... 2
Nov. 20—The Joint (Walker Murphy) ... 2
Nov. 8—Buck Jones (Buck Jones) ... 2
Nov. 6—Buckman’s Line (Maurice (Leisy) Flynn) ... 2
Oct. 23—Gardners of the Hills (Barbara Bedford) ... 2
Oct. 2—Bar Notch (Buck Jones) ... 2
Sept.—What Love Will Do (Murphy-Walker) ... 2
SERIALS
Fantomas (20 episodes)
SUNSHINE COMEDIES
Love and War
A Perfect Villian
She's a Pal
Ringer Midgets’ Side Show
The Book Agent
Say It With Flowers
FOX NEWS
(Twice a Week)
CLYDE COOK COMEDIES
The Cheap Cast
The Toreador
The Bullock
MUTT AND JEFF CARTOONS
Long Live the King
The Big Mystery
Turkish Bath
Shanghai
The Tong Sandwich
The Stamps
GAUMONT COMPANY
(All State Right Exchanges)
SERIALS
In the Clutches of the Hidusim
Weekdays—Fawcett Graphic
FEATURES
The Women (Special Cast)
The Edge of Youth (Josephine Earle)
GOLDYNN EXCHANGES
SEASON 1921-1922
FIRST GROUP OF GOLDYNN PICTURES
Oct.—Pardon My French
Oct.—A Date with Death
Oct.—A Poor Relation (Will Rogers)
Oct.—The Night Rose
Oct.—Poverty of Riches (Barker)
Oct.—The Man from Lost River (Lloyd)
Oct.—The Old Front (Hugnet)
Oct.—Dangerous Curve Ahead (Hughes)
Oct.—The Invisible Power
Oct.—Footsteps in the Dark
Oct.—Ace of Hearts
Oct.—The GIRL (Moore)
Oct.—All’s Fair in Love
HODKINSON CORP., W. W.
Feb. 12, 1922—Hope (Tripart Pictures Corp.) ... 5
Jan. 28—Heart’s Haven (Benj. B. Hampton Prod.) ... 5
Jan. 14—The Young Painter (Tripart Pictures Corp.) ... 5
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.) ... 5
Dec. 15—The Surfeit of Youth (Fox Prod.) ... 5
Dec. 11—Thirty Candles (Irvin V. Willard Prod.) ... 5
Nov. 30—The Light in the Cleaning (T. Hayes Hunst Prod.) ... 5
Nov. 19—The Beggar Maid (Tripart Pictures Corp.) ... 5
Nov. 5—Jane Eyre (Hugo Ballin Prod.) ... 5
Oct. 29—The Conquering Rider (Benj. B. Hampton) ... 5
Oct. 2—Rip Van Winkle (Ward Lasselle Prod.) ... 5
Oct.—A Certain Rich Man (Benj. B. Hampton) ... 5
JANS PICTURES CORP.
The Amazing Lovers (Special Cast)
Man and Woman (Special Cast)
KIPLING ENTERPRISES
The Lone Hand
The Midnight Rider
Outlawed
The Barrow Kid
KREMER FILM FEATURES, VICTOR (Hughes—Woodruff Pictures Corp.)
The Stampede (Texas Guiana)
I Am the Woman (Texas Guiana)
BERT LUBIN-WESTERN P. CORP.
Lady Luck (Alleine Ray)
Partners of the Sunset (Alleine Ray)
METRO PICTURES CORP.
Jan., 1922—The Prisoner of Zenda
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 22—The Ides Rich (Burt Lysell)
Dec. 12—The Golden Gift (Alice Lake)
Nov.—Tommy the Giant (Special Cast)
Nov.—Junk (Burt Lysell)
Oct.—There Are No Villains (Viola Dana)
Oct.—The Conqueror (Viola Dana)
C. E. SHURTLEFF PRODUCTIONS
NAZIMOA PRODUCTIONS
NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)
Shadow of the Honorable (Henry King)
The Lotus Blossom
KINETIO REVIEW
Oct.—(Issued Weekly)
SERIALS
PATHE EXCHANGES
Oct. 2—The Orderly
SERIALS
The Yellow Arm
(Pipes and Slates—Starring Geo. B. Selutz and Jutz Caprice)
The Sky Ranger
(Pipes and Slates-Starring Geo. B. Selutz and Jutz Caprice)
AESOP’S FABLES
Nov.—The Wolf and the Hen
Nov.—The Owl and the Grasshopper
Nov.—The Fox and the Goat
Oct.—The Fox and the Hen
Oct.—The Dog and the Bone
BILL AND BOB SERIES
Oct.—The Cat’s Whiskers
Oct.—16—The Skunk
TOM SANTSCHI DRAMAS
Nov.—The Man From Lost River
Oct.—The Spirit of the Lake
Oct.—The Honor of Ramiers
HURRICANE HUTCH
(Continued on page 2484)
THE MATRIMONIAL WEB
(Vitaphone)

Alice Calhoun Has Pleasing Little Picture Here

Alice CALHOUN gets away from stories which have featured her in low romantic roles and "The Matrimonial Web" permits her to revel in a more or less complicated tale of adventure. It is easy to say that the star shows an ability in this direction which augurs well for the future, but she need not be intrusted with Pollyanna roles unless she expresses a wish to interpret them. This newest essay was written especially for the star, and though it carries a pleasing line of action the author has not expended any originality upon it. The plot is simple in spite of its vein of adventurousness, and one of its prejudices would not have much trouble in determining just how it will end, as the spectating character does the playing of the star of a character in the position of a revenue officer whose mission is to break up the ring trafficking in opium.

The smugglers have rigged up a wireless outfit in a deserted barn on a barren island and have defied capture to such an extent that the lookout, "the elderly married lady," is in his own words in a "sticky situation." The counterplot concerns a youthful sub-freshman who assumes the mask of woman-hater. The barren island belongs to his father. So the smugglers hatch a scheme to compromise the daughter of an ambitious dowager so that the aforementioned woman-hater will be forced to mar- ryer. However, the heroine herself in fact agrees to participate in it by frequenting the vicious dive and encouraging the chief plotter in his pet scheme. This is the only flaw in the pattern, for in reality her identity would be known to the villains.

The young hero has journeyed to the island to occupy his time in hunting or fishing and the romantic comedy is saved for when he meets the girl. These scenes, however, are disinterested, and at the psychological moment the heroine steps into the scene when the youth's father is attempting to make him marry the other woman, who has also journeyed to the island for the sake of the compromise. The picture does not offer much suspense although there is an adequate line of action and adventure and unduly complicates practically real. The scenes are appropriate, there being a profusion of picturesque exteriors. The acting is in the capable hands of William Riley Hatch, Charles Mackay, Marion Barney and others. In all a satisfying program release.—Length 5 reels.—Laurence Reid.

THE CAST

Alice Calhoun
Harry Blake
Revenue Officer
Gregory
Cyril Blake
Miriam Blake
Irene Blake
Dorothea Sanborn
Judge Cameron
Smuggler

By C. Graham Baker, Directed by Edward Joseph.

PRESS NOTICE—STORY

"The Matrimonial Web" is a dramatic story of the adventures of a young girl who seeks to capture a band of smugglers and save her father's position of chief revenue officer. The girl runs into many strange adventures, and the role requires of Miss Calhoun great strength and ability. As Helen Anderson she has the opportunity to interpret a greater dramatic role than heretofore and she rises to the occasion with true talent.

Revenue officer, in his task, but his daughter, in order to save the position for the man, attempts to round up the group of opium smugglers. In order to get the clue, she mixes with the frequenters of an underworld dive and poses as a member of a band of tools and succeeds in hoodwinking the denizens of the resort. She even allows herself to become compromised to save the reputation of an innocent woman. She finds herself involved in a matrimonial web. The reception is an exciting dramatic and action packed occasion. And it builds the keenest suspense. "The Matrimonial Web" will appear at the — - theatre next —

PROGRAM READER

She rescues her lover with a pipe. She merely gobbled the bowl and pointed the stem at the smuggler, and he promptly held up his hands. Could you do as much if confronted with a similar situation? It always pays to keep one's wits on the qui vive. The picture coming to the picture house is "The Matrimonial Web" and presents the adventure story starring the pretty and talented Alice Calhoun. The picture captures a band of criminals single-handed, thwarts the schemes of a designing mother for the first time, and marries a man she is afraid of. It is especially for the star and gives the charming actress opportunity to display her versatility in a difficult role. Next — is the day.

SUGGESTIONS

You can tell them that Alice Calhoun is seen in a more difficult role than she has essayed in the past. Bring forth an adventurous story which is calculated to amuse and thrill your patrons. Bring forth that the girl proves herself highly resourceful and that Alice Calhoun is bound to attract attention. A musical prologue would fit in well. Your angle is the star. Play her up for her beauty, talent, and personality.

CATCH LINES

She made a desperate criminal hold up his hands by aiming a smoking pipe at him. He was a natural victim for he was the barrel of a revolver. See "The Matrimonial Web," an exciting story of love and adventure with Alice Calhoun as the star.

BLIND HEARTS
(Asso. Pro.-First National)

Not Up to the Bosworth Standard

HOBART BOSWORTH's name adorning a picture has meant so much in the shape of rugged action, incident and characterization, that a direct hit in this is the greatest latest. This one was consistently spelled sixty, seventy or eighty minutes of solid entertainment. A Bosworth picture has always carried a punch indicated with a capital P, and so compact and ever moving were the various sequences that one invariably followed the action with the keenest suspense. It is to be regretted that his latest contribution, "Blind Hearts," does not meet these very high standards. In the first place the idea is hopelessly orthodox and the action is druggy, although there is plenty of color and atmosphere.

However, stories of primitive people and passions must carry plot interest aside from pictorial backgrounds. And "Blind Hearts" suffers because it is burdened with old-time stock situations, the central idea being based upon the hoary theme of accumulated hate and revenge. Had a certain character revealed the secret locked up in her heart or had the revengeful hero unburdened his mind of the heavy top which weighed upon it, the story would ring genuine, although there would be no necessity for filiming it. The idea is so familiar that one can anticipate the action in advance. You know just how the drama will develop, and when the Indian woman clears up the identity of the babies in the final reel the spectator may safely say—"I told you so."

Even though the plot is trite, the director could have developed it so that some of the sequences might ring genuine. As it stands it smacks of the usual standard. The stock characters are marked upon the same day. The action begins by revealing a double wedding, and the two families live together. Larsen (the character played by Bosworth) loses his wife when their baby is born. The entire substance of the story hinges upon the switching of the babies at birth by the squaw because her master Thomson wanted a son while Larsen wished for a daughter. When the villain develops the story he is not satisfied with the statement that his friend has proved himself false. Instead of settling the argument, he allows a feeling of suspicion to grow into an overpowering hatred. The children grow up and fall in love with one another, and in due time when the complications are cleared up the feeling of revenge is replaced by one of humility and forgiveness. There is a scene or two of melodrama, but for most of the part the story moves slowly with very little interest. A few of the settings are artificial. Bosworth's performance is up to requirements, but forceful actor that he, there is a note of realism in his portrayal.—Length 5 reels.—Laurence Reid.

THE CAST

Blind Bosworth
Hobart Bosworth
H. W. Bodele
Irene Blackwell
Collette Forbes
Julia Larson
M. E. McKee
William Conklin
James Curdy
M. E. McKee
Henry Hebert


PRESS NOTICE—STORY

"Blind Hearts," the Hobart Bosworth picture which comes to the theatre next — of the type which has made Bosworth the most admired portrait of rugged, virile men roles there is on the screen. Starting in the gold fields of Alaska where he goes through thrilling adventures in a successful quest for gold, it develops into a tense dramatic story when he makes a discovery that indicates that his wife and his best friend have betrayed him.

The opening scenes are thrillingly done, and the story may be called a drama of revenge, as well as love and human interest lies strongly in every action, but it is as different from all the others as they are themselves. It is the story of a man with a story filled with new twists and a dramatic ending. It is embellished with good acting, for among the cast are such well known and competent players as Wade Boteler, Irene Blackwell, Madge Bellamy, Raymond McKee and William Conklin.

PROGRAM READER

He came home from the Yukon a millionaire. A baby daughter awaited him in the home, and the bride he had left behind bore the bitters of a heart broken. And so he grew to hate this man who he believed had dishonored his wife. He grew to despise his daughter. And he hated his bungie with a hatred that burned deep in his heart. This hatred was to be the greatest happiness he ever expected could come to him. This is the substance of the vital and vivid Hobart Bosworth picture, "Blind Hearts," which comes on the screen.

It is a tense and dramatic story—one that the rugged Bosworth can portray better than his rivals of the screen. In fact it is a typical Bosworth picture.

SUGGESTIONS

Here is a Hobart Bosworth picture that makes it evident that this very capable actor is quite supreme in the delineation of primitive characters which call for sense and rugged action is sufficient to establish a following. Make mention that the picture carries the same tense drama that has featured the other Bosworth pictures. Tell that he is in a class by himself in the portraying of rugged types. Play up that the picture carries a tense line of action of a strong man who spent twenty years telling revenge. Paint word pictures of what the audience will see—such as a ship being smashed in an ice-floe—a bare handed combat, etc. Tell Bosworth as the main star.
### COMING RELEASES

(Continued from page 2482)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
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<tr>
<td>Day with John Burroughs (Scenic)</td>
<td>Prizma</td>
<td>1 reel</td>
<td>Apr 16</td>
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<tr>
<td>Day with the Gangs</td>
<td>State Rights</td>
<td>2 reels</td>
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<tr>
<td>Death Trap, The (West. Dr.)</td>
<td>Tom Sanchi</td>
<td>4 reels</td>
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<td>Dexterity and Ministry of Insects, A</td>
<td>Cotonea</td>
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<tr>
<td>Do or Die (Serial)</td>
<td>Eddie Polo</td>
<td>5 min</td>
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<td>Dressmaker's Trial, The</td>
<td>Educational</td>
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<td>Eden of the Pacific (Scenic)</td>
<td>1 reel</td>
<td>Sep 3</td>
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<td>Eskimo Picture (Educational)</td>
<td>2 reels</td>
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<td>Feathers (Scenic)</td>
<td>Selnick</td>
<td>1 reel</td>
<td>Aug 13</td>
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<td>Four Seasons (Kinetoscope-Race)</td>
<td>Urban</td>
<td>2 min</td>
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<td>Gusheer, The (Mutt and Jeff Cartoon)</td>
<td>Fox</td>
<td>1/2 reel</td>
<td>July 2</td>
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<td>Hiking on the Coast (Scenic)</td>
<td>2 reels</td>
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<td>Scouts (Kinetoscope Review)</td>
<td>National Ex.</td>
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<td>May 14</td>
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<td>History of the Jingle, The</td>
<td>Educational</td>
<td>2 reels</td>
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<td>Honor of Ramerez (West. Dr.)</td>
<td>Tom Sanchi</td>
<td>3 reels</td>
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<td>Hope for the Wasteland (Serial)</td>
<td>2 reels</td>
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<td>Hurricane Hunt (Serial)</td>
<td>Char. Hutchinson</td>
<td>1 ep.</td>
<td>Aug 13</td>
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<tr>
<td>It's a Bear (Mutt and Jeff Cartoon)</td>
<td>Fox</td>
<td>1 reel</td>
<td>Aug 6</td>
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<td>Japanese Judo</td>
<td>Educational</td>
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<td>May 21</td>
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<td>Juggernauts of the Jungle</td>
<td>Educational</td>
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<td>King of the Circus (Serial)</td>
<td>Eddie Polo</td>
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<td>Land of the Lost, The (Serial)</td>
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<td>Let's See the World (Serial)</td>
<td>Educational</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Life History of Frogs and Toads (Educ.)</td>
<td>Kinetoscope Review</td>
<td>1 reel</td>
<td>Jun 11</td>
</tr>
<tr>
<td>Lion Tamer of the Desert (Dude)</td>
<td>Edgar Jones</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Lone Indian, The (Scenic)</td>
<td>Paramount</td>
<td>1 reel</td>
<td>Apr 2</td>
</tr>
<tr>
<td>Lorraine of the Timberriders (West. Dr.)</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lost in the Yukon</td>
<td>2 reels</td>
<td>Oct 8</td>
<td></td>
</tr>
<tr>
<td>Magic Jack Alien Wild Animal Pic. (Adven.)</td>
<td>Pathé</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Miracles of the Jungle (Serial)</td>
<td>State Rights</td>
<td>15 ep.</td>
<td>Dec 24</td>
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</table>

### SHORT SUBJECTS

(Continued from page 2480)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Fritz the Cat (Serial)</td>
<td>Sanchi</td>
<td>2 reels</td>
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<tr>
<td>Howls of the Wolf (Serial)</td>
<td>Pathé</td>
<td>4 reels</td>
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<tr>
<td>Italy (Scenic)</td>
<td>2 reels</td>
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<tr>
<td>Jinn and Mullah (Novelty)</td>
<td>4 reels</td>
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<tr>
<td>Japan (Scenic)</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>King of the Circus</td>
<td>Eddie Polo</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Land of the Lost, The</td>
<td>Educational</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Last Hops, The</td>
<td>Educational</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Let's See the World</td>
<td>Educational</td>
<td>1 reel</td>
<td></td>
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<tr>
<td>Life History of Frogs and Toads</td>
<td>Kinetoscope Review</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Lion Tamer of the Desert</td>
<td>Edgar Jones</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Lone Indian, The</td>
<td>Paramount</td>
<td>1 reel</td>
<td>Apr 2</td>
</tr>
<tr>
<td>Lorraine of the Timberriders (West. Dr.)</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lost in the Yukon</td>
<td>2 reels</td>
<td>Oct 8</td>
<td></td>
</tr>
<tr>
<td>Magic Jack Alien Wild Animal Pic. (Adven.)</td>
<td>Pathé</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Miracles of the Jungle</td>
<td>State Rights</td>
<td>15 ep.</td>
<td>Dec 24</td>
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### CENTURY COMEDIES

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<tbody>
<tr>
<td>A Nero Dentist</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Sourdough</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Shifty Fellow</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Star Comedies</td>
<td>Noiseless Valley</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Our Fuss</td>
<td>Please</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Should Husbands Mind Babies</td>
<td>1 reel</td>
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<td></td>
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### RAINBO COMEDIES

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roy of the Rainbo (Accent-Byron)</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Won by a Nose (Dorey-Byron)</td>
<td>2 reels</td>
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### UNIVERSAL WESTERN

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Fair Fighting (Art Accord)</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Call of the West (Larkin-Hall)</td>
<td>1 reel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cowboy and the Outpost (Edison)</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Honor of the Mounted (Larkin-Hall)</td>
<td>1 reel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Square Deal Cyclone (Eddie Polo)</td>
<td>2 reels</td>
<td></td>
<td></td>
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<tr>
<td>A Battle Alger (Eddie Polo)</td>
<td>2 reels</td>
<td></td>
<td></td>
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<tr>
<td>Cyclone Smith's Vow (Eddie Polo)</td>
<td>2 reels</td>
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### NEWSPAPER GAZETTE REELS

<table>
<thead>
<tr>
<th>Feature</th>
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<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Mondays-International News</td>
<td>1 reel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fridays-International News</td>
<td>1 reel</td>
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### VITAPHON EXCHANGES

<table>
<thead>
<tr>
<th>Feature</th>
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<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Vitaphone Specials</td>
<td>Oct</td>
<td>The Son of Wallingford</td>
<td></td>
</tr>
<tr>
<td>Alice Joye Productions</td>
<td>Oct</td>
<td>The Inner Chamber</td>
<td></td>
</tr>
<tr>
<td>William Duncan Productions</td>
<td>Steelheart</td>
<td></td>
<td></td>
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<tr>
<td>Early Williams Productions</td>
<td>Oct</td>
<td>Bring Him In</td>
<td></td>
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<tr>
<td>Corinne Griffith Productions</td>
<td>Single Track</td>
<td></td>
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<tr>
<td>Moral Fibres</td>
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### FIGHTING FATE

<table>
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<tr>
<th>Feature</th>
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<tbody>
<tr>
<td>Fifteen Episodes-Starring William Duncan and Two</td>
<td>2 reels</td>
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### F. B. WARREN CORPORATION

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
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<tbody>
<tr>
<td>The Old Oaken Bucket</td>
<td>2 reels</td>
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</tr>
<tr>
<td>What Do Men Want?</td>
<td>2 reels</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### POST NATURE SERIES

(One Every Two Weeks)
Do you know that—

NEW YORK CITY'S
famous

HIPPODROME

is

SIMPLEX
EQUIPPED?
Mary Pickford’s exquisite Photoplay presentation of Frances Hodgson Burnett’s "Little Lord Fauntleroy" will delight every lover of things good and beautiful.

A Bernard McConville scenario, Photography by Charles Rosher, Direction by Mr. Jack Pickford and Alfred E. Green, with an excellent cast supporting Our Incomparable Mary.

Thru United Artists Corp. You may obtain the art Prints laboratoried at Our Hollywood plant under the personal supervision of Joe Aller.—Book Now!

Mary Pickford in "Little Lord Fauntleroy"
The reason why we asked you to be sure and file your copies of Motion Picture News is the Booking Guide—out soon, a book four hundred pages thick and giving complete booking and exploitation information on every single picture released from Sept. 1, 1920 to Sept. 1, 1921.

It is indispensable in itself, and more useful because of its references to past copies of Motion Picture News.

So, file 'em now, and from now on—all your copies of Motion Picture News.

Every one will want the BOOKING GUIDE—the first and only book of its kind, and a genuine, ever ready, practical value.

Get your order in NOW for a copy.

The News Alone Covers the Field
“Burn ’Em Up Barnes”
is proud to play second to an international institution like Charlie Chaplin

It is pretty nice to have a critic on a metropolitan newspaper class your picture with that of the most famous of them all, but it is better to play in the same theatres, on the same bill, share in the final applause and hope some day to reach the heights attained by the greatest comedian of all time, Charlie Chaplin.

Johnny Hines is taking his place among the foremost comedians of the screen.

The Indianapolis News says:
“Johnny Hines in ‘Burn ’Em Up Barnes’ is the second feature, a five-reel comedy that moves at a terrific pace. Barnes is a race driver who gets mixed up with a gang of amiable tramps, who make his life interesting for him, while he rescues the heroine and thwarts the villain. The subtitles are pleasantly facetious and Johnny is as lively as ever.

On the whole this comedy is as good as ‘The Idle Class’”

Walter Witzworth, Criti
The star the whole world is talking about!

Now—in a modern drama!

This is no tale of dead queens and dusty loves—but a thrilling, throbbing, fascinating story of today.

The story of a woman more alluring than Cleopatra. A woman who made love an art and life a plaything—who extracted the last drop from the wine of life—and who paid for pleasure with her heart’s blood.

Who but Pola Negri could play such a role? Pola Negri, the passionate, tempestuous heroine of “One Arabian Night,” and “Passion”—Pola Negri, the incarnate flame of beauty?

Who in the world today has a greater drawing power than Pola Negri in a modern drama?

You know the answer—act on it!
Pola Negri

IN

'THE LAST PAYMENT'

SEE

The star of "One Arabian Night" in her first modern play.
Mad studio life in the Latin Quarter of Paris.
Pola Negri as the daring, dancing model who made all men fools.
Pola Negri as the woman cleansed by suffering—and her mighty atonement.
The gay masque ball—and its surprising ending.
A story of living love—and of life lived to the full.

A Paramount Picture
SELIG-RORK Present

"The Policeman and the Baby"
A Short Reel Feature

One of Educational’s Nationally Advertised Short Subjects

Featuring

WILLIAM DESMOND and WALLACE BEERY

Editorial—Moving Picture World: “So really delightful are these pictures that they bring us back to the best days of two-reel drama when stories stood out like fine cameos, clear-cut and perfect in their making.”

BOOK THE SERIES TODAY!

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
CARL LAEMMLE offers
Stuart Paton's UNIVERSAL-JEWEL Sensation

CONFLICT

The first SUPER WESTERN ever screened

The FOX

CARL LAEMMLE offers
The biggest HEART PICTURE of the Season

NO WOMAN KN
The New York Evening Mail says:

"The Famous Ice-Scene from 'Way Down East Scarcely Equals it"

The Biggest and most Successful Western ever attempted

The Amazing Story of "Fanny Herself" by Edna Ferber

A Universal-Jewel de Luxe directed by Tod Browning

Starring Mabel Julienne Scott with Holmest
The Cutest Kiddie on the screen appears only in

Century Comedies featuring BABY PEGGY

Her Current Successes:

“A Muddy Bride”
“Sea Shore Shapes”
“Brownie’s Baby Doll”
“Brownie’s Little Venus”

What the Critics Say:

“Nineteen months old baby outdoes Jackie Coogan in youthful stardom by several parasangs.”
—Eve. Mail.

“Baby Peggy is certain to captivate and hold any audience.”
—Wd’s.

“An adorable youngster. Distinct natural talent responsible for an unusual amount of genuine human appeal and real humor.”
—M. P. World.
THE Universal Film Corporation feels that it has solved the serial censorship problem. Because of the fact that serials are patronized largely by children they have produced one which will undoubtedly win the approval of the most captious censor and at the same time delight the youngsters.

Each episode contains two reels of the early struggles of American explorers. The California gold rush, the wagon trains crossing the country and exploring new fields, the Indian massacres; in short, all of the exciting adventures of Kit Carson and of Capt. John Charles Fremont, leader of the great trail-breaking expedition to the California gold fields, are introduced into the picture with splendid effect. Each episode is filled with daring and adventure, but is altogether wholesome and will fill young America with splendid patriotic ideals.

There is a hue and cry from various sources every once in a while because youngsters will go to see the motion pictures and producers will make films which are not the best sort of influence for children. "Winners of the West" answers a crying need and will be especially popular with the small boy.

Art Acord, the popular cowboy, accomplishes some amazing riding, and the Indians of the picture supply the most fascinating sort of excitement. The youth who follows this serial is likely to be a bit more interested in his history book than heretofore. The Boy Scout is going to adore it.
It is needless for us to remind you that Arthur Klein has long been recognized as being one of our most representative managers. His name has always been associated with the highest class, and most successful offerings.
here are two of the reasons why

TOM POWERS’ "JOYS AND GLOOMS"
TAD’S "INDOOR SPORTS"

RELEASED THRU UNIVERSAL
Mr. Kunsky's
VERDICT –

John H. Kunsky
Theatrical Enterprises
THEATRE BUILDING
Detroit, Michigan

October 24, 1921

Mr. Traver,
United Artists Corp.,
1659 & 1661 Mack Bldgs.,
Detroit, Michigan.

My dear Mr. Traver:

I think you are justly entitled to know that the
"Three Musketeers" at the Adams Theatre, during the first
weeks of its run, has broken all box office records for motion
pictures in any house I have ever operated. I have been ex-
pertized in extraordinary productions for several years in the
city of Detroit and elsewhere but never in the history of our
organization has a picture drawn the gross on its first week's
run that I have received from this production. Mr. Fairbanks
and your Company are both to be congratulated on having offered
to the public a film with much universal appeal.

With best wishes, I am,

Yours very truly,

G. N. Kunsky

DOUGLAS FAIRBANKS
presents:
"The Three
Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEKSEANDRE DUMAS

Production, Cartuming, Research under Edward Knablock
Direction under Fred Niblo
Photography under Arthur Edmund

UNITED ARTISTS CORPORATION

[Image of a theatrical advertisement featuring a Musketeer costume and a man in a suit and hat]
Here is the greatest
MARY
PICKFORD
picture ever released
"Little Lord Fauntleroy"

A book that has delighted millions; a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over.

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROYER
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Bennett Pictures Corporation presents a picturization of

**REX BEACH'S**

famous Alaskan railroad novel

**"THE IRON TRAIL"**

Directed by R. William Neill
Scenario by Dorothy Farnum
Photographed by Ernest Haller

Cast includes

- Wyndham Standing
- Thurston Hall
- Reginald Denny
- Alma Tell

The thrilling, melodramatic story of the building of a railroad in Alaska—a splendid opportunity for theatre exploitation, combining a famous author's well-known novel, an unusual setting for a story, a strong cast, and a picturesque and powerful production.

United Artists Corporation
Mary Pickford • Charlie Chaplin • Douglas Fairbanks • D.W. Griffith
Hiram Abrams, President
"I ACCUSE"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAHAMS · PRESIDENT
Of Importance

Opposite is an exact reproduction of a full-page advertisement which will appear shortly in the Saturday Evening Post.

The circulation is 2,108,923, it being variously estimated that 8,000,000 to 10,000,000 people read every issue.

This is the first time in the history of the motion picture industry that a feature production sold on the independent market has been advertised in The Saturday Evening Post.

It is the forerunner of a national publicity campaign destined to make Charles (Chic) Sale known to every motion picture fan.

We believe an artist like Mr. Sale is needed on the screen. We know he will further our aims for clean and wholesome pictures.

ALEXANDER BEYFUSS
To Every Exhibitor

"HIS NIBS" believes in advertising

THE SATURDAY EVENING POST

Vaudeville's Most Versatile Star
CHARLES (CHIC) SALE

For the first time this genius of comic character on the speaking stage transfers his talent to the screen. Now motion picture audiences can laugh as heartily as vaudeville audiences have laughed.

ASK THE PROPRIETOR OF YOUR LOCAL MOTION PICTURE THEATRE FOR EXHIBITION DATE

Exceptional Pictures Corporation

This copy for "The Saturday Evening Post" full-page advertisement prepared especially for Exceptional Pictures Corporation by the Patterson-Andress Company, Inc.
Eight Good Reasons
The Biggest Name

GOLDWYN pictures for current release are eight good reasons why Goldwyn is the biggest name in pictures today.

Look them over. Here is a great group of money-making productions.

When you show “Poverty of Riches,” your audiences are going to sit up and take notice. No more exciting theme has ever been screened. Already it is becoming one of the most talked-about pictures of the year.

Exhibitors who remember “The Branding Iron” will welcome a greater picture by the same author and director—“The Man From Lost River.” Action, love interest, power and a magnificent scenic back-

WATCH
The Biggest Name
Why Goldwyn Is In Pictures Today

ground put this wonderful picture in the class of sure-fire money-makers.

“The Night Rose,” a sizzling melodrama of Frisco’s hidden haunts—“From The Ground Up,” a Rupert Hughes-Tom Moore comedy—“A Poor Relation,” with Will Rogers in a wonderful role—“Be My Wife,” Max Linder’s hilarious farce—“The Grim Comedian,” a thrilling drama of stage life—

—“Pardon My French,” with Vivian Martin as a piquant French maid, and sparkling titles by America’s greatest humorist, Irvin S. Cobb.

A great list, and reason enough why Goldwyn is dominating the industry. And there are more coming!

GOLDWYN
In Pictures Today!
Says Jack to Gene, it's plainly seen,
It is the best thing on the screen;
Right-o, old top, says Gene to Jack,
There's nothing like the ALMANAC.

Music by Eugene Roth  Words by Jack Pitlington. San Francisco, Calif.

Distributors for the
San Francisco Territory

Co-operative Film Exchange
FLOYD ST. JOHN, Gen'l Mgr.
107 GOLDEN GATE AVE., SAN FRANCISCO, CAL.
The Million Dollar Question
Lois Weber's Greatest Picture

What Do Men Want?

Opens
Lyric Theatre
N.Y. City
Nov. 13th

F.B. Weber Corporation
1540 Broadway N.Y.C.
FOR YOUR DAUGHTER'S SAKE

GRACE DARLING in Burton Kings Extraordinary Production

HORACE G. PLIMPTON'S
Problem Play Sensation
Starring EDITH STOCKTON

SHOULD A WIFE WORK?

BURTON KING'S elaborate picturization

The ROAD to ARCADY

Starring Virginia Lee with Harry Benham and Roger Lytton

A Gripping Story of love and false ambition that sacrifices a daughter for an old man's gold.

FIRST, SECOND and THIRD
Of the Big Special High Class Productions Forming the
SOCIETY DRAMA SERIES
Richly Mounted, Powerful Stories with Great Box-Office Titles and Tremendous Advertising Possibilities
Now Available for State Rights

J. W. FILM CORPORATION
E. S. MANHEIMER, GEN. MGR.

130 W. 46th Street
(Bryant 3427)
New York City
THERE'S MORE TALENT IN LEWIS J. SELZNICK'S GREAT OFFERING

"A MAN'S HOME"

THAN IN ANY OTHER TEN PICTURES OF THE YEAR

A RALPH INCE PRODUCTION
"Rip Van

a

WARD LASCELLE
Production
with THOMAS JEFFERSON

HODKINSON
ANNIVERSARY
THE CRITICS ALL AGREE ON "RIP"

THE HODKINSON VERSION OF "RIP VAN WINKLE" IS A TRUE SCREEN CLASSIC

It is probable that "Rip Van Winkle" like Tennyson's brook, will go on forever. As a picture it lives again to delight the admirers of Washington Irving's memorable tale. "Rip Van Winkle" in celluloid should prove as invulnerable as Washington Irving's book.

—MORNING TELEGRAPH.

INTERESTING ADAPTATION OF SUCCESSFUL PLAY

The simplicity of Irving's tale and Jefferson's play is brought forth in scenes which conquer through their charm and fancy. It is an artistic production which should strike the public fancy.

—MOTION PICTURE NEWS.

CHARMING INTERPRETATION OF STAGE SUCCESS

Here is a perfectly joyous thing, brimful of humor, exquisite in its pathos and irresistible in its quaint charm. Hodkinson may well be proud of the honor of distributing "Rip Van Winkle" and Ward Lascelle is to be congratulated on his achievement in the notably fine screen version.

—WEEKLY FILM REVIEW.

SHOULD PLEASE THEM—OLD AND YOUNG

This picture offers an interesting photoplay, not alone for the sentiment connected with the story and the performance of Joe Jefferson's son, but also because he has succeeded nicely in making it realistic and quite as you might picture it in your imagination.

—WID'S DAILY.

THE IMMORTAL "RIP" LIVES ON THE SILVER SHEET IN PLEASING PRESENTATION

Thomas Jefferson is absolutely right as "Rip."

—MOVING PICTURE WORLD.

YOU SHOULD HAVE NO TROUBLE IN PUTTING THIS PICTURE OVER

This production is excellent entertainment. "Rip Van Winkle" is a character known to practically every one, and the screen version has been eagerly awaited.

—AMUSEMENTS.

THE NEW GENERATION SHOULD SEE THIS

Lovingly and reverently "Rip Van Winkle" has been transplanted to the screen. There is not an iota of the story that has been neglected in its transition. All the quaint, lovable characters are shown. Thomas Jefferson deserves the highest praise for his interpretation of the famous old character "Rip."

—THE BILLBOARD.

THE WHOLE PICTURE IS STRONGLY AND DELIGHTFULLY REMINISCENT

Thomas Jefferson's work in "Rip Van Winkle" (Hodkinson) the screen version of the play made famous by Joseph Jefferson is outstanding for its fine naturalness. The beloved character lives again for us in cinematographic terms with all its pathos and humor.

—NATIONAL BOARD OF REVIEW.
You'll book this one if you want the best

A Drama of a lover's faith, a mother's trust and a father's suspicion, "The Sin of Martha Queed" must be reckoned as a truly big audience picture.

Every element that combines to make a good photoplay and a successful attraction is here presented to a superlative degree.

It is a poignant love drama with a tremendously big heart appeal which can only be described by one's emotions.

Superbly directed by Allan Dwan it stands as one of his finest achievements, made doubly valuable to the exhibitors by the flawless work of an all-star cast, including

Mary Thurman
Joseph J. Dowling
Eugenie Besserer
Gertrude Clair

Niles Welch
Frank Campeau
George Hackathorne
Frankie Lee

Now Booking

FOREIGN REPRESENTATIVE
for ASSOCIATED EXHIBITORS
- SIDNEY GARRETT
MAYFLOWER PHOTOPLAY CORPORATION

presents

AN ALLAN DWAN PRODUCTION
THE SIN OF MARTHA QUEED

Written and Directed by Allan Dwan
Distributed by ASSOCIATED EXHIBITORS INC.
through Pathé Exchange Inc.
Theatre Owners’ Chamber of Commerce

 Extends
 A Cordial Invitation
 To You
 To Attend Its
 Second Annual
 Dinner-Dance
 To Be Held In
 Gold Room
 Hotel Astor

 December Third

Reservations limited to 2,000 orders filled as received
Theatre Owners’ Chamber of Commerce, 723 7th Avenue
Look into our offer of free Accessories for November—R. S. Cole Month
The Greatest Achievement of a Great Producer

THE UNEQUALLED GENIUS OF THOMAS H. INCE HAS CREATED THE MOTION PICTURE EPIC OF THE YEAR—"HAIL THE WOMAN."

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THOS. H. INCE STUDIOS
Culver City, California

ARRANGE YOUR BOOKINGS NOW AT THE EXCHANGES OF THE ASSOCIATED FIRST NATIONAL PICTURES, INC.
A keen eye had noted her beauty and suddenly a hand stretched out from the darkness and seized the terrified beggar maid

BABETTE

one of the strange and fascinating characters in a drama teeming with unusual personages and exceptional situations

in

Andrew J. Callaghan’s

presentation of

“All for a Woman”

A Stupendous Drama of the Loves of the Mighty

The picture formerly listed in our big Fall dramatic productions as “Woman and Superman.”

A First National Attraction

A Sensational Production! Watch for Details!
“Excellent Box Office Attraction!”

Exhibitor’s Trade Review

BEST ALL STAR CAST

“It is engagingly set forth by a cast which puts the all star line-up in ‘The Affairs of Anatol’ to shame. Every part is expertly handled. Moreover, J. L. Frothingham has given it a good production.” —Life.

HOLDS INTEREST THROUGHOUT

“A well made melodrama with never a moment when it does not hold the interest. The character development is cleverly handled. Many entertaining qualities with a swift movement of events. The good work of the cast gives the entire picture the breath of life.” —Moving Picture World.

CLEVER ALL STAR CAST

“A cast of clever players. Lewis Stone, William V. Mong and Rubye de Remer lend character to the offering. The action is mystifying to a degree.” —Motion Picture News.

MOST ENTERTAINING OF YEAR

“Excellent box office attraction. One of the most entertaining films of the season. Young and old will enjoy it alike. Mystery and excitement, love and pathos, all are here in good quantity. A most enjoyable offering. Every member of the cast does his work nobly.” —Exhibitors’ Trade Review.

A SPLENDID PRODUCTION

“Very colorful, with mystery, romance, suspense and contrast. Some splendid types. A splendid production. It will hold the attention and interest. Lay stress on the mystery theme.” —Wids.

FAST MOVING—THRILLING

“A fast moving and thoroughly convincing screen story. One of the best detective stories. It holds many unusual angles for excellent exploitation. Well developed mystery story in which the suspense is heightened by one thrilling episode following closely on the heels of another.” —Exhibitors’ Herald.

Speaking of

J. L. Frothingham’s

presentation of

“Pilgrims of the Night”

Adapted to the screen from the novel, “Passers By,” by E. Phillips Oppenheim.

Directed by Edward Sloman.

A Novel Known to Millions
Mystery — Suspense — Thrills

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to All Exhibitors
The Most Remarkable Dog Known!

A fighting Devil against his enemies, the tenderness and devotion of a woman toward those he loves, the intelligence of a human—that's Strongheart in

H. O. DAVIS

wonderful Photodrama

“THE SILENT CALL”

A tale of love, romance and wild adventure in the open spaces—where the great silences call to their chosen.

From the Saturday Evening Post story, “THE CROSS PULL,” by Hal G. Evarts; directed by Laurence Trimble and adapted by Jane Murfin.

A Laurence Trimble and Jane Murfin Production

Released on the Open Market—Available to all Exhibitors
NEWS!

What really happened at the Chicago "Get Together"

All the news of this most important exhibitor meeting is told in

The "Get Together" issue of

"THE FRANCHISE"

The Official Organ of Associated First National Pictures, Inc.
The Saving Principle

THE “Get-together” meeting of Associated First National in Chicago was a healthful and helpful thing for the entire industry.

As stated in last week’s MOTION PICTURE NEWS, the convention, composed largely of delegates from the sub-franchise holders, opened with considerable contentment and closed with complete harmony.

The contention centered around exhibition values and rental prices and policies—and undoubtedly with considerable justice from the standpoint of the sub-franchise holder.

On the other hand the executives of Associated First National took this stand before the delegates: we have here a cooperative organization; it is formed to promote your interests; we believe you will agree that the fundamental principle and purpose are right.

If anything is wrong with it let’s try and correct it. If the whole structure is wrong let’s rebuild it. Here are all the cards on the table. What’s to be done?

The meeting, in other words, was thrown wide open. The light of understanding was let in. Oratory and emotionalism in general were laid aside for calm business deliberations. And harmony ended and cemented a gathering which hopeless discord might have wrecked.

It would seem that the whole industry might harmonize in the same way.

To begin with, we are, none of us, and no branch of us, blameless.

At this same meeting the writer heard accusations against exhibitor, producer and distributor alike. The producer put himself down for a fat salary or indulged in inexcusable waste and then blamed the distributor and exhibitor because his picture didn’t make money. The exhibitor did the very same thing with his salary and house expense and then blamed the rental value. The distributor lacked selling effort, or put his administrative cost too high, or both, etc., etc.

And all of these accusations are quite commonly and at least about equally true.

But each situation won’t be corrected and the whole business won’t get down to sane and common prosperity through the hurling back and forth of verbal and printed brickbats. We have altogether too much loose talk and printed publicity. What we need is the light of understanding, the calm business discussion that is calm because it is based on facts—and therefore gets somewhere.

The common fault of the exhibitor today is that he cannot or will not realize that the war prosperity is over. That’s the trouble with the retailer in general today. He won’t put his house in order to fit post-war conditions. And he’s got to, as speedily as possible, whatever the effort. Business all along the line won’t thrive until he does.

On the other hand some exhibition values today are outrageously and dangerously high. We know of some where the money cannot possibly be brought in for the simple, ultimate reason that the public won’t pay for over-priced and under-geared attractions.

A good deal of the inflation begins with the producer who sincerely and ignorantly, or insincerely and knowingly, lets his production cost away above what it should, above what it can return in profits to distributor, exhibitor or to himself. But wherever this inflation enters—this heedless waste or diversion of good money—it must stop.

Will the “easy money” idea that permeates this business ever leave it? Will we ever realize that we’ve got to manufacture and sell like any other regular business? Why not?

We speak of exorbitant exhibition values as “dangerous.” They are—as dangerous as dynamite.

The bedrock of this whole business is its hold on the public as a low-priced amusement.

That’s the one hold we can’t afford to lose. When it’s gone—we’re gone.

There’s a mighty big and serious lesson in the government’s last internal revenue report. It shows that, for the fiscal year of 1920-21, every single luxury tax (on furs, jewelry, cigars, cigarettes, tobacco, musical instruments) declined heavily while the tax from motion picture admissions went up. In other words the public curtailed their purchases of these so-called luxuries to a marked degree but they continued and even increased their purchases of motion pictures. They have come, in other words, to look upon the motion picture entertainment as a necessity. They, very evidently, class it with other necessities.

We must keep it a necessity—by keeping its price to the public low.

And the way to keep this a low-priced amusement is to cut out inflation, all along the line. Every bit of inflation, every bit of waste, is a strain upon our bulwark of safety.

E. W. A. Johnston
M.P.T.O. Launches Public Welfare Movement
Prominent Men Address New York Meeting and Bid the Enterprise God-Speed

DEDICATING itself to the work of encouraging the production of clean, wholesome and optimistic films and pledging the screens of its exhibitor-members to the task of promoting civic and social betterment, advancing vocational training and guidance, and revivifying the spirit of Brotherly Love and the principle of the Golden Rule, the Motion Picture Theatre Owners of America on Saturday, October 29th, at the Criterion theatre, New York, formally inaugurated its newly established Department of Public Service, which will function under the direction of Dr. Francis Holley, head of the Bureau of Commercial Economics. Prominent men, including First Assistant-Secretary of Labor Holley, were present to have voice their endorsement of the project and wish it God-speed.

The plans of the new M. P. T. O. of A. department include close co-operation with the Department of Labor and the showing at stated intervals of pictures dealing with industry, trade, commerce, agriculture, public health, sanitation, or any subject recommended by the President or any member of his cabinet. It is the plan of the new department to effect arrangements with theatres throughout the country so that ultimately every motion-picture theatre will set aside certain periods during the week, outside of regular exhibition hours, when the house will present gratis to its audience such subjects as will be recommended by the Department of Public Service. Saturday morning showings for children, during which subjects tied up with their school work will be shown, are also to be included within the scope of the present plans.

Dr. Holley acted as chairman of the conference at the Criterion theatre. He briefly stated the purpose of the new department and introduced the various speakers. The speech-making was preceded by the exhibition of a picture showing what the High School of Commerce, New York City, is doing to make its pupils physically and mentally fit.

Assistant-Secretary Henning, who came as the personal representative of Secretary of Labor James J. Davis, read a lengthy address from his chief at Washington. The Secretary of Labor was unable to attend in person owing to his presence being required at a conference dealing with sudden developments in the threatening railroad strike. The Secretary of Labor’s message endorsed the new movement of the M. P. T. O. of A. as one of highest importance to the national life of the people, and expressed his heartiest wishes for its success. The message emphasized the mutual understanding and respect between worker and worker and between worker and employer which would inevitably result as each saw realistically results of the soon to be important part the others played in the field of industry and commerce.

“This morning’s meeting ought to mark a new renaissance in American industrial art,” declared Dr. Newell Dwight Hills, pastor of Plymouth Church, who followed Secretary Henning on the stage. Dr. Hills declared that about six million of the people of the country confessed to illiteracy; that the United States instead of being foremost, stood ninth among the nations in the rank of literacy; that educators believed that from fifty to eighty-five per cent of all the knowledge that we possessed came through the sense of sight and that in consequence of these facts the screen, under the new movement launched by the M. P. T. O. of A., was due to play a tremendous part in educating the people of the country and elevating our educational standards among the nations of the earth.

“He serves himself best who serves others most,” declared Nathan D. Williams of the National Association of Manufacturers, in endorsing the M. P. T. O. project. The speaker declared that there was an unfortunate tendency to solve all the problems of present-day life by legislation, when, as a matter of fact, what was needed was education and not laws. He pointed out the futility of restrictive laws as panaceas for all ills political, industrial, and social. He pleaded for the ascendency of a scheme of education in lieu of useless laws, and in this connection stressed the highly important part the screen was to play in this education program.

Sydney S. Cohen, president of the M. P. T. O. of A., declared that the M. P. T. O. was behind its new department one hundred per cent in the work of promoting public welfare “and making our screens useful and helpful to mankind and of serving our Government. We want to enlist the sympathetic interest of our public in our work, and we hope to accomplish this purpose through the medium of the Public Service Department of the Motion Picture Theatre Owners of America,” concluded Mr. Cohen.

S. M. P. E. Convention in Boston Next Year

Buffalo, N. Y. (Special).—Boston will be the meeting place of the Society of Motion Picture Engineers when they assemble in spring convention, 1922. This was decided at the convention and annual meeting which opened here on Monday, October 31.

The 1921 annual meeting proved to be the biggest and best held so far. Over one hundred members were present and much interest was displayed in the activities of the session.

Monday afternoon the annual election of officers was held with the following results: Lawrence C. Porter, president; George Blair, vice president; A. R. Dennison, secretary; Will C. Smith, treasurer. All were unanimously elected. The board of governors received as new members M. W. Palmer and W. R. Mott for two year terms and J. C. McNabb to fill the unexpired term of L. C. Porter.

The papers delivered were of great merit and much interest and discussion resulted.
U. S. Senate Votes to Repeal Five Per Cent Film Tax

Cost Industry $10,000,000, in 2 Years; Bill Goes to Joint Committee

THE United States Senate has voted to repeal the 5 per cent film rental tax which in two years has cost the industry more than $10,000,000.

Without the formality of a roll-call the Senators ratified the repeal amendment of a majority of their Finance Committee at 9 P.M. on Tuesday, November 1, after day of acrimonious wrangling in which many other revenue amendments of the Finance Committee were voted down and torn into the scrap heap.

Led by Senator Reed Smoot of Utah and a small group of the industry’s Senatorial friends who worked valiantly mong their fellow Senators to win support for the relief measure, the amendment was adopted without serious opposition. This decisive action by the Senate considered to practically insure the final success of the National Association’s campaign for the removal of the sales tax.

The Senate action is regarded generally as a tremendous victory for the National association of the Motion Picture Industry, whose president, William A. Brady, together with Saul E. Rogers, chairman its Taxation Committee, and Jack S. Connolly, Washington representative, have worked for many weeks to bring about the repeal of this war time excise, the final stages of the campaign.

Michigan to Vote M. P. T. O. Financial Acknowledgment

An appreciation of the work of President Sydney S. Cohen, Senator James J. Walker and other workers for the Motion Picture Theatre Owners of America in obtaining from the Senate Finance Committee the repeal of the 5 per cent tax on film rentals would be rendered, the Michigan Motion Picture Theatre Owners has drafted a resolution calling upon every member of the association in the state to set aside the equivalent to one week’s tax and send it to the national body to help carry on its legislative work.

This is the first action taken in the United States by one of the state exhibitor organizations to show its financial backing to the national body, and it is expected that others will follow their lead. Copies of the resolution are being forwarded to other state organizations and requests are being made to them for a similar action.

The exhibitors of Michigan, like every other state, have been burdened with the extra tax, Senator James J. Walker, chairman of the Senate Finance Committee, said: “We knew that such good work on the part of the national association in putting the matter so clear up to the Senate should not be overlooked.”

Judging by the sentiment expressed in Michigan exhibitor circles, the resolution will be passed without a dissenting vote at the next meeting of the Board of Directors.

Needed!

As my subscription does not expire until Dec. 31, will you kindly let me know if I am to pay my renewal at once or wait until sub. expires? Either way suits me and am anxious to receive your "Book of the Month." Something that every manager will need. Glad the "Motion Picture News" is putting it out. With lots of success, Yours respectfully,

ARNOLD DAVIS, Manager, William Fox's American Theatre, Clinton Ave. at Peshine Ave., Newark, N. J.

Connolly was in constant conference with senators whose support was essential to insure the success of the repeal amendment and largely through his efforts the final tide was turned in favor of the industry's plea for taxation relief.

Senator Smoot was spokesman for the 5 per cent sales tax repeal. On the floor of the Senate he made an eloquent plea for the industry, described its business depression, due largely to excessive taxation, drew attention to the fact that many theatres were closed and pointed out that the tax repeal would be of great help to the small exhibitors throughout the country who are unable to meet existing conditions unless afforded relief in the form of this tax repeal. He said that the amendment was not intended for the relief of producers and distributors, because the tax was passed on to the exhibitors and borne entirely by them. He called attention to the fact that exhibitors in other states throughout the country could not be compared to those in Washington and that while the picture theatres in the nation's capital city were playing to large audiences, at least a third of the theatres throughout the country were compelled by bad business to actually close their doors. He drew a vivid word picture of conditions which had been called to his attention by leaders of the motion picture business and asked that the Senate extend to the picture industry the help that is so badly needed.

Senator David J. Walsh, of Massachusetts, did valuable work for the industry on the floor of the Senate, winning the support of many other members. Among others who deserve a particularly prominent place in the industry's honor for active work in behalf of the tax reap Senators William M. Calder of New York; Robert M. LaFollette of Wisconsin; Charles L. McNary of Oregon; Kenneth McKellar of Tennessee; William P. Dillingham of Vermont and Medill McCormick of Illinois.

The revenue bill, as amended by the Senate, will next be acted upon by the Joint Conference Committee of the Sen-ate and the House, but those who have been in close touch with the progress of this legislation in Washington say there is small likelihood that any serious snag will be encountered in the final repeal of the 5 per cent tax.

President Brady, when informed in Indianapolis of the Senate action said:

"This is splendid news. The entire industry owes a debt of gratitude to our loyal friends in the Senate who have stood staunchly by the industry in the campaign for taxation relief. The removal of this burdensome tax has been well worth working for, because it means the saving of between five and six millions of dollars a year to the exhibitors as well as the saving of a very large amount expended annually by distributors in competing and collecting the rental tax."

"To Senator Smoot, of Utah, the industry should be particularly grateful because he has led the fight for the 5 per cent tax removal. Chairman Rogers of the Taxation Committee and Jack Connolly have worked conscientiously and effectively and deserve great credit for the favorable action on this important measure."

Chamber of Commerce Acts Against Carnivals

THE Theatre Owners Chamber of Commerce held its regular weekly meeting at the Hotel Astor, New York, on Tuesday afternoon of this week. The carnivals which have been staged in many parts of the city and which are said to have proved detrimental to local exhibitors were brought up for discussion. The Chamber of Commerce went on record as being opposed "to any carnivals" and has authorized the drafting of an ordinance against these carnivals to be introduced to the Board of Aldermen for their consideration and adoption. Charles O'Reilly, president of the M. F. T. O. of N. Y., offered the cooperation of the state league in this matter.

Wild Gunning, head of the F. B. Warren Company, addressed the members and outlined the policies of his organization. The Chamber's co-operation was assumed by him in his new work and wishes expressed for his organization's success.

The Chamber also voted unanimously that any members be instructed not to obey the summons of the local Film Club to sit in at the meetings with the Film Club, and the Executive Committee was instructed to inform the committee that the Chamber resents such summonses to its members.

The By-laws Committee reported that the demand for tickets and boxes for the dinner and ball, which will be held on December 3, 1921, at the Hotel Astor, far exceeds the supply, and revealed several of the more important arrangements made.
Brady Before Parent-Teachers’ Organization

Pleads for Co-operation Between Such Associations and the Film Industry

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, left Thursday (October 27th) on a trip through the Middle West to confer with prominent women’s organizations in several important centers and strengthen the harmonious cooperation between such groups and the motion picture industry. His first stop was at Detroit, where on Friday, October 28th, he appeared before the Parent-Teachers Division of the Michigan State Teachers Association Convention, in session there.

The hearty cooperation of the picture industry with every Parent Teachers Association throughout the country was offered by Mr. Brady. In a dramatic defense of the motion picture, he told the several thousand assembled teachers that since the adoption of the fourteen points of picture production, there has been a notable improvement of the screen.

Mr. Brady’s address followed a vigorous attack on the motion picture by Edwin H. Reeder, supervisor of Visual Education in the Detroit schools, who complained that murder and lust were frequently portrayed upon the screen and asked that the child be kept away from the movies—which, he said, produced a jazzy outlook upon life.

Mr. Brady called attention to the fact that the so-called “murder and lust” referred to by Mr. Reeder, figures conspicuously in the works of Shakespeare, which are taught in every school in the country.

“In Shakespeare’s ‘Hamlet,’ the king pours the poison into a sleeping man’s ear while his wife prays that it will kill him,” said Mr. Brady. “Hamlet kills an old man of seventy, Polonius, crying ‘A rat! a rat!’ and later kills another man.”

“A publication has the right to free speech. The movie is just as much a publication as a book or newspaper. If you want to censor the movies, give us the same deal you give the newspapers and the speaking stage.”

“The motion picture has a cleaner record of public achievement than any other theatrical adjunct in the United States. Since March 1st, when the moving picture men adopted their production standards, commonly referred to as ‘the fourteen points,’ the motion picture has greatly improved.”

Mr. Brady told the teachers that legalized censorship was a failure, that eliminations and changes ordered by censor boards were frequently absurd and as evidence of the incompetency of such censorship, he told of the alterations ordered by one censor board in the screen production “Camille.” In the first act the censors decreed that subtitles should show Camille as married, with the result that in the play it placed her father in the impossible position of advising her to commit bigamy. He said that the censors in the same state had suppressed “The Miracle Man” until public opinion caused them to change their minds.

Mr. Brady called attention to the compliments of the motion picture during the war, its help in the food and money loan campaigns, the raising of funds for starving children in Europe, the keep of the morale of the Alliés for and the important part it has played in combating the spirit of unrest in this country. He drew attention also to the part picture industry is playing in the unemployment situation. In Japan, Mr. Brady said, American-made pictures are combating hatred of Americans.

In conclusion, President Brady hinted that while all motion pictures are not good, the proportion of bad picture growing steadily less and that cooperation between the motion picture industry and Parent Teachers will lead to still further progress in the right direction.

The makers of pictures cannot be held to the level of a child’s intellect and that cooperation between public and the picture producers will complish that which censorship cannot ne.

A. P. Michael Nielson, Secretary of the Vigilance Committee of the National Association of the Motion Picture Industry, made the appeal for public cooperation to the bankers at a meeting of the Vigilance Committee of the National Association of the Motion Picture Industry, at the Uptown Club, 17 East 42nd Street, New York, at 12:30 P. M., Friday, November 4th. Martin J. Quigley, of Chicago, Chairman of the Vigilance Committee, will preside.

The bankers will be represented by members of the Protective Committee of the American Bankers Association and the Industrial Securities Committee of the Investment Bankers Association of America.

Although the National Association of the Motion Picture Industry has been active for more than a year in endeavoring to rid the business of fraudulent promoters who specialize in securities of film production companies that produce neither pictures nor profits, officials of the association believe this work can be greatly strengthened by the active co-operation of the bankers. The latter have given assurances of their willingness to help—so all that remains is the adoption of a cooperative working plan and the campaign will swing into action.

“Last year the public was stung to the tune of more than fifty million dollars by fraudulent movie stock promoters,” said William A. Brady, President of the National Association, yesterday. “With alluring prospectuses of sudden wealth by investment in the production of motion pictures, these sharp-shooters who operate on the outer fringe of the movie industry have gathered a golden harvest at the expense of thousands of credulous persons, most of whom will never get back a nickel of their investment.”

“The retiring Vigilance Committee last year investigated companies whose combined capitalization was in excess of $250,000,000, and thwarted many flagrant attempts to victimize the public. With co-operation of the banks, our vigilance Committee feels that we can take care of these Wallingfords of picture industry and save the public further foolishly investment in picture enterprises which have no possible chance for success.”

In addition to the members of the Vigilance Committee, the picture industry will be represented at Friday’s meeting by President Brady and P. L. Waters, Chairman of the Executive Committee of the National Association of the Motion Picture Industry, whose membership comprises the producers and distributors approximately 99 per cent of all picture made and circulated in America. A. P. Michael Nielson, Secretary of the Los Angeles Federation of Trade will also attend the conference.

The members of the newly appointed Vigilance Committee are: Martin J. Quigley, Editor and Publisher of the
One of 142 in One Day

I enclose you herewith my check to cover cost of subscription for one year and "Booking Guide." I am glad to be able to secure something like this, especially when the Motion Picture News 4 endorses it. Yours truly,

PETER BYLSMA,
Manager Victory Theatre,
Napoleonville, La.


Under the date of August 30th, 1921, the Federal Trade Commission filed a bill of complaint, which among other allegations charged:

Paragraph Six: That the respondents, Famous Players-Lasky Corporation, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, and Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, and Ernest V. Richards, in an agreement entered into with each other, are in control of and monopolize the motion-picture industry, and to restrain, extict and suppress competition in interstate commerce in motion-picture films.

Paragraph Ten: That the respondents, in an agreement entered into with each other, are in control of and monopolize the motion-picture industry, and to restrain, extict and suppress competition in interstate commerce in motion-picture films.

Paragraph Twelve: That having thus combined and consolidated the business of producing and distributing motion picture films in commerce by the acquisitions of the interests therein, the respondents, Famous Players-Lasky Corporation, Jesse L. Lasky and Adolph Zukor, in pursuance of the conspiracy and combination described in Paragraph Six of their complaint, entered into a comprehensive program of extending the famous Players-Lasky Corporation's activity and effecting the acquisition of theatres of like interests therein, particularly in the key cities, for the exhibition of motion picture films produced or controlled by them. The companies which Famous Players-Lasky is alleged to have become affiliated with in this particular are the Jack New England Theatres, Inc., the Nellie Company of America, the Stanley Booking Corporation, the Saenger Amusement Company, and the Southern Enterprises, Inc.

Paragraph Thirteen: That in furtherance of the alleged conspiracy and combination described in Paragraph Six of the complaint, Famous Players-Lasky Corporation, at its inception, acquired a policy of acquiring and affiliating with it producers, distributors, and exhibitors. This policy has been consistently adhered to, and every theatre acquired by Famous Players-Lasky Corporation restricts the market of independent producers to that extent, and the effect of this policy, and the aforesaid combinations and conspiracies by which it has been and is carried out, is that the pictures of independent producers are being kept out of a showing in theatres in many of the principal cities and towns of the United States, and the continuation of this policy will result in the elimination of all independent producers on account of their inability to secure theatres in which to exhibit their pictures.

In denying the allegations preferred by the Federal Trade Commission, Famous Players-Lasky Corporation declares in part as follows:

"Now comes Famous Players-Lasky Corporation, respondent herein, and makes answer that the Federal Trade Commission has no jurisdiction of the transactions alleged in the complaint herein, and that said complaint fails to state facts sufficient to constitute a violation of Section 5 of an Act of Congress approved September 26, 1914, entitled 'An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes,' or a violation of Section 7 of an Act of Congress approved October 15, 1914, entitled 'An Act to supplement existing laws against unlawful restraints and monopolies, and for other purposes,' or any law, the enforcement of which is entrusted to said Commission, and fails to state any charges, within the meaning of said Acts or laws, or any of them; that said Acts of Congress and each of them are indefinite, uncertain and in violation of the Constitution of the United States; and that the matters alleged in the complaint do not constitute interstate commerce; and without waiving the foregoing or any other invalidities or defects in the Commission's jurisdiction, or any other, invalidate the complaint, and further answers as follows:

"Paragraph Six: It denies each and every allegation contained in Paragraph Six of the complaint, except that it admits that in the year 1916 the respondent Famous Players-Lasky Corporation acquired all the capital stock of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company and thereafter, in December, 1919, merged said corporations pursuant to Section 15 of the Stock Corporation Law of the State of New York; and that it now owns all of the assets formerly of said three corporations; and it alleges that such acquisition of stock and merger were for the purpose of increasing the efficiency and the volume of production of said three corporations which were already affiliated and non-competing, in order that they might successfully compete with other producers and affiliated groups of producers which at the time were producing a sufficient number of pictures to keep an exhibitor continuously supplied with complete programs; and that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing competition did not lessen but was increased and a monopoly was not created but was prevented."

(Continued on page 2530)
Motion Picture News

Missouri Exhibs Act for Repeal of Film Taxes

The initial step towards obtaining the support of Missouri Senators and Congressmen in effort to bring about the repeal of the admissions tax, the 5 per cent rental tax and the passage of the Lampert bill was taken at the first district meeting of the Motion Picture Theatre Owners of Missouri at St. Joseph, Mo., last week. In addition to a large attendance of exhibitors of the Fourth congressional district, many prominent speakers were present, including Mayor Elliott Marshall of St. Joseph, facing a resulting bill tion, the organization of the industry, a li-}

Hollywood Organizing Film Library Association

MOTION picture fans and members of the profession alike will hail with interest an announcement made to-day by the Hollywood Library Association, a $500,000 corporation, which will erect in Hollywood, in the heart of the industry, a li-}

garage corporation and two-}

Stokes Resigns Treasurer-ship of Prizma

At a meeting of the board of directors of Prizma, Incorporated, held October 10th, 1921, H. G. Stokes, vice-president and treasurer, resigned as treasurer in order to devote his time as vice-president exclusively to Prizma’s interests, with other producers in supplying color interpolations, inserts, and art titles for feature plays. B. S. Hall, auditor of Prizma for the past year, was elected treasurer, succeeding Mr. Stokes.

Three New Loew Houses to Open Within Month

Marcus Loew will open three theatres in the next month, the State at Los Angeles in two weeks; the Gates Avenue, Brooklyn, in three weeks; and the State, in Newark, in four weeks. This is said to mark the culmination of the biggest building campaign in the history of theatricals. Mr. Loew has built and operated thirty-two theatres in the past year. All three new ones will be vaudeville and playhouse residences. Mr. Loew has gone to Los Angeles.

Los Angeles Business Ass’n Votes Against Censorship

The Purchasing Agents’ Association of Los Angeles, at its last regular meeting passed a resolution, with instructions to forward same to the City Council, stating that the Association is absolutely against a policy of local censorship, as an unjust and unsound policy which would not gain the results desired.

Legion Preparing Victory Ball for Armistice Eve

The Waldorf-Astoria Hotel, New York, will be the scene of a huge ball and all-star pageant on November 10, for the benefit of disabled soldiers of the World War. This affair is under the auspices of the American Le-}

F. P. Lasky’s Reply

(Continued from page 222)

Kansas City Exhibs Elect Officers for New Term

The following officers of the Kansas City Motion Picture Exhibitors’ Association were elected for the ensuing year at a meeting last week:

William A. Shelton, Ashland theatre, president; Robert Carnie, Alamo theatre, vice-president; Archie Josephson, Victory theatre, treasurer, and A. M. Eisner, Strand theatre, secretary. The exhibitors adopted a resolution, agreeing that the screens of Kansas City will not be open for the discussion of any commercial projects but that the exhibitors will stand ready at all times to assist the government in any way possible.

Paramount’s District and Branch Mgrs. to Meet

S. R. Kent, general manager of dis-}


tions.

The Exhibitor, a chapter of the motion picture industry, has issued a call for a meet-}

ings.

Mr. Kent will preside at the meetings and it is expected that twenty-five sales executives will attend.
Wire Briefs from Coast

THE Fox Studios on the Coast will greatly reduce production. Contracts with Eileen Percy, Barbara Bedford, Maurice Flynn, Johnny Walker and others have not been renewed. Charles (Buck) Jones will resume production in thirty days; Shirley Mason about January 1, and William Russell about February 1.

Cecil De Mille upon the completion of "Saturday Night" will leave for New York about November 27. In New York he will board the steamer Patria for Italy and will later tour Algiers, France, Switzerland, Germany, including stops at Paris, Monte Carlo and London. This is Mr. De Mille's first vacation in eight years, and he is expected to be away from studio work for about two months.

Associated Exhibitors will distribute "The Unfoldment," a six-reel George H. Kern production, with an all-star cast. Mr. Kern is at present in Los Angeles preparing for the start of his next subject.

The local Los Angeles papers announce that the city government has made a contract with Robert Brunton whereby the latter is to make a five-reel picture showing the perfection of Los Angeles water system, hydro-electric power plants and desirable sites.

Marcus Loew, accompanied by his wife, has arrived in Los Angeles to attend the opening of his new Loew's State theater on November 12. It has a seating capacity of 2,800. Bert Lytell's "Trip to Paradise" will be the feature of the opening program.

"Wid Gunning Month" Will Usher in the New Year

Giant Sales Drive to Mark Gunning's Control of F. B. Warren Corp.

THE year 1922 will be ushered into the motion picture industry by "Wid Gunning Month." This is the announcement of the Warren Corporation of which Mr. Gunning is in control.

The slogan adopted by the company is "Start the New Year Right—Wid Gunning Month—January 1922 " and it is this slogan which is being carried to exhibitors by the manager and salesmen of the Warren distributing organization.

Included among the features to be offered exhibitors during this booking drive will be "What Do Men Want?" Lois Weber's production, which, it is announced, will open in the Lyric theatre, New York, on November 13th.

"Wid Gunning Month" is the national response of his high-powered sales force to the announcement a few weeks ago that Mr. Gunning had assumed control of the Warren organization. Coupled with the speeding up effect of this news on the selling force is the enthusiasm created by the fact that the productions now being booked indicate that about the first of the new year the Gunning exploitation and sales machine will be bringing a whirlwind pace that will be burning up the country.

"The million dollar question, 'What Do Men Want,' will be sweeping the country like wildfire by that time," wrote the Western branch manager who suggested the "Wid Gunning Month" to the home office. "The successful Los Angeles premiere of 'Our Mutual Friend' shows what we will do with this 'perfect movie.' That human box office bell ringer 'Old Oaken Bucket' has already demonstrated its cash register value and will be at the top of its stride in January. Let's take advantage of these facts and concentrate on a drive that will roll up sensational booking figures as a tribute to Wid Gunning. The suggestion of the branch manager met with an additional impetus in the home office when it was discovered that January 30th is the birthday of Wid Gunning. So it is that "Wid Gunning Month" is definitely on the calendar and all guns are set for a month's business that will present the corporation's head with a worth-while birthday present.

"Wid Gunning Month" times perfectly with the big plans this distribution organization has for the coming year. Long run engagements and road show plans are now being whirled into shape on "What Do Men Want?" and "Our Mutual Friend." Within the next month both of these specials will have made their splash in the principal key cities. In this connection the exploitation department of the corporation is being expanded on a scale that will fit in with the broadside plans of the organization. Outstanding in the Exploitation Department's plans is the association with its work of a corps of the best known showmen in the country who will be prepared to put high-powered exploitation back of the road shows in key city first runs. News of the identity of these showmen can be expected to start breaking next week when it will be possible to divulge the identity of the first few of these prominent managers who have harkened to the call of Wid Gunning.

These "minute men" are backed by an enlarged home office exploitation department including in its roster specialists in advertising copy, direct mail work, newspaper tie-ups and straight bally-ho showmanship. All of these methods of exhibitor co-operation will be brought into play on "Wid Gunning Month."

In New York, Lois Weber's "What Do Men Want?" has been already scheduled for its premiere. It will open at the Lyric theatre, on November 13th, succeeding "The Three Musketeers." Mr. Gunning states that in his opinion "What Do Men Want?" is a tremendously better film than Miss Weber's first big success "Where Are My Children?"; that it has all the power and humanness of such successes as "Shirley of the Red Tram," "The Price of a Good Time," "Jewel" and "For Husbands Only," and that it is a bigger theme than "Hypocrites."

Mr. Gunning has made extensive plans for the exploitation of this "Million Dollar Answer To Man's Greatest Problem," and his selling and exploitation organization throughout the country has been geared to handle it in a manner that will give it a more concentrated send-off in the way of comprehensive showmanship than has ever been known before in the film industry.

A large number of prints have been forwarded to the offices of Mr. Gunning's organization, this having been necessitated by the exceptional advance bookings in many centers.

Mr. Gunning stated that he had purposely withheld this production of Miss Weber's until after other organizations had brought out their biggest specials, so that he could be sure of a high start at the height of the Fall season when commercial conditions were at their best.

M.P.T.O. Dedicates Itself to Public Service

HERE is the task of public service to which the Motion Picture Theatre Owners of America formally and publicly dedicated itself at the Criterion theatre, New York, Saturday, October 29th:

"First—To encourage in every way possible the production of clean, wholesome and optimistic pictures, in helping to maintain a high moral standard.

"Second—To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

"Third—To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

"And last—Appreciating that the very economic foundation of our existence is threatened and humbly desiring to do our part to the full measure in helping to re-establish a healthy condition on our part, to a maintenance of our present problems—the revivifying of the spirit of brotherly love and the application in our everyday life of the principles of the Golden Rule.

"MOTION PICTURE THEATRE OWNERS OF AMERICA.

"Sydney S. Cohen, President."
Ten of the eleven technical films shown at the American mining Congress in the Chicago Coliseum were produced by the Robinson Film Company for the United States Bureau of Mines. The Bureau is building up one of the world's largest libraries of educational movies which are loaned to schools, churches and other centers on non-theatrical exhibition.

Another feature has been added to the Roosevelt program, Ascher Belden, has put the Symphony Symphony Orchestra on the bill in addition to the splendid symphony orchestra already in Chicago and at their big downtown house. The Syncopated musicians are garbed in pointed hats and gay costumes, and Reel light spotlights are thrown on them.

Cecil Maberry, Chicago manager for Goldwyn, was a guest of that organization at the opening of "Theodora" at the Astor theatre, New York, Friday night, having made the trip east, especially to be present at the premier of this widely heralded picture.

Peace has been declared at La Salle, Illinois, between the theatre men and department. What amounts to stage bands, who have been on strike for the past two months, a compromise settlement having been reached which has been received in La Salle with relief from the labor difficulties were the Colonial, Marquette, Majestic and the La Salle.

"The Three Musketeers" is scheduled to end its successful run of eight weeks at the Randalf before the 20th performance, being withdrawn to make way for "Little Lord Fauntleroy," Mary Pickford's picture which is declared by critics to be her greatest. The picture will be seen in Chicago at a price of fifty cents, although running in New York at the Apollo theatre at two dollars top. The following cable has been received from Aaron Jones: "I would like to do something for the amusement of the orphan children and think they would enjoy seeing my picture, 'Little Lord Fauntleroy.' Therefore you are authorized to add it to the program, free of all charges. Give them love and I hope they will enjoy it—Mary Pickford." In accordance with the wish expressed by Mary, Jones, Liniick & Schaefer are arranging for the little ones on the streets of Chicago to see children's homes, etc., to witness this masterpiece free.

Ruth Stonehouse, familiar to all Chicagoans as a former Essanay star, was present in person at McVicker's theatre all week, beginning last Monday, where she did a classic dancing and singing act.

Kathleen Williams has been added to the list of film stars that Aaron there have quarreled for personal appearances at his theaters and she will be at the Rialto theatre the week of October 24th.

Clara Kimball Young's second series of personal appearances at Ascher theatres within a few weeks was a triumph for this popular star who will return next week to the Roosevelt and some of Ascher's neighborhood house to see her. There can be no doubt of Miss Young's popularity with the motion picture public of Chicago after the reception given her. Ike McVicker's bill the same week.

Charles (Chic) Sale is one of the most popular artists upon the stage today. He draws every city he plays, he is requested by the various clubs, organizations and other public bodies to appear, either to attend banquets, or to present his vaudeville offerings.

Roy Alexander has been appointed short subject manager of Universal's Chicago exchange to fill the position made vacant by the resignation of M. Van Mottern, Harry Berman and Art Smith, general sales manager of the short subjects department. This week going over the sales plans with Mr. Alexander and Universal's Chicago officials.

Celebrated Players have arranged to distribute "Why Girls Leave Home," heralded as one of the big pictures of the year, in this territory. "The Black Panther's Cub" has been closed for a first run at the Ziegfeld theatre, according to Joe Friedman, who believes this is a big box office attraction, starring as it does Florence Lawrence in what is declared by reviewers to be one of the top notch pictures of the season.

Edwin Siton, general field manager of Pioneer, is occupying the manager's desk at Pioneer's Chicago exchange following the resignation of Clyde Elliott, who for some time past has been Pioneer's Chicago manager. Mr. Siton, who is the key man of Pioneer's Cincinnati exchange, and recently assumed the duties of field manager, will he in charge of Pioneer's Chicago office until a permanent manager is named. Mr. Siton has spent several days in Chicago going over the situation with Mr. Siton and is much pleased with the outlook in the territory.

W. D. Burford is in New York this week to attend the meeting of the committee appointed by President Roosevelt to visit the motion picture theatre owners of America, to investigate the present management of Associated First National pictures. Mr. Burford is one of the directors of the Picture Theatre Owners' national organization.

Si Grieve, of Grieve Productions, has been building up a formidable list of feature releases for the Illinois and Indiana territory, some of the latest pictures he has purchased being, "Heart of the Mogul," "Better Living," "Judgment," "The World Production," "Bali the Unknown," etc., a five reel Frizma, "Every Woman's Problem," with Mrs. Wallace Reid; forty-four two reel comedies from Rialto Productions; twelve two-reel Frizma comedies; four features and eight five-reel Cornelius Westerns. Mr. Grieve is getting ready to open another office in the Indiana territory to care of the Indiana territory, to have these and his other releases at an early date.

President E. H. Hammons, Educational Films, Inc., was a Chicago visitor last week and while here expressed himself as optimistic over the outlook for theatrical business in the central west. He believes that indications are that business will be up over what it was during the winter.

M. Eastburn has sold his four hundred roll of stock in the Prizma Theatre, Watseka, Ill., to F. N. Kenney. Mr. Eastburn has operated the house for eight years and made it one of the best paying small town theatres in the state. He will retire from the picture business and devote his attention to a dairy farm near Watseka, which he has recently acquired.

Manager I. Maynard Schwartz, of Educational, is proud of the first run loop lookings on his company's releases which are now running at the Roosevelt, Chicago, and Jones, Linick & Schaefer's downtown houses. Kino News had a place on the opening program of the Chicago and is showing at the Riviera, Central, and Tivoli, and all key cities in the territory. Sales are now closed, according to Mr. Schwartz.

Charles J. Schaefer, owner of the Garfield theatre, is confined to Mercy Hospital, where he occupies room 409, following an operation which he underwent last Friday. His wide circle of friends will be glad to know that he is doing well.

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Sales Manager Eichenthal, of First National, is getting a department, which will sell comedies exclusively, the personnel of which he will announce within a few days. Among the comedies which are now being released through First National are Keaton's, Chaplin's, Bennett's and Turner's.

Harry Lorch, assistant manager of the Movie houses in Chicago exchange, has been promoted to manager of Goldwyn's Omaha branch, and has left for that city to assume his new duties. He will succeed the present manager, Ben Rein, at the Chicago office by Ben Rein.

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FAMOUS PLAYERS
Under the Lash—
Very good picture—receipts fair. (East.)

Big business due perhaps to quality of supporting numbers. (West.)

The Great Impersonation—
Good drawing card because it’s a good picture based on widely known and wellliked business. Book was a little better than average. (Middle West.)

This sure is a big picture, great in entertainment and box office value. (East.)

Footlights—
One of Miss Ferguson’s best features which drew good business for week. (Middle West.)

A very fine picture. (Middle West.)

Beyond—
Pleased greatly. Receipts dandy. (East.)

The Affairs of Anatol—
Fifth week held up good. (West.)

Three Word Brand—
Fairly good, both as to entertainment and box office. (West.)

The Great Moment—
We had average business while playing this one. (Middle West.)

The Love Special—
Brought just about the usual business. (Middle West.)

Paying the Piper—
Fair picture. Average business. (West.)

The Hell Diggers—
Just ordinary for Reid. Women liked it. Good business. (Middle West.)

After the Show—
Not a particularly original plot, but splendidly acted. Better than average business. (Middle West.)

Campy Ricks—
Good picture, pretty good business, satisfactorily. (Middle West.)

GOLDWYN

Doubling for Romeo—
We rate this as funniest picture ever screened. Played to excellent business not long after its release. (Middle West.)

Better than most of Rogers’ recent efforts. The sub-titles are the best that have been seen here for many months. Good for plenty of laughs. Excellent business on this picture. (Middle West.)

The Old Nest—
First class. Receipts pleasing. (East.)

Wonderful photography. West over big box office. (Middle West.)

Benting the Game—
Good picture, poor business. Reason—do not know. (Middle West.)

The Man From Lost River—
Rather a slow wholesome picture. Did fair business. (Middle West.)

The Concert—
Good picture. Poor business. (Middle West.)

Dangers Curves Ahead—
Very well thought of. Receipts good. (East.)

FIRST NATIONAL

Woman’s Place—
The usual Constance Talmadge comedy—very breezy and fast moving. Good box office attraction. (Middle West.)

Constant Talmadge about the same as ever in this picture. Business about average. (Middle West.)

One Arabian Night—
The picture received liberal publicity and played to a crowded house all week. (Middle West.)

Seats were at a premium during the presentation of this well-liked production. (Middle West.)

Invisible Fear—
A mediocre feature, bringing the usual box office receipts. (East.)

The Sign on the Door—
I consider this a very fine picture as far as quality is concerned. We had good business on it. (West.)

Bite of Life—
Fine. A treat to everyone. No one should miss it. These were some of the comments heard on the opening night. Big business for this worth while production. (Middle West.)

Pee’s Bad Boy—
Jackie Cooper is splendid. Only a mediocre production, and not a big drawing card at our house. (Middle West.)

The Idle Class—
Quirky, divided. Some liked it immensely. Others didn’t. Local critics declared it a masterpiece. Coupled with a big feature, it did big business. (Middle West.)

Her Social Value—
Just fair. Not destined to add many to Katherine MacDonald’s admirers, but seems to please her old ones well enough. (Middle West.)

Terrible continuity, with poor spots during and strong parts soft-pedaled. Receipts good. (East.)

Mother O’ Mine—
Splendid picture. Did fine business. (Middle West.)

Two Minutes to Go—
Very picture, business fair. (Middle West.)

METRO

Four Horsemen of the Apocalypse—
Business satisfactory and holding over to second week good. Special exploitation支出 considerable. (Middle West.)

Closed third and final week here with good receipts. (East.)

There Are No Villains—
Violet Dana’s personality put it over. Business fairly good. (Middle West.)

A Trip to Paradise—
Very good picture, one that brought good business. (West.)

Camille—
Played twice to fair business. (West.)

Over the Hill—
Artistically, this picture is rather crude, but the acting is good. One of the best box office attractions of the year, at a 50 cent uniform price. (Middle West.)

The Night Horseman—
Capacity business. Picture up to usual Fine standard. (East.)

A Virgin Paradise—
As a native of this section Pearl White always draws good. Large attendance for a week’s run. (Middle West.)

Queen of Sheba—
Three weeks run went over big. (West.)

REALART

Room and Board—
Splendid picture which did a good business all week. (Middle West.)

The Speed Girl—
Very fine feature which drew good business at all performances. (West.)

Everything for Sale—
A well filled house all week. The star is popular here. (Middle West.)

The Little Clown—
A fairly good production, with less than the usual business. (West.)

UNIVERSAL

No Woman Knocks—
Played to good audiences a second week. (Middle West.)

High Heels—
Quite fair business and pleased the same. (West.)

The Fox—
Best business since last spring. Excellent production.

RC PICTURES

The Foolish Age—
Wonderful—broke all house records. Had to run a special midnight show on opening night. Biggest audience picture of the year. Can’t praise it too highly. (Middle West.)

Shows of Society—
Unusually fine picture, with suspense right to the finish. Audience applauded. Business better than it has been. (Middle West.)

UNITED ARTISTS

Way Down East—
Fine business for second run. One of Griffith’s best. (Middle West.)

Fine production, but as it played here all last summer, as a road show, it did not draw heavily on a return engagement. (Middle West.)

Disraeli—
Went over the heads of patrons, failed to do even business and was pulled off in middle of week run. This was a picture that did see it liked it immensely. (East.)

Very fine feature with good business. (West.)

Dream Street—
Return engagement went only fair. (West.)

Little Lord Fauntleroy—
Mary Pickford at her best in this splendid feature which went over big during first week of its run at this house. (Middle West.)

Mary Pickford’s greatest. A box office triumph. (Middle West.)

EQUITY

Charge It—
Fair box office receipts recorded for a week run. An average picture. (East.)

HODKINSON

Pilgrims of the Night—
A high class feature which played to fair business. (Middle West.)

ARROW

God’s Country and the Law—
A strong picture which offers excellent exploitation opportunities and went over good for week. (Middle West.)

WARNER BROS.

Why Girls Leave Home—
Contrary to the general opinion, I do not like this title—it does not appeal to the highest class of patronage. Business, however, was fair. (Middle West.)

WARREN

Our Mutual Friend—
A very fine picture which brought more than the usual business. (West.)

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NEW YORK


Rivoli Theatre—

Overture—"Fifth Symphony in F Minor." Current Events—Rivoli Pictorial. Special—Presentation number under the title of "Victory" and as a prologue for the feature in which Grace Foster, solo soprano and Lillian Fowle Hilda Christian and Grace Emerson, dancers, appear before a special singing audience. Feature—Enchantment—Marion Davies. Vocal—Aria "from The Barber of Seville." Comedy—On Location—Pathe.

Mark Strand Theatre—


Rialto Theatre—


LOS ANGELES


SEATTLE

Coliseum Theatre—


Clammer Theatre—


Strand Theatre—


Blind Theatre—

Third week of "The Queen of Sheba." Next Week—Everything for Sale.

Liberty Theatre—


Winter Garden Theatre—


CHICAGO

Chicage Theatre—

Cleveland

Allen—

Overture — "The Jazz Symphony," specially composed by Philip Spitalny, musical conductor.

Current Events — Pathe, Selznick and other news extracts.

Cartoon—Arso's Fables.

Feature—The Foolish Age.

Prologue — The Temple of Jazz, with Alan cast, with jazz music, jazz dancing, jazz costumes and jazz scenery designed by Zimmerer, under direction of S. Barrett McCormick.

Novelty—Jazz News, a picture made especially for the occasion, a sort of parody on Cleveland, showing the Union Terminal and other relics of the city.

Next Week—Harold Lloyd in Never Weaken.

State—

Overture—Potpourri of the season's popular tunes, arranged by Musical Director H.L. Spitalny.


Cartoon—Mutt and Jeff in the Breaking News.

Comedy — The Idle Class, with Charles Chaplin.

Feature—Peek's Bad Boy.

Next Week—Norma Talmadge in The Wonderful Thing.

Stillman—

Overture—Original score to "Way Down East." Theme — Original themes to "Way Down East." Feature — "Way Down East." Next Week—Same.

Euclid—


Comedy—They're Off, a single reel comedy.

Feature—A Virginia Paradise.

Parks—

Overture — "Echoes of Hallowe'en," arranged by Maurice Spitalny, musical director, as a prelude.

Specialty—A dance number by the Reynolds Sisters, who do a spook dance and then a jazz dance.


Comedy—The Idle Class — Charles Feature—Bits of Life.

Next Week—Swing It, with Clara Kimball Young and Playhouse, with Buster Keaton.

Circle—

Overture — Selections from "Martha.

Current Events—Pathe Review.

Comedy — Pinched with Tweedy — A reelcraft comedy.

Xylophone Solo — "Stars and Stripes Forever," by Harry Goldstein of the Circle Symphony Orchestra.

Novelty in Colors—Roses—Pathe.

Feature—Shams of Society.

Next Week—Never Weaken with Harold Lloyd and Diane of Star Hollow.

Strand—

Overture—Selections from "The Bohemian Girl.

Current Events—Pathe Review.

Comedy — Pinched — Reelcraft comedy featuring Tweedy.

Feature—Shams of Society.


Standard—

Current Events — International News.

Comedy — The Nervy Dentist — Century comedy.


Milwaukee

Merrill Theatre—

Special—Tony Sarg's Almanac.

Musical Novelty by Omar Smith — Arnold Krueger Merrill, organist, assisted by Alex Kunkel, xylophonist.

Comedy—Two Reel — Hall Room Boys.

Scenic—Prizma Colored Scenic.

Special—First pictures of General Fox arriving in United States.

News — International.

Feature—Carnival—United Artists.

Alhambra Theatre —

Weekly—Pathe.

Special Prologue.

Feature—Over the Hill.

Butterfly Theatre —

Weekly—Medley of popular songs.

Musical—Mylre Spangenberg, soloist.

Slow Motion High Diving—Annette Kellerman.

Musical—Xylophone solo—A. C. Ranz.

Comedy—Smub Pollard — Lo Location.

Weekly—Butterfly News.

Feature—The Star — Sessue Hayakawa.

Strand Theatre—

Weekly—Kinograms and Topics.

Sketchograms — Educational.

Washington

Metropolitan—

Overture — "Morning, Noon and Night.


Feature—Idle Class — First National.

Extra Feature—A Poor Relation — Goldwyn.

Next Week—Why Girls Leave Home.

Colonnade—

Overture — "La Triavita.


Feature—Camille—Metro.

Next Week—Ladies Must Live—Paramount.

Palace—


Comedy — Love and Doughnuts — Associated Producers.

Feature—Ladies — Metro.

Next Week—Exit, the Vamp — Paramount.

Rialto—

Concert attraction—Weber Male Quartette.

Current Events—Fox News.

Feature — After the Show — Paramount.


**NEW ORLEANS**

Strand Theatre—
Feature—Through the Back Door—Mary Pickford.

Strand Digest.

Strand Orchestra.

Next Week—End of the World—Betty Compson.

Liberty Theatre—
Feature—Woman’s Place—Constance Talmadge.

Comedy—Torchy’s Nightmare.


Trianon Theatre—
Feature—The Scefford—starring James Kirkwood et al.

Globe Theatre—
Feature—Life’s Darn Funny—Viola Dana.

Aesop’s Fable Comedy.

Pathé Week-End News.

Next Week—Not announced.

**Tudor Theatre**

Feature—A Child For Sale—With little Bobby Connelly.

Comedy—Snooky’s Labor Lost.

**PITTSBURG**

Olympic—
Overture by Symphony orchestra.

Umberla Egizi, Director.

Current Events—Kinograms.

Novelty—Pictorial Review.

Feature—Siamese Twins Must Live.

Comedy—Bashful.

Next Week—

Grand—
Current Events—Grand News Weekly.

Special—Creatore, famous hardmaster, as director of Grand Symphony orchestra.

Novelty—Topics of the Day.

Feature—Wedding Bells.

Comedy—The Playhouse.

Next Week—Cappy Ricks and Never Weaken.

Minstrel—
Feature—The Midnight Riders.

Duquesne—
Fifth Week of Three Musketeers.

Savoy—
Fifth Week of Over The Hill.

Liberty—
Next Events—International News.

Feature—Wedding Bells.

Comedy—The Playhouse.

Next Week—Cappy Ricks.

**CINCINNATI**

Walnut—
Current Events—Pathé 85.

Topics of the Day—Literary Digest.

Cartoon—Aesop’s Fables.

Feature—The Wonderful Thing.

Strand—
Next Week—Under the Lash.

Current Events—Pathé 85.

Comedy—Oh, Buddy—Christie.

Feature—At the End of the World.

Next Week—Bits of Life.

Palace—
Current Events—Kinograms.

Topical of the Day—Literary Digest.

Feature—Charge It.

Next Week—The Foolish Age.

Gifts—
Current Events—Fox News.

Feature—Over the Hill—Second Week.

Next Week—Sam.

Capitol—
Overture—“Rammond”—Capital Symphony Orchestra, Theodore Hahn, Jr., conducting.

Capital Combination—Reel (a) only.

News—Special.

Prologue to Feature—Song, “We’ll Meet Again”—Duet. Scene. Main stage, water scene. Home of Love Right Depression. Left drop—Calabare scene—Intoxications.

Feature—Experience.

Comedy—The Bell Hop—Larry Seman.

Next Week—Beating the Game.

**DES MOINES**

Des Moines—
Overture—Des Moines Theatre Orche.

Trio—“In the Gloaming.”

Feature—Way Down East.

Coming—Gena Talmadge in “The Greatest Thing.”

Strand—
Overture—Visualized “Just Like a Rainbow,” with Strand orchestra.

News—Educational Kinograms.

Comedy—Exit Quietly.

Feature—Isa Lee in “After the Show.”

Coming—Ladies Must Live.

Rialto—
Overture—Rialto Theatre Orchestra.

Feature—The Four Horsemen of the Apocalypse.

Comedy—The Bronze Bowl.

Garden—
Comedy—Take Your Time.

Feature—Mabel Beatty in “No Woman Knows.”

Coming—The Old West.

**KANSAS CITY**

Liberty Theatre—
Overture—Selections.

News—Pathé.

Comedy—Aesop’s Fables.

Organ Selections—Miss Susie Goll Bush and Miss Golden Einston, organists.

Feature—Greater Than Love—Louise Glau.

Next Week—A Certain Rich Man—All Star Cast.

Doric Theatre—
News—International comedy.

Comedy—Sensuous Scenes—Comedy Comedy.

Organ Selections—P. E. Stevens, organist.


Next Week—Where Lights are Love—Nesque Hayakawa.

Newman Theatre—
Overture—Selections.


Comedy—A Toonerville Tangle.

Organ Selections—Dr. F. Baker and O. M. Lowndes, organists.

Vocal Duet—Charles Burch, soprano and J. Hardesty Johnson, tenor.

Feature—Cappy Ricks—Thomas Meighan and Agnes Ayres.

Next Week—After the Show—Jack Holt.

Royal Theatre—
Overture—Selections.

News—Royal Screen Magazine.

Comedy—Fireman Save My Child—Tony Sarg’s Almanac.

Organ Selections—Milo T. Harte, organist.

Feature—The Great Impersonation—James Kirkwood and Ann Forrest.

Next Week—Over the Hill, all star.

Twelfth Street Theatre—
Overture—Popular selections.

News—Screen Magazine.

Comedy—Shoulder Arms—Charles Hapley.


Next Week—The Golden Snare—Lewis Stone and Wallace Berry.

**BOSTON**

Rivoli—
Overture—“Prelude,” by Massenet.

Current Events—Rivoli News.

Comedy—Literary Digest Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.

Vocal—Walter T. Lintz, soloist, besides an (a) “Sunset,” by Buck.

(b) “Who Knows,” by Ball.

Prologue—Specially arranged by F. Iula.

Feature—Two Minutes to Go—Charles Ray.

Comedy—The Playhouse—Buster Keaton.

Next Week—Woman’s Place—Carnation Talmadge.

Century—
Overture—“Mile. Modiste,” by Victor Herbert.

Current Events—Century News.

Musical Singsong—Alvira Yates, soprano; Phoebe Powers, pianist; Rex Ray, Baritone.

Feature—the Match Breaker—Viola Dana.

Comedy—Dog Gone Torchy—Johnny Hines.

Next Week—Camille—Nazimova.

Parkway—
Overture—Selections from “William Tell.”

Current Events—Parkway News and Special Review.

Feature—Lady Fingers—Bert Matlin.

Comedy—Dog Gone Torchy—Johnny Hines.

**CIRCLE STRAND**

The Circle and Strand theatres, Cleveland, O., advertising staff stressed the nationwide success of “The Girl from God’s Country” in this display recently used.

This ad on “The Three Musketeers,” by Loew’s Valentine theatre of Toledo, Ohio,Besides being a mighty good display, had extra selling force, owing to its size, a full page.
New—
Overture—Special score with augmented orchestra.
Wizard—
Overture—Classic.
Feature—The Golem.
Comedy—The Torcador—Clay Cook.
Specialty—El-I—Caroline Waters, soloist.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circle Ledger.
Novelty—Literary Digest Topics.
Comedy—"The Playhouse"—Keaton.
Song Slides—"Kentucky Home." Xylophone Act—"The Ovandos.”
Soloist—Miss Elizabeth Hamilton.
Feature—"Her Social Value.”
Next Week—"Two Minutes to Go.”

Loew’s State Theatre—
Overture—Chimes of Normandy.
Current Events—Pathé News.
Comedy—"Doggone Torchy.”
Soloist—Mary Traub, contralto.
Features—"Foolights.”
Next Week—"Queen of Sheba.”

Colonial Theatre—
Current Events—Selznick News.
Comedy—"Late Hourie”—Boland.
Feature—"The Concert.”
Special Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"Clay Dollars.”

Ohio Theatre—
Current Events—International News.
Comedy—"The Handsome Butler.”
Broadway.
Feature—"The Great Impersonation.”
Next Week—"The Son of Wallingford.”

BUFFALO

Shea’s Hippodrome—
Overture—"Dame Macabre.”
Saint Saens.
Stage Setting—A Holloween party, staged by Harold B. Franklin and painted by Raymond Lobell.
Special—Personal appearance of Clara Kimball Young.
Feature—Two Minutes to Go—Charles Ray.
Comedy—Trolley Troubles—Gaylord Lloyd.

ATLANTA

Howard Theatre—
Overture—from "Mignon". Howard News and Views.
Novelty Film—To be selected. (Either one of the Sara Almanacs, or an Aeop Fable.)
Comedy—Harold Lloyd in Never Weaken—Pathé.
Feature—William De Mille’s After the Show—Paramount.

Metropolitan Theatre—
Kinetograph.
Comedy—The Stork’s Mistake—Educational.
Organ Solo—By George Lee Hammond.
Feature—Katherine MacDonald in Her Face Value—First National.

ST. PAUL

Capitol Theatre—
Overture—"Mignon.”
Ambrose Thomas.
Capital Digest including Current Events, Pathé and International News.
For Kids—Sake—Mermaid.
With Theda Bara in home and studio.
Theda Bara in person.
Tom Moore in "From the Ground Up.”
Ralph H. Brigham—Organ solo—
Armando—Paderewski.
Arthur Koerner—Organ Recital.

BROOKLYN

Mark Strand—
Overture—Wagner’s "Tannhauser.”
Gems from "The Mikado.” Twenty minute version of Gilbert and Sullivan’s Japanese comic opera with ten numbers and fifteen singing principals with authentic scenery and costumes. Set was Japanese garden with cut out rustic bridge, pagodas, transparent pillars. Principals and ensemble in Japanese costume. Lighting scheme in blue, red, gold and yellow.
(a) Open Chorus—Mark Strand mixed quartette. (b) "A Wandering Minstrel,” George Dale, tenor. (c) "I’ve Got a Little List,” Walter Smith, basso. (d) "Three Little Maids from School,” Edna Burhans, soprano, (incidental dance). (e) "The Moon and I,” Estelle Carey, soprano. (f) Entrance of the Mikado duett by Florence Mulholland, contralto and Walter Smith, basso. (g) "My Object is Sublime,” Walter Smith, basso. (h) "Tit Willow,” Edgar Kefier, baritone. (i) Finale Ensemble with geisha girls in dance.
Note—This number was one of two prologues for "Bits of Life.”

CRITERION

ANNOUNCING THE OPENING OF THE THEATRE BEAUTIFUL—TOMORROW—
LOIS WEBER’S GREATEST PRODUCTION A BIGGER HUMAN HEART STORY THAN "HUMORESQUE”

THE BLOT

A story of the depths and heights in life

NEW GRAND CENTRAL THEATRE

"The Birth of Our State"—
CLARA BISHOP, MARY TAYLOR,
AND PEARL WALLER

A display on the F. B. Warren release, "The Blot,” by the Criterion, St. Louis.
Mangan's Ballet Creation Goes Big With Montreal Fans

Explaning by illustration, "Sweets," an eccentric dance interpretation staged at the Allen theatre, Montreal, by Francis A. Mangan, in which Florence Rouge and Leon Leonidow were presented.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Hornet, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Sid Lawrence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Ruben, Loew theatre, Cleveland.
Paul Gudanovic, Strand, Cleveland, O.
R. Buret McCormick, Managing Director, Allen theatre, Cleveland.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
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Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.

Willard C. Patterson, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stote, Des Moines theatre, Des Moines, Iowa.

S. Burrett McCormick, Managing Director, Allen theatre, Cleveland.
Thorough Campaign for "Over the Hill"

Ruben and Finkelstein, Minneapolis, Neglect No Exploitation Opportunities

An exploitation campaign which embodied almost every publicity method known to showmanship, and which was proportionately fruitful in its results was recently developed and executed in connection with the showing of "Over the Hill" by Messrs. Ruben and Finkelstein, operators of the Lyric and New Garrick theatres, at Minneapolis and St. Paul respectively, with the assistance of a William Fox representative.

To begin with, a three-day teaser campaign was inaugurated in each city's daily newspaper. The advertisements consisted of a series of twenty one-inch displays. These were followed by larger displays and were concluded with a special lay-out of portraits of Mary Carr. In light of these portraits Mrs. Carr was posed as famous women of American history.

Concurrent with the newspaper advertising, it was arranged with a large number of meat markets in the two cities to wrap all their commodities in "Over the Hill" heralds, which were supplied to them. In this way more than 15,000 herald-wrappers were distributed.

It was also arranged with several of the prominent dairies to attach to their milk bottles for an entire week stickers which proclaimed the advent of the production. In addition a mailing list of nearly 2000 names was put to work.

Following this auspicious inaugural, invitations were dispatched to a number of Minneapolis' most prominent club and society women, educators, ministers and civic betterment workers, asking them to attend a private review of the feature. More than 100 of the city's most influential residents responded, and some were so impressed that they offered written testimonials as to the moral value of the film. These were subsequently used to advantage in further newspaper publicity.

On the trail of the private showing came a free show to the newsboys of St. Paul. This contest absorbed more than its period of nine days. It terminated with the awarding of prizes which in themselves were further "boosts" for the picture. They consisted of copies of Willy Carleton's poems, from which "Over the Hill" was derived, and a large number of passes to the theatres where the picture was showing.

Then, to round out the entire exploitation plan, arrangements were made with the singer and leaders of cabaret orchestras in both Minneapolis and St. Paul to play the song which bore the same name as the picture. Whenever the song was rendered a large display-card was exhibited announcing that the production was showing at the Lyric and New Garrick theatres.

It evoked many columns of favorable comment on the part of the newspapers and tended to arouse universally favorable sentiment on the part of the public.

The window display angle came next, and pretentious designs were installed in many of the two cities' most conspicuous localities. Tie-ups were effected with sheet music and phonograph record stores, where the song "Over the Hill" was being offered for sale. A complete set of the nine Johnston pictures of Mary Carr, embracing the eight American heroine poses, were placed in the most conspicuous show-case of the largest department store in Minneapolis.

The next step in the campaign was a newspaper contest.
Calvert Stages Novelty Prologue Number

For the showing of "The Cup of Life" at the Capitol theatre, St. Paul, Minn., Managing Director L. V. Calvert originated an atmospheric prologue that added not a little to the patrons' interest in the picture.

A transparency set in a large picture frame immediately back of the picture screen was the basis of the prologue. Incandescents and spots were employed to obtain the following effects:

The scene opened with dark blue sky, dark red light in window and door of Chinese house at right. At about thirty seconds the sky and back of gate, etc., started up in reds, violets, pinks, etc., until the scene was brought to full noonday. The flowers, wisteria, etc., on the front were brought out by side feet and overhead lighting.

The music for this setting was "Hindu Prayer," by Irene Berge, featuring English horn solo by Walter Bastian and Capitol Symphony Orchestra. This number was then used as a theme for the entire picture.

The entire affair was very effective and proved very successful.

Elmira, N.Y., Theatre Gets Mercantile Cooperation

In a fifty-fifty tie-up arranged by Paramount Exploiter, Harry Rositer and George Tooker, manager of the Regent theatre, Elmira, N.Y., with one of Elmira's leading department stores, a cut of Gloria Swanson appeared in the store's newspaper displays during the week. "The Affairs of Anatol" was playing at the Regent.

In payment for the newspaper space accorded the Regent attraction, Manager Tooker displayed some of the department store's silks in the theatre promenade.

Patterson Decorates for "When Lights Are Low"

Manager Willard C. Patterson, of the Criterion theatre, Atlanta, played "When Lights Are Low" recently, with an appropriate musical setting, and plenty of atmosphere in the lobby.

All the advertising matter was hand-drawn—a dull buff background with the letters arranged Chinese fashion, in green and black. Stoufer, the "posterman" of the Criterion, who has been associated with Manager Patterson for years, is an artist of the first water, as these signs proved again. Long, narrow cards, lettered from top to bottom, instead of lengthwise, hid the lobby-frames at the sides of the theatre. A cut-out of Sessue Hayakawa occupied the front of the lobby.

A score or more Chinese lanterns, which come in a bewildering variety of sizes and shapes, were hung about the lobby and when lighted at night the lobby was very attractive.

A special musical score, incorporating some very weird and some beautiful Chinese music had been arranged for the picture by David Love, musical director of both the Criterion and the Metropolitan theatres, was not the least part of the picture's success.

Johnston Puts Over "Three Musketeers"

J. L. Johnston, formerly Paramount exploiter at Los Angeles, now managing the Minneapolis Auditorium, has recently put "The Three Musketeers" over to a two-weeks' run with the aid of newspaper tie-ups and special stunts. The eighteen girl ushers at the Auditorium were costumed in musketeer uniforms, as were the doormen and other help, so that the patrons got the musketeer atmosphere as soon as they entered the house. An elaborate scenic prologue was not attempted, the management depending on the employee's dress and a short recitation entitled "The Three Musketeers," by Arthur Bouvier, to place the audience in the right atmosphere.

One of the special stunts used by Mr. Johnston was to send nine of his ushers out on the streets in uniform to sell the Minneapolis Daily News. To carry out "The Three Musketeers" idea the girls traveled in groups of three and wore a banner on their backs advertising the picture. The News tied up liberally with space and pictures of the girls selling the papers.

Attractive Window Displays Secured for "Old Nest"

In exploiting "The Old Nest," playing recently at the Park theatre, Roanoke, Va., a number of attractive window displays were obtained in prominent local windows and in addition, elaborate lobby decorations were conceived and executed.

Hanging from the marquee of the theatre were half a dozen or more birds' nests. Sitting in a chair on a raised dais in the centre of the lobby entrance was the cut-out figure of a motherly-appearing woman. Large banners were placed on top of the marquee, on all three sides, carrying just the title of the picture. Enlargements, stands and posters were used freely.
Make Big Splurge on Premiere Showing

Playing a premiere in a medium sized city when properly exploited is something that is sure to draw a lot of extra business. Robert C. Harning, manager of Shea's Opera House, Jamestown, N. Y., booked "Two Minutes to Go" for the same week as the New York Strand showing and the Opera House announced the engagement in a half page ad, headed by a catch line which read "Another Big Scoop for Jamestown: First Time Shown in America."

While not literally true it was near enough to serve the purpose so far as advertising purposes are concerned and the result of the smash was an excellent run.

Bellingham, Wash., Theatre Originates Prologue

The Cafe of the Green Fan, which is such a spicy part of "The Affairs of Anatol," was reproduced with certain economical revisions, for the prologue of the picture when it played at the American Theatre, Bellingham, Wash.

The youngster in the foreground of the accompanying illustration, is nine years old. He is a clever little dancer and appears with his sister, aged nine, who happened to be making a change when this photograph was shot. There is a Spanish dancer in the rear. Leading the orchestra is a "wild-woman" made up like Polly Moran. The suggestions for this prologue were taken from a Paramount still.

A. Mike Vogel, Paramount exploiteer, who is something of a musical and dramatic authority, helped Manager Fred B. Walton state this effective introduction to his program.
"Dangerous Curve" Lobby Novel Idea

Two large boulders, so located as to enable a curved road to be laid between them, formed the central idea of the exploitation of "Dangerous Curve Ahead" at the Rex theatre, Spartanburg, S. C. White gravel scattered along the lobby of the theatre composed the roadway, and two tiny automobiles about to meet each other, yet obscured from each other's view, added emphasis to the "dangerous curve" theme of the lobby display. Small bits of shrubbery advantageously placed along the miniature highway gave the entire scene a rural atmosphere.

Along each side of the long lobby Manager A. C. Cowles placed three snow-white posts, each bearing the inscription: "LOVE'S HIGHWAY." Four scarlet circular signs bearing white letters setting forth the name of the picture exploited also assisted in filling out the display.

Coupled with intelligent newspaper advertising, this display proved one of the most result-getting exploitations Manager Cowles has conceived.

Minneapolis News Aids Blue Mouse Stunt

The Blue Mouse theatre of Minneapolis and the Minneapolis Daily News put over a contest recently for the showing of "Why Girls Leave Home" at the Blue Mouse that was instrumental in awakening wide interest in the picture. In display ads and in text the News announced that $50 in cash would be paid to the persons who would write in 200 words answers to the question "Why girls leave home?"

There were thirteen prizes, varying in amounts from $25 for the first prize to $1 each for ten third prizes. The contest was conducted in advance of the showing of the picture and was in no way directly identified with the showing. The results, however, were immediate when the feature was announced as a coming attraction at the Blue Mouse.

Newsboys Work for "Dinty" Once Again

Manager Gillen of the Strand theatre, Binghamton, got a lot of valuable free publicity in his home town newspapers when he arranged a special showing of "Dinty" for the newsboys of the city. The carriers were invited to a Saturday morning presentation beginning at 11 o'clock. By arrangement with the Binghamton Press and the Morning Sun the boys were able to see the picture free. It was some party. Not a newsboy in Binghamton or surrounding district was missing. The theatre party was a huge success and the boys were enthusiastic over the show. Before the show the boys paraded through the principal downtown streets. The Binghamton Press and Morning Sun devoted columns to the party on the day of the event. You can’t buy this kind of publicity, said Manager Gillen.

Martin Leaves No Stone Unturned at Winnipeg

Live wire exploitation originated by "Bill" Martin, exploitation representative of Capitol Film, Ltd., of Winnipeg, Canada, put over "Burn 'Em Up Barnes" at the Winnipeg Lyceum theatre, in fine shape.

Johnny Hines, star of the picture was in the city and Martin arranged with the local Cadillac agency to allow Hines to use a car for exploitation purposes, the machine bearing a sign that advertised the picture and the Cadillac Company.

A "human spider" who had scored a hit the week previous was paired off with Mr. Hines and some free publicity secured in the newspapers.

Mr. Hines was the guest of the Winnipeg Kiwanis Club and more front page publicity was forthcoming from this event.

Martin used the "lost and found" columns of the Winnipeg papers for some teaser ads that got a lot of attention and made an excellent tie-up with a local sporting club when he arranged for the last page of the program used at a big event staged by the club during the week "Burn 'Em Up Barnes" was playing at the Lyceum.

The ad used read: "Johnny Hines says he’ll take on all comers, champions or near champs, regardless of weight, size or color, providing he gets a lead of two blocks, but the main idea is to see Johnny Hines in person at the Lyceum."

The stunt pleased the the fight fans and it produced fine results at a small expense. Manager J. J. Raymond of the Lyceum co-operated with Mr. Martin in exploiting the picture.
Extravagant Ballet Number Presented at New York Capitol

Alexander Oumansky, ballet-master at the New York Capitol theatre, exceeded his own usual high standard of choreographic spectacles for the second anniversary week program at the Capitol by producing "Scherezade," one of the most popular ballets of the dance devotees.

This masterpiece of music and motion calls for a cast of thirty dancers and pan-tomimists. Mr. Oumansky augmented his ballet forces to the required number and with a scenic setting as striking and faithful as any ever used in any opera presentation, staged the difficult and exacting numbers so well that the production as a whole without doubt sets a new standard for motion picture theatre choreography. "Scherezade" marks approximately the one hundredth ballet that the indefatigable ballet-director has staged at the Capitol. Week in and week out for the past two years, Oumansky has conceived and arranged new dances every Sunday. His tireless energy may be ascribed to his veteran training and experience with the foremost ballets of the world.

"Moth and the Flame" Prologue for "Anatol"

The accompanying illustration shows the prologue for "The Affairs of Anatol" at the New theatre, Baltimore, John D. Howard, Paramount exploiter, and E. V. Cupero, director of the New theatre orchestra co-operated in the arrangements.

The back drop represents a huge web and at the side of the stage is a large candle-stick about four feet high. A singer dressed in a black evening gown with red plume in her hair stands so that her head comes directly in the center of the web as she sings the old favorite song "Moth and Flame," a little child, dressed to suggest a moth, dances about the candle-stick. The climax comes at the end of the selection when the dancer protrates herself at the base of the candle-holder.

House on Wheels Advertises Picture

To exploit "Why Girls Leave Home," Emil Groth, manager of B. S. Moss' Coliseum theatre, New York, had a house built on a flivver which toured the neighborhood prior to and during the run of the picture. At prominent corners the flivver would stop, and the girl would come out and hold onto the door, apparently conveying to the passersby that she was just about to leave home. After a few moments she would reenter the house and pursue the same course in other locations. This simple stunt attracted unusual attention.

Novel Street Stunt for "No Woman Knows"

Joe Mayer, Universal exploiter, attracted great attention in Toledo, O., recently with his street stunt for "No Woman Knows," playing at the Alhambra theatre. He had an immense cut-out of a book mounted on a large truck and carried through the streets during the week preceding the showing.

On the cut-out were the display lines in huge white letters: "'No Woman Knows,' from the amazing novel, 'Fanny Herself,' by Edna Perber, Alhambra—All Week."

In addition to this stunt, Mayer's exploitation consisted of widespread teaser posters and a cumulative teaser and regular newspaper ad campaign.

This Exhibitor Publishes Own Newspaper

One of the gamiest fights in movie history is that of Noble Peterson, manager of the Lincoln theatre, Delta, Utah, against his local newspaper. The rural Horace Greeley read somewhere that movies were wrong, that they were a superficial form of entertainment, and that they should be driven out of existence. He dipped his pen in vitriol and went after the exhibitor. He denied Mr. Peterson advertising space, and was quickly squeezing the latter's business to death. In fact the Lincoln only played three nights a week.

Peterson decided to ruin the editor's little game. Together with Rick Ricketson, Paramount exploiter from Salt Lake City, they founded a four-page paper, "The Delta Booster." They sold 20 ads and $10 an ad which more than paid for the publication. The business men were so pleased that they asked Ricketson and Peterson to confer with them. They insured enough ads to beat their former record. A local printer bid for the job and will handle it at $100 per issue, with the advertising revenue far exceeding that. The paper will be devoted exclusively to lively theatrical news and already has a circulation of 1,000. Everybody is happy but the editor. Peterson has redecorated his house and is now playing seven days a week.
Private Screening Fine Publicity for "One Arabian Night"

"One Arabian Night" was given a constructive exploitation campaign during its recent run at the Walnut theatre, Cincinnati.

Manager I. Libson, manager of the Walnut, arranged for a special screening during the week previous to the showing. Invitations were sent to about 100 prominent men and women of Cincinnati, including members of the faculty of the University of Cincinnati, club women, society leaders, artists, and newspaper critics. This special screening held at one of Mr. Libson's big theatres, received liberal newspaper comment in addition to the reviews given by the critics.

Window display tie-ups and carefully prepared newspaper ads were an important part of the campaign.

Weld Tries Out Lobby Prologue

The accompanying cut illustrates the lobby exploitation which Arthur E. Weld, manager of the Strand theatre, Waterloo, Iowa, used during his showing of "Through the Back Door."

This "back door" scene, while having little real relation to the picture, was the means of attracting a lot of attention to the engagement of Mary's picture.

Teaser Ads Used for "Why Girls Leave Home" Campaign

Beginning with some carefully placed teaser advertising, Manager William Patterson, of the Metropolitan theatre, Atlanta, put over "Why Girls Leave Home" with fine effect.

The campaign began one week prior to the opening date of the picture by single column ads, addressed to various city officials and newspaper men, in each of the three papers. The ads read "Butford Goodwin, Ward Green, Mayor Key, Chief Beavers—Do YOU Know Why Girls Leave Home?" Well-known ministers, political reformers, police officials and so on, were addressed in this way. The ad very carefully did not appear anywhere near the movie page, and created considerable comment.

On Tuesday, when the papers were full of the Ku Klux probe and investigations, an ad two inches long and two columns wide appeared in prominent parts of all three daily papers, reading "Why Probe the Ku Klux? Investigate Why Girls Leave Home."

On Thursday, an ad two columns wide and three inches long, appeared headed by a big question-mark, and reading "If you would like to know "Why Girls Leave Home" step up to 122 Peachtree Street, tomorrow." 122 Peachtree Street proved to be a very exclusive men's wear shop, and in the window was a pair of trousers with a sign pinned on them, reading simply, "Why Girls Leave Home." This ad ran Friday and Saturday also, and on Sunday a quarter page ad in all three Sunday papers tied up the teaser stuff with the picture.

Fictional Characters Interest Binghamton, N. Y., Fans

"Betty and Billy Bingo" were two fictional personages which Paramount Exploiter Harry Koyster and Manager D. Cohen of the Strand theatre, Binghamton, N. Y., invented for use in writing advertising copy for a double tie-up truck on "Experience."

"Billy and Betty" were quoted in each of seventeen ads secured from local merchants. They served to make the selling talk used novel and gave the ads a personal touch that was effective in exciting reader interest.

Another of Frank Lacey's artistic lobby displays, illustrating how Mr. Lacey, manager of the Majestic theatre, Portland, Ore., decorated for his showing of "God's Country and the Law"
Chicago Exploitation Misses No Bets

"The Foolish Age" Gets Thorough Campaign at Barbee's Loop, Chicago

MANY were the exploitation ideas put to work for "The Foolish Age" when this picture played Barbee's Loop theatre, Chicago.

Managing Director W. S. Barbee began his campaign with well planned newspaper displays and also originated a lobby display which converted the Barbee entrance into a veritable carnival of color.

Colored bunting, silk streamers, colored lanterns, various novelty cut-outs, balloons, pennants, etc., were used in profusion. A jazz band concealed within the lobby played popular melodies. Other attractive attention stunts were found in the shape of hand lettered cards and cut-outs of Doris May.

The newspaper displays were novel in their appeal and were directed at various public officials and leading stage favorites playing in Chicago.

The amusement pages of the Chicago papers carried many stories and attractive layouts on the feature.

The Chicago American co-operated with a contest asking its readers to submit their answers to the query: "Which Age Is The Foolish Age? Is It Sixteen or Sixty?" etc. No prizes were offered. Photoplay Editor Rob Reel liked the idea of running the column daily to arouse discussion among the "fans," believing the idea to be sufficiently bright and entertaining to get results minus the customary awards. An avalanche of letters reached the American, and were published during the engagement.

A special drive to interest school children brought satisfactory results. Ten thousand complimentary tickets, admitting children free when accompanied by one adult or more, were distributed at seven Chicago grade schools. The tickets were good for Tuesday, Thursday and Friday matinees only. W. S. Barbee reports a substantial increase in matinee business for the days named. Special College and Club nights also were introduced to catch the attention of the younger patrons. A tie-up with a song publishing house brought a song plugger to the theatre to sing "Just Like a Rainbow" and other appropriate popular numbers.

One of the most effective "freak" stunts was put over through the co-operation of the Chicago Daily Post and its newsies. "Dunce" or "Foolish Age" paper hats, with the advertisement of the picture printed in large type thereon, were worn by the Post newsboys with corners on the loop. The sight of the kids with the high hats aroused interest with the public, incidentally resulting in greater sales for the daily Post.

Another "freak" stunt was the dropping of several hundred balloons from a steen-story office building, to the center of fashionable Michigan Boulevard. On each balloon was tied a complimentary ticket to Barbee's theatre. The Chicago Herald-Examiner liked the idea of a special performance for disabled war veterans and announced and conducted the affair.

The "traveling trailer" idea also got over big in Chicago. Through the cooperation of two State Street stores, a screen was placed in a window behind which was stationed a miniature projection machine, flashing scene and title trailers from "The Foolish Age." Crowds of curious and entertained persons surrounded the window each night.

Some of the newboys who helped put over "The Foolish Age" at Barbee's Loop theatre, Chicago.
McCormick's Novel Display Ads

S. Barrett McCormick, managing director of the Allen theatre, Cleveland, in advertising a recent bill at the Allen, has hit on what purports to be a new idea.

The plan seems to have many advantages in that through using it every number on the program gets its share of selling talk instead of just a listing or formal announcement of title.

Mr. McCormick began his week's newspaper campaign with ads as shown in the accompanying cut in which he listed eight reasons why Cleveland fans would be interested in the Allen program for this particular week.

The first display as shown in ad No. 1 gave over its selling message to "The Blot," the feature picture on the bill. The second ad is self-explanatory and the third also.

There were eight special ads in all and while each one carried a message for the whole bill, on the other hand they specialized on one particular item. The result was all that Mr. McCormick expected. It brought big business. As a novelty, at least, the plan should be carried out by every exhibitor playing a picture for a full week.

Irwin Arranges Attractive Display

For "Bucking the Tiger," when that picture played a three day engagement at the Forsyth Theatre, Atlanta, Manager C. W. Irwin arranged a very good special lobby.

In the center of the lobby, which is a rather big one, was a large square box. Fastened to this block, and in front of it, is a pasteboard roulette wheel, in green red, black and white. This wheel was constantly turning serving to attract attention merely by its motion. The colors were numbered from one to eight, and in the center of this wheel was a cut-out of the star's head and in the lower left-hand corner of the wheel was an arrow pointing to the numbers on the wheel, as it whirled.

In addition to this lobby, Mr. Irwin used a "loat" composed of a one-ton Ford truck on which was a cage the full size of the truck. In this way he was able to create a very busy looking cut-out, mounted, of a tiger (borrowed from a circus poster).

Cooley's Lobby Display Brings 'Em In

Using The Affairs of Anatol and The Old Nest as the attractions, C. D. Cooley, General Manager of the Consolidated Amusement Co., hung up a record for both money and attendance for any one week in Tampa, Fla., at his beautiful Victory theatre.

After reviewing The Old Nest Mr. Cooley dictated the wording for some signs which were displayed in the lobby during the showing. The signs were lettered in the Old English style, three of them reading, "Ye Who Love Mother, Enter Here and Worship," "Ye Who Have Forgotten Mother, Enter Here and Think," and "All Ye Children of Mothers, Come Ye Hither, For We Have a Tale to Tell Ye."

The lobby was decorated with a set piece of scenery of a bay window, an oil lamp and a cut-out of Mother at the window, a tree with an old last year's bird nest in its branches, Spanish moss and trailing vines. In the center of the lobby was a large table, upon which was a Western Union electric sign, a telegraph instrument connected with the main office, a young lady operator and two messenger boys who were there to assist those who followed the sign suggestion to "Wire Mother Now, Don't Wait to Write."

In the window of the main office of the Western Union was a large card reading, "This is Old Nest Week, Wire Mother. Don't Wait to Write." In the windows of the leading Department Stores were cards with well-worded appeals.
Pola Negri Feature for State Right Market

Jesse A. Levinson, formerly associated with the Universal, has announced his entry into the State Rights distribution field. Mr. Levinson resigned from that firm for the purpose of organizing his own concern, which will deal exclusively in the distribution of high-class feature productions in the independent market.

Mr. Levinson has announced his initial independent release, "The Polish Dancer," starring nationally famous M. N. Negri. In substantiation of his contention that a star of the caliber of Pola Negri in a production such as "The Polish Dancer" would be a feature that would be quickly absorbed in the State Right market, Mr. Levinson advises that twenty-five per cent of the territory on same was snapped up even before a publicity announcement was made of its distribution in the independent market.

Service Department for Tarzan Serial

Weiss Brothers announced this week the establishment of a special service department, under the direction of Bert Ennis, director of publicity and advertising for "Adventures of Tarzan" Serial Sales Corporation. The purpose of this new department will be to assist the exchanges distributing "Adventures of Tarzan" in the matter of stunts and special exploitation.

A system has been established whereby each exchange forwards photographs and details of unique or novel advertising used in connection with this serial. Information regarding this advertising is immediately passed on by letter or wire to the other state distributors. In addition to this service, a weekly letter is sent to each exchange giving them the details of stunts devised by the exploitation department of the serial organization.

Selling Aid for Serial

Stunt Scenes Make Up Reel to Sell "Adventures of Tarzan"

In line with the service which Adventures of Tarzan Serial Sales Corporation has been extending to all exchanges distributing this Elmo Lincoln serial, announcement is made that an unusual sales help has been prepared. This has taken the form of a "Stunt Reel" composed of every climax in the serial from Episodes 1 to 15.

Embodied in these climaxes are countless stunts performed by Elmo Lincoln, the star, together with the best of the many wild animal thrills which abound throughout the entire chapter play. A few scenes of Lincoln and his leading lady, Louise Lorraine, have also been inserted in this "Stunt Reel." A special main title, written in the vein of a sales talk to exhibitors, has been prepared and appropriate sub-titles inserted throughout the entire reel. The length of this novel sales aid in film form is approximately 600 feet. The "Stunt Reel" can be displayed for the benefit of exhibitors in each exchange. In addition to this, the various salesmen will carry one of these reels for the purpose of showing the exhibitors they visit the merits of "Adventures of Tarzan" in brief form on their own screens.

It is believed to be the first time that a sales help of this kind has been prepared to assist exchanges in securing bookings for a serial. In addition to the purpose mentioned above, it is also possible for exhibitors to display this reel as an announcement trailer. This can be made possible by the addition of a few extra titles, which the exchanges are prepared to furnish their customers. The organization handling this serial state, it has several other novel sales helps in preparation for the exchanges distributing "Adventures of Tarzan."

New Burton King Picture

Grace Darling Star in Third of J. W. Film’s Society Drama Series

With Grace Darling as the star of a modern human interest story laid in the realm of New York’s ‘Four Hundred,’ Burton King has completed an elaborate motion picture treatment of a current subject for the independent field, to be released by J. W. Film Corporation as number three of their recently announced Society Drama Series. The unusual title of the new Burton King production is, “For Your Daughter’s Sake.”

By including the new Grace Darling feature in the Society Drama Series, E. S. Manheimer is living up to his original promise to make available to independent exchanges, pictures as elaborately produced and as strong in cast as “The Road to Araby” which introduces the series.

The story is said to be well worthy of the rich mountings used to create the atmosphere of wealth and elegance for which it calls. Grace Darling plays the role of the daughter of a family in the upper circles of society who is sacrificed by her parents for money and social position. In spite of the fact that she is in love with a rising young engineer, her careful rearing has made her so sensitive to her filial duty that she allows herself to be used by her selfish parents as their social footstool. The complications that result from her unhappy marriage and the great suffering that the parents have forced upon the child they really love, is used by the author and producer to drive home the lesson the title of the drama suggests.

Intensely dramatic situations are used, which are said to give Grace Darling rare chances to rise to the heights of strong emotional acting for which she is noted, and the part also calls for gowns of the richness and style she shows to such advantage in her previous appearances.

“The Four Seasons” Adds to Theatre’s Prestige

“It will be impossible for any exhibitor who has the Four Seasons not to enhance his prestige,” this is Charles Urban’s opinion of Kineto’s four-reel subject.

“A theatre takes on the reputation of the product it handles just as surely as any store takes on the reputation of the goods it handles. Any theatre where ‘The Four Seasons’ play is run can be a better theatre for having played it and is bound to have a better reputation after playing it. Any man or woman who sees ‘The Four Seasons’ is a better educated person, a more wide-awake person, for everything we see has an effect on us and ‘The Four Seasons’ has an effect for a great deal of good.”

“Shadows of Conscience” for State Righters

AFTER showing “Shadows of Conscience” to many prominently connected with the industry, in Los Angeles, Chicago and finally New York, W. D. Russell returned from the East, October 29, to Chicago, and announced that this seven-reel super-offer will be released on the independent market shortly. His decision to place this special on the territorial right basis follows a number of very successful showings, trade and private, in which the picture has received some of the finest criticisms, both by word of mouth and via the press, ever awarded an independent presentation.

“Shadows of Conscience” has been characterized as "great," "big," and "real" by not one but every reviewer. Exhibitors and producers alike were free in their praise and generous in their predictions as to the picture’s future.

Nation-Wide Campaign for “His Nibs”

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, issues a statement that in conjunction with the release of Charles (Chic) Sale in "His Nibs," the first of a series of Exceptional Pictures to be made with that star, a campaign will be instituted, which will be national in scope. In accordance with the plans now under consideration, a series of advertisements will be used in the trade papers and in the regional magazine picture publications, and in addition, national publicity mediums will be in the schedule.

Foremost among the magazines to be used in assisting to bring the knowledge of this unique feature play to the attention of the public will be the “Saturday Evening Post,” for which purpose the Patterson-Address Company, Inc., a well-known advertising agency in New York City, has been called in consultation by Mr. Beyfuss, in the planning of the advertising copy.

"Victory Pageants" in New York Strand

"Victory Pageants," a Kineto Review which details the great home-coming parades in 1918 will play at its second theatre during Armistice Week.
A Gold Mine for Independents

In discussing the acquisition of the Exceptional Picture, "His Nibs," in which Charles (Chic) Sale plays seven distinct characters, for the State Rights exchanges, L. C. Hiller, president of the Hiller Syndicate, Inc., which purchased the United States rights and is handling the distribution on the independent market, brought forth many of the innumerable reasons why this unique attraction is certain to be money making offering both for the exchange and for every exhibitor. He said:

"Much has been written about the star, Charles (Chic) Sale; daily newspapers over the entire country as well as national magazines, have lauded the remarkable, true-to-life characterizations of this versatile young artist. Heretofore his work has been confined entirely to the legitimate and vaudeville stage, and because all his efforts have been in what is known as 'big time' the smaller communities have not had the opportunity of witnessing his artistry, although he has been widely read about and is loved by everyone in these rural sections, especially because his characters are taken from among them. 'His Nibs,' his first motion picture, will, therefore, not only be in great demand in the big cities where 'Chic' is well known, but even to a greater extent in the small towns for they will now be able to see the portraits of the 'James Whitcomb Riley of the American Stage' whom they have heard so much about.

"Another point of distinct advantage for 'His Nibs' is the fact that its theme is entirely different from anything the screen has ever seen before. The thought carried through by the deftly constructed story is so unique and unusual that in selling this production to the exhibitor an exchange man will not be in competition with any other motion picture on the market. In other words, it will not be a question of selling the picture—because every theatre manager will immediately recognize the distinction of "His Nibs"—it will become merely the matter of arranging play dates. Here no exhibitor will want to say 'I have 'Bill Smith' in 'So and So,' that's just like your picture, because there is nothing he can compete with other Nibs'! Furthermore, the manager will be quick to grasp the opportunity of showing his Nibs almost different.

"Never in the history of motion pictures has one artist played seven distinct characters in a feature production. Usually in a series of pictures the same character is used. Never in this case will the independent exhibitor be offered a picture with such a fresh and different character as is "His Nibs." One of the outstanding features of "His Nibs" is its cleanliness and wholesomeness. It is a positive censor-proof production everywhere. This is a highly desirable attribute, more so at this time, perhaps, than at any other in the history of the industry. The independent exhibitor will point with pride to "His Nibs" as the highest example of the type of picture it is his aim to distribute.

"Exceptional Pictures Corporation is cooperating with "His Nibs" Syndicate, Inc., in the production of a complete press book, and the finest line of accessories ever presented with a State Rights offering. The 'Arrow' serial 'Thunderbolt,' and the Sandow Productions, the Independent Exchanges and exhibitors are rallying to the Independent standard; are buying "Arrow" film and exhibiting "Arrow" pictures.

"The more I travel over the country, the more I am gratified not merely at the strong spirit of independence among exhibitors and the increasing genuine popularity of Independent productions. My heartiest re commendation to every exhibitor to get nearly enough pictures to satisfy the overwhelming demand which I am everywhere experiencing for them. We have sold well ten times the number we have.

"I trust me—monopoly, or attempted monopoly in the motion picture business is dead—dead as a door nail; dead as a coffin nail. Quality is telling more and more. Arrow's producing units are the best in the business, because they are the graduates of the schools of hard work; knowledge and ability. "Optimism. More than ever. Depression is over and merit and independence are winning out."

"10 Nights in Barroom Bought by Luchese"

Toney Luchese, the live wire exchange man from Philadelphia, was an Arrow visitor last week and went home with an "Arrow" contract calling for "10 Nights in a Barroom" for his territory.

Irving Meisel Rejoins Elk Photoplays

Irving Meisel, until recently a member of the Elk Photoplays, Inc., has rejoined that organization and is looking forward to big business in the New Jersey territory.
Hirsch Forms New Company
Photocraft Productions to Offer Big Features; Aywon to Continue

NATHAN HIRSCH, President of Aywon Film Corporation, announces this week the formation of a new company, to be known as Photocraft Productions, Inc., of which he is to be the head. It is through this company that the dream of his future special productions will be presented to the state right market. It is asserted by this company that none of the productions which they will exploit will be reconstructions or recreations but will be new and of first presentation.

Mr. Hirsch has in the past achieved notable successes, which he considers but a stepping stone to future achievements. He expects to announce in the very near future the first of the productions which will be released through his new company and promises that the initial release will include in its cast some of the best known names of the industry.

The advent of Photocraft Productions Inc. by no means rings down the curtain on Aywon Film Corporation. Aywon will continue to offer standard pictures and as Mr. Hirsch's policy is to set an ever higher level, he intends to continue this policy in both corporations.

"Peacock Alley" Premiere
Invitation Showing of Independent Mae Murray Feature in N. Y.

"PEACOCK ALLEY," the first of the series of independent Mae Murray productions, will be given its premiere at the Hotel Commodore, New York, on the evening of Wednesday, November 9th. Mae Murray and Robert Z. Leonard and their entire production staff are now putting the finishing touches to "Peacock Alley" at the Mae Murray studio in New York. The details of the presentation at the Commodore are also under the direction of Mr. Leonard. Invitations are being sent out from the Tiffany Productions offices to all the leading figures of the industry.

Among those who have been requested to be present are Lord Auckland, Mayor Hylan, Sir William Wiseman, the members of all the motion picture and theatrical associations, D. W. Griffiths, David Selasco, Adolph Zukor, P. A. Powers, J. D. Williams, Marcus Loew, Joseph M. and Nicholas M. Schenck, Hiram Abrams, Jesse Lasky, Lewis J. Selznick, Hugo Reisenfeld, Samuel Goldwyn, Edward Bowes, Messmore Kendall, S. Rothapfel and Arthur Kane, and many others, as well as a host of prominent literary lights.

William Duncan (on right) and Edith Johnson, co-stars in "No Defense," Telegraph release

"Sherlock Holmes" Pictures
Alexander Film Rights; Release

The Alexander Film Corporation has secured the American and Canadian distribution rights of the screen version of the Sherlock Holmes adventures by Sir Conan Doyle, now adapted to the screen. The Sherlock Holmes series made by the Stoll firm, represents, in its first shipment now in the vaults of the Alexander Film Corporation, fifteen completed subjects of two reels each, comprising some of the best known and striking adventures.

All the advantages in casts, appointments and elaborate direction typifies in the various stage enterprises of the Stoll concern were brought to the picturization of the Doyle tales, a feature said to be specially notable in this connection being the erection for Stoll in London of a studio built after the most modern American manner, appointed with the latest things in American lighting and other advances made in this country to bring screen adaptation to their finest interpretations of life itself.

The exteriors of the Sherlock series are said to have been taken, for the most part, at the actual scenes employed by Sir Conan Doyle in recounting the Holmes' adventures, involving at times magnificent estates.

The Alexander Film Corporation is preparing to begin releases of its newest purchase, about January 1, next.


Optimism is the Spirit of Progress

THE MOST IMPORTANT

EXCEPTIONAL PICTURES

HAS MADE

IS ON

Pages 2506-2507

OF THIS ISSUE

IT COMBINES

OPTIMISM AND PROGRESS

Kineto in School Tie-up
Students to See "Four Seasons"; Boards of Education Approve

ARRANGEMENTS are now being made with superintendents of schools and Boards of Education all over the country to have pupils of high schools and grade schools in all communities attend the theatres showing "The Four Seasons," the Urban Popular Classic and the first production of feature length issued by the Kineto Company of America.

National distribution plans are being arranged now and will be ready for announcement shortly. The educational value of "The Four Seasons" has been recognized by the Stoll executives, who plan to put it here in New York and all of them recognized in it the profit the picture holds for pupils and students. Arrangements will be made by the Kineto Company through the distributors that the theatres which play "The Four Seasons" will hold special matinees and Saturday morning performances so that school-classes can attend in a body at a special price of admission. It is not intended to have these showings conflict with the regular performances; they will be distinctly educational showings.

"The Four Seasons" is exceptional because it has great drawing power from the two most important standpoint. As a theatrical entertainment alone it has won the plaudits of critics and as an educational film it has declared to be unsurpassed. Thus it has pulling power at the box-office from two directions.

"The Four Seasons" was produced for the Kineto Company by Raymond L. Ditmars and has been prepared for exhibition under the personal direction of Charles Urban.
Further Sales Made on "Burn 'Em Up Barnes"

FURTHER reports on sale of territory by the Affiliated Distributors sales force were announced this week by C. C. Burr. "Burn 'Em Up Barnes" has been sold to the Liberty Enterprises of Omaha and Nebraska; "Lonely Heart" to the Cosmopolitan of Boston for New England; Greiver Productions of Chicago for Northern Illinois and Indiana; and Freedman of Detroit for Michigan.

Sales on "Burn's Novelty Review" are announced as having been sold to Fecky of the Motion Picture Corporation of Boston for New England; to Harry Charnas of the Standard Film Service of Cleveland for Ohio, Michigan, Kentucky, Virginia and Western Pennsylvania, and to Freedman of Chicago for Northern Illinois, Indiana and Wisconsin.

New Advertising Plan for "I Defy!"

Selling the product direct to the consumer is one of the main elements of successful commercial advertising which to date has been more or less foreign to producers, according to Morris Kashin, but is believed to be an attempt to make a milestone in motion picture exploitation has been inaugurated with the launching of Kashin's picture "I defy." All of the advertising to date, with the exception of a series of teaser ads, in the trade journals, has been centered in daily newspapers in which the production has been tied up with holidays and topics of current importance in the minds of the readers. In addition to his trade paper campaign aimed at the industry, Kashin will continue to reach the public throughout the country direct with various teasers bearing on the film and on the daily news in the press.

Joe Farnham Has Titled 1,006 Reels

With the completing of editing and writing titles for the five-reel Madlyn Arbuckle features, "Squire Phin" and "Welcome to Our City," under special contract with the Producers' Security Corporation, Joe W. Farnham, photo-play construction expert, has reached the usual record of having edited and written titles for one thousand and six reels of motion pictures during the six years in which he has specialized as a cinematic.

The Crystal Palace, Sydney, Australia, showed it was not behind the times in taking advantage of the exploitation possibilities of Clara Kimball Young's "For the Soul of Rafael," Equity release.

"Jungle Adventures" on State Right Market

ALEXANDER BEYFUSS, vice president and general manager of Exceptional Pictures Corporation, reported the signing of contracts whereby Martin Johnson's "Jungle Adventures" has been acquired for the United States by a corporation which, while they are not ready to announce their plans definitely, have authorized Mr. Beyfuss to state that this novel feature production will be marketed on the state rights basis.

The corporation is said to be developing some radically new ideas in the methods of selling, the working out of which is being enhanced to an unusual degree because of the fact that the nature of "Jungle Adventures" permits of the institution of extraordinary plans.

In addition to authorizing Mr. Beyfuss to state that Martin Johnson's tale of romance will be disposed of on the independent market, the corporation has further requested him to announce that their plans when fully completed will be given to the trade on the advertising pages of this publication. This statement, it is said, will be forthcoming in a very short space of time.

Ministers and Teachers View "The Blot"

More than 500 ministers and teachers attended a pre-view showing of "The Blot," Lois Weber's screen sensation which the Criterion theatre recently featured as its opening attraction. The picture was warmly received by the invited guests because it dealt with the problems by which thousands of underpaid preachers and teachers are beset. "It is the best film since Fanny Hurst's 'Humoresque'" was a frequent comment.

HONEST, MISTER STATE RIGHT BUYER

Is there any star you can offer your exhibitor that means as much to his box office as Pola Negri?

Is there any feature offered you today, star, production and price, that begins to equal as a "buy" the incomparable

POLA NEGRI
IN
THE POLISH DANCER

Do you know that 25% of the territory on this picture was snapped up before the public announcement of its release?

JESSE A. LEVINSON

1600 Broadway
Bryant 7697
New York City
You can count on the fingers of one hand the pictures Metro, during its entire life as a distributing company, has bought in the open market.

Metro purchased so few because it found only those few to possess the exceptional qualifications to make them worthy of election of the company of Metro productions.

Exhibitors know this: that Metro will only take the best. And they know the corollary, that if Metro takes a picture, that picture is foreordained a smashing success.

Recently METRO bought
"FIGHTIN' MAD"

This production was elected to join the thirty-three previously scheduled Metro pictures for the customary Metro reason.

For the reason that it is a Big Fellow; that it breaks away from the very start like Man O' War, and races through six reels of the most astonishingly swift action ever filmed. For concert-pitch suspense, for rapidity of story-movement, abruptness of surprise, chair-gripping tenacity of action, "FIGHTIN' MAD" stands alone. Do you wonder why we elected it?

Why, "FIGHTIN' MAD" just HAD to be elected!

A Super-Special of the Great Outdoors with a notable cast including

William Desmond  Rosemary Theby
Virginia Brown Faire  William Lawrence

METRO

Jury Imperial Pictures, Ltd., exclusive Distributors throughout Great Britain. Sir Will Jury, Man Din.
A super-special of the great outdoors.
A story that has the lightning action and telling power of Dempsey’s infighting.
Charged with adventure and romance, swift shifts of fortune; rich in picturesque color.

Written by H.H. Van Loan, author of “The Virgin of Stamboul”
Directed by Joseph J. Franz, under the personal supervision of Robert Brunton
Photographed by Harry A. Gersted

METRO PICTURES CORPORATION
Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Director.
Better get "FIGHTIN' MAD" first and let your competitor get fightin' mad because he didn't.

METRO
is ready to give you full particulars about the picture now.

Remember METRO WEEK—NOV. 20-27
RIVOLI

NAZIMNOVA
IN "CAMILLE"

Remember
METRO WEEK
Nov. 20-27
Nazimova in Camille

A modernized version of one of the great love-dramas of the world.

Adapted by June Mathis from the novel by Alexander Dumas the younger.

The Rivoli, in New York extended its run

These Press Tributes Show Why:

"Her Camille is a new creation, and her audiences find themselves absorbed in pages out of real life, as Nazimova reveals the character."—Evening Telegram.

"She gives an unusual interpretation, fascinating as a study in accent in the silent drama."—Heywood Broun, The World.

"It is worth looking at."—Alan Dale, New York American.

"The all-but-breath-taking beauty of the series of close-ups of Nazimova, the apple-blossom scenes of Camille and Armand, and the deathbed scene, these are the highlights of Nazimova's 'Camille'."—New York Journal.

And so do these Trade Estimates of its Earning Power:

"A definite box office bet... 'Camille' should bring in a tremendous lot of money at the box office."—Wid's.

"'Camille' should prove one of the season's greatest cinema attractions."—Exhibitor's Trade Review.

"Nazimova has come into her own again... A picture almost flawless."—Motion Picture News.
Right on the heels of the 
FOUR HORSEMEN 
OF THE APOCALYPSE 
has come another sweepingly successful 
REX INGRAM Production 

ASK TO SEE IT. LOOKING MEANS BOOKING 

Adapted by JUNE MATHIS from BALZAC'S novel "Eugénie Grandet"
Photographed by JOHN F. SEITZ 

METRO WEEK
Aside from What We Think of it—

"It is also an advance on Mr. Ingram's work in 'The Four Horsemen.'

"One of the most consistently beautiful things the motion picture makers have yet shown.

"Anyone who wants to put forward an example of what our own producers can do . . . in competition with some of the things that have come to us from across the water, can safely rely upon that desperate scene . . . where the miser finds himself imprisoned with his hoarded gold.

"He has first-rate assistance from his actors. Alice Terry . . . is always human and interesting. Rudolph Valentino has been given a part . . . which he brings to life effectively and attractively. . . . Ralph Lewis . . . makes the miserliness of Pere Grandet . . . convincingly natural.

"It is all managed with the kind of imagination that turns out top-notch horror stories— the kind we are in the habit of expecting only from Germany."

—From the October issue of Exceptional Photoplays, published by the National Board of Review.
It’s a national habit about the last week in November.

We’re no exception to it. We’re talking turkey, too.

We’re pointing out to exhibitors that we’ve set aside a week in which the most luscious film fowl ever raised is going to be carved.

We’re urging them to engage their seats at the table now, to assure their getting their slice.

It’s bound to be a good slice of profit, if you play only Metro pictures during Metro Week.

That’s Why.

Metro Week
November 20-27
is the Theatrical Thanksgiving Season.
Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"Our Mutual Friend" Scores
F. B. Warren Release Is Well Received by Los Angeles Audience

CLUNE'S Broadway theatre, Los Angeles, accorded "Our Mutual Friend" a warm reception when this masterful screen version of Dickens' last great novel was screened in this city. Picture fans, who were fortunate in viewing his showing of Dickens' masterpiece, after leaving the theatre were of the unanimous opinion that the famous English author were he alive today could easily walk off with the sweepstakes in any modern scenario contest. The failure of the motion-picture companies to avail themselves of his story material has always been a matter of more or less bewilderment. Dickens' novel has not been "adapted" to the screen. It was not necessary. The faithfulness to the original version and the resultant intriguing plot mark the book as perfect material for the screen as it stands. Bella Wilf, Roger Riderhood, young Harmon, the Hoffs, Eugene Wrayburn, Jenny Wren and all the rest of those dramatically entwined characters have been portrayed by a carefully chosen cast which skillfully interprets their idiosyncrasies and gives a truly "Dickensque" twist to the humorous situations. The excellent background and a remarkable detail in sets and costumes blend the last touch. Mary Martin, "The Norwegian Mary Pickford," plays the roll of Bella with charming spontaneity and grace.

Elaborate Dean Picture
Universal Constructing Varied Sets to Enhance "Wild Honey"

"WILD HONEY," which will bring Priscilla Dean to the screen in a vehicle which, it is said, gives her unusual opportunities for dramatic expression, presents an intricate problem to the departments of art and scenic investiture at Universal City. The Universal-Jewel production calls for thirty-five locations, of which twenty-seven are construction projects, principally interiors of an old manor house in England. None of these interiors is in any way simple or stereotyped in style. Each one calls for ingenuity as well as artistic ability in the work of Elmer Sheely, art director, and Kay Van Akyte, head of scenic department. One interior of a manor hall is costing $3,000 to construct, without furnishings or lights, it is said.

An interesting point in these sets is the ceilings. Many people know that motion picture sets are constructed without ceilings, since the range of the camera doesn't include them. But "Wild Honey" is different. There are many shots, practically on every set, of heavily raftered ceilings so commonly seen in English castles. Shealey and Van Akyte have been hard put at times, with Wesley Ruggles, director, and Harry Thorne, cameraman, to devise ways of photographing the ceiling as it should be without interfering with lighting arrangements.

"Wild Honey" is Lucien Hubbard's adaptation of Cynthia Stockley's novel of the same name. Noah Berry, Lloyd Whitlock, Percy Challenger, Mai Wells and Helen Raymond are the supporting principals.

New Bebe Daniels Picture Is Started
Pat O'Malley, the leading man in a number of recent Marshall Neilan productions, will support Bebe Daniels in the Nina Wilcox Putnam story which started at Relart the latter part of last week. Figures in the cast include James Gordon, Hugh Thompson, Martha Mattock and Mattie Peters.

Theodore Roberts and Lloyd Hughes in "Hail the Woman," the Thomas H. Ince production, released through Associated First National Pictures, Inc.

MacArthur to Direct Sennett Publicity
A. MacArthur, Jr., formerly advertising manager of the Moving Picture World and for many years one of the best known figures in the advertising and trade journal field of the film industry, has been appointed to the position of director of publicity of Mack Sennett Productions, with headquarters and executive offices at the Sennett Studios in Los Angeles. Mr. MacArthur was at one time associated with the late J. P. Chalmers, founder of the Chalmers Publishing Company.

Harry Cohn in N. Y.
Harry Cohn, producer of the Hallroom Boys Comedies, arrived in New York this week. With him Mr. Cohn brought the new Hallroom comedy, which had been completed just prior to his leaving the West Coast, under the direction of Noel Smith, titled "At Your Service."

Books Full Week's Run of Warren Releases
Manager W. R. Wilkerson, of the New York Exchange of the Warren Corporation, announces that the Prospect theatre operated in connection with the Prospect Hotel, Coney Island, has booked a full week's run of Warren productions, beginning October 31. Lois Weber's "The Blot" is the first on the list, with showings on October 31 and November 1. "The Girl From God's Country," "Quo Vadis, the Good and Evil," and "The Old Oaken Bucket" complete the run. Who said Billy Wilkerson hasn't been up on his toes?
Infusion of New Blood and Profit-Sharing Idea Among Plans

A SALES organization made up largely of advertising and idea men and functioning under the supervision of experienced men was one of the objectives sought by Wm Gunning in building up the organization of which he is the head. Another very interesting and important development in Mr. Gunning’s plans came to the surface in a discussion of his policies as regards the personnel of his organization. It was learned that it is his intention to remain personally in control of the organization, but to so arrange matters that the profits of the distributing corporation shall be divided among the men who actually do the work. This will include the departmental heads in the home office, the branch managers and salesmen, and even the shipping clerks and inspectors. Every worker who “keeps in step” is to have an equal opportunity, since the system of reward will be based on personal effort and results rather than upon a reward for a particular position which might apparently show results for which the individual in the position might not be personally responsible.

In explaining why he could do such an apparently philanthropical thing as to return the profits of the distribution organization to the workers of the organization, Mr. Gunning pointed out that he had gone into the distributing business primarily for the purpose of establishing a point of contact between the exhibitor and the independent producer. Mr. Gunning has been an independent producer and may, after perfecting his distributing organization, make an occasional big production. He pointed out what is certainly true, that, as he put it, he can make more money than he wants to. He is looking for a big picture a year, providing he has a high-powered, efficient exploitation and sales machine selling his product on a seventy-three percentage basis.

Mr. Gunning also pointed out that the independent producer has been made tremendously more through this method of marketing than he has ever made in the past; that the individual director can afford to work without a racey salary if he receives a portion of the profits when films are sold through such a sales and exploitation machine, and that in the coming years it will be possible for the exhibitor and the independent producer to really come to a better and more complete cooperative harmony through the fact that there will be no elements entering into their business negotiations other than the actual maker of the film, the men who do the actual exploiting and selling, and the men who actually show the film in their theatres. In other words, the film business will be brought down to the fundamentals that are of primary importance. There will be no excessive percentage cuts, there will be no fancy salaries to those who do not earn them, and the costly waste and inefficiency will be wiped out.

Mr. Gunning started something last week when he placed a page ad in Printers’ Ink, a weekly publication devoted to the interests of advertising men and newspapers, calling for twenty young men who had had experience in selling advertising, preparing advertising copy and putting over ideas. The advertisement offered these young men an immediate opportunity in the film industry.

It is no secret that outsiders have always said that the film industry is hard to break into because of the presence of politics and relatives. Naturally, there has been a flood of applications in Mr. Gunning’s mail, and also a steady stream of film men and advertising men who have heard about the new method of operation adopted by Mr. Gunning, who has recently announced his activity in the distributing field. In discussing his plans, Mr. Gunning made it clear that he intends to develop in his sales organization, which is handling the product of independent producers, an organization which will be preponderantly made up of advertising and idea men, properly guided by a sufficient number of business men and men trained in giving to the exhibitor the service due the exhibitor in assisting him in putting production over so that he may make money with them.

Mr. Gunning is employing more than a score of trained newspaper and advertising men, men with some theatrical experience, and also a half dozen sure-fire showmen who have proven their ability to go into any city and put a picture over in a house that has in the past been in the red ink column.

At a luncheon given by the New York Theatre Owners Chamber of Commerce at the Astor Hotel on Tuesday, November 1st, at which the plans were announced, attendance, which included, in addition to the New York members, many prominent off-town exhibitors, Mr. Gunning who had been invited to attend, explained to the theatre men the constructive value which he believed in, and his remarks were greeted with the most enthusiastic endorsement.

F. B. Warren Releases Warmly Received

Recent releases of the F. B. Warren Corporation, which include “The Bilt,” a Loew Webber production, “Our Mutual Friend,” the screen version of Dickens’s last novel, “The Old Oak’er’s BUCKET,” May Tully’s picturization of the famous old song, and Xell Shipman’s “The Girl from God’s Country” have been received with warm approval of newspaper critics throughout the country.

In Cleveland, the reviewer of “The Bilt,” describes this great drama as “a picture with an exceptionally strong human theme. God from God’s Country” has been recently shown at the Circle and Strand theatres in Cleveland receives a commendation which reads, “A real melodrama that everybody who enjoys real thrill wave wants to see. "Our Mutual Friend" and "The Old Oak’er’s Bucket have also received the "O.K." of newspaper men in cities where they have been shown.

Ass’d Exhib Reaches Proving Favorities

A statement from Associated Exhibitors’ headquarters declares that it’s releases, “The Devil” and “The Road to London” are proving big favorites in many sections of the country, and is receiving heavy exploitation, exhibitors taking full advantage of its possibilities for exploitation stunts and advertising.

The Bryant Washburn feature, “The Road to London,” also released by Associated Exhibitors, has overcome a rather slow start, due to its release during mid-summer, and exhibitors say it is one of the most attractive offerings in which Mr. Washburn has ever appeared.

Gunning to Remain in Control

C. C. Burr to Start on New "Torchy" Comedies

Everything is in readiness at the affiliated studios for Johnny Hines’ new comic, "Torchy," to which two Torchy’s, namely "Torchy’s Luck" and "Battling Torchy," were added this year. Mr. Hines was written the original Torchy stories, and is the author of these latest productions featuring Hines.

Gunning film, a delightful time sales record made by "Burn Em Up, Barnes," says C. C. Burr, is the best kind of testimony to our future in this line of production. We hope in our next Johnny Hines picture to do even better. I have always contended that slapstick could be done better, and having seen "Barnes’" I feel that the comedy is being whipped into shape, so that no time will be lost when Hines returns.

The recent opening of a new set of studio settings for the new "Torchy" comedy.

Chic Sale to Continue in Motion Pictures

ALEXANDER B. EYFUSS, vice-president of Exhibitors Exchange, said that the Exceptional Pictures Corporation, having made arrangements with Charles (Chic) Sale, is under contract to distribute his pictures for a period of time and it is the present intention to produce with him in 1922 a series of two or possibly three big pictures. Many inquiries have been received asking when Mr. Sale would continue to make pictures or remain in vaudeville exclusively.

Kirkman with Lehrman as Co-Director

Myron Selznick, Vice President in charge of production, declares that work has so far progressed on the Owen Moore comedy, written and directed by Henry Lehrman, that a release date in January is expected. Having placed the entire resources of the organization behind Mr. Lehrman in the production details, the engagement of David Kirkland as co-director was included in the arrangements. Mr. Kirkland has a record of accomplishments in screen productions and his experience is being employed to the fullest in developing Mr. Lehrman’s ideas with Kirkland embellishments.

House Peters in Cast of "Human Hearts"

"Human Hearts," adapted from the play by Hal Reid, will be put into production at Universal City in the near future. King Baggott, who will do the new production, is completing the preparations for the filming of this subject. House Peters has been engaged for a role in this picture.

Lon Chaney’s new subject for release by Universal has been completed at the Universal studios. The title has not yet been selected. Robert Thornby held the megaphone on Chaney’s first starring picture. A big cast, which includes Irene Rich, Spottswoode Aiken, Herbert Standing, Frank Capra, Dagmar Godowsky, Alan Hale and Rube Stanley Goethals, makes this picture a wonderful advertising proposition.

Stampede Scenes Made for Carey Picture

Trenches and fortifications have been built on the plains of the Argonne ranch to depict a chateau in the Chalk hills, north of the San Fernando valley, in order to film the stampede of thousands of cattle which is to be used in the current starring production, “Man to Man,” a Universal-Jewel production based on Jackson Gregory’s novel.

Carey will be called on to ride through the cattle. Stuart Paton, who recently completed “Conflict,” a Priscilla Dean offering on the Universal-Jewel program, is the director of “Man to Man.”

Bright Prospects for R-C Drive

SO enthusiastic has been the response of exhibitors to R-C Pictures’ idea of calling the month of November R. C. Cole Month, in honor of its president, in an effort to extend the R-C drive which will cover that period, that Charles R. Rogers, general manager of distribution, doesn’t hesitate to guarantee a bigger and better星球 than ever, in setting records of his concern will be broken.

The R-C department of R-C Pictures is co-operating to the utmost in the effort to pile up bookings as a tribute to Mr. Cole. Special instructions have been sent by General Manager Rogers to the various branch managers; special publicity and advertising material has been prepared to accentuate the efforts of the exhibitors and every member of the R-C organization, from general managers to the house drivers, is on hand and prepared to put forth his absolute best on November 1, when the drive is scheduled to begin.

The enormous volume of important productions ever turned out of the R-C studios at Hollywood will be featured in the month of R. C. Cole Month. In addition to having a wide range or early releases from which to choose, exhibitors also will have at their disposal the films: “Where Lights Are Low,” starring Sessee Hayakawa; “The Sting of Paul Prudhomme,” starring Paul Prudhomme; “Shane of Society,” with an all star cast including Montagu Love, Barbara Castleton, Marye Hart, Julia Swayne Gordon and others of equal caliber; “A Wife’s Awakening,” a Gascnier special; “Pauline Cabanne’s ‘The Carrington,” and many others.

Records to Be Broken in Drive During “R. C. Cole Month”

Harricade,” featuring Katherine Spencer, Kenneth Harlan and William Strauss; “The Foolish Age,” a rollicking Hunt Stromberg comedy in which Doris May recently made her debut as an R-C star. “The Foolish Age,” trade critics agree, is one of the really important comedy releases of recent weeks and already has had flattering receptions in Boston, Los Angeles, Pittsburgh, New York and elsewhere.

Of great interest to exhibitors everywhere, furthermore, is the announcement from R-C Pictures that “Possession” will be released on November 20, thereby making this unusual French-made subject available to exhibitors during R. C. Cole Month. “Possession” was produced by Louis Mercanton, called the Griffith of Europe.

In addition to this unusual production R-C Pictures also will offer a pastime, a melodrama of high attraction value, they are “The Lure of Jade,” in which Pauline Frederick is said to give a brilliant characterization and “Silent Years,” a Gascnier special based on the novel “Mam’selle Jo” from the pen of Harriet Coolstock, while “Silent Years” will be presented on November 27.

With such a program for R. C. Cole Month, Mr. Rogers feels that each of his branch managers will be able to set a new record in bookings for November.

The R-C organization embraces the following exchanges and supervising executives: Samuel Sax, sales manager; E. C. Jensen, field representative; Joseph Klein, New York City; Albert Whitmarsh, Seattle; J. S. Nelson, Denver; R. A. Davis, Atlanta; Newt Levi, Pacific Coast representative; H. F. Goldberg, Pittsburgh; E. L. M’Avoy; C. D. Beale, San Francisco; A. W. Carrick, Indiana; J. C. Barksdale, Minneapolis; A. W. Moses, Buffalo; R. E. Churchill, Kansas City; C. J. Sonin, Washington; E. H. Bryant, Minneapolis; B. L. tasting, Omaha; J. B. Dunestre, Jr., New Orleans; L. E. Harrington, Dallas; Louis Capron, Los Angeles; H. E. Cuss, Los Angeles; H. K. Moss, Detroit; J. M. Flynn, Philadelphia; S. S. Webster, Cleveland; A. W. Ryan, Minneapolis; G. S. Johnson, Cincinnati, and A. J. Gallas, Chicago.

Another Addition to Realert Studios

Two new projection rooms have just been completed at the Realert West Coast studios.
Clarence Badger Will Direct for Universal

CLARENCE BADGER, who directed Will Rogers in "Doubling for Romeo" and others of his successful comedy dramas, is preparing to start work at Universal City. He will follow a long series of successes with comedies with "Cupid Incog," a flapper comedy drama starring Marie Prevost.

"Cupid Incog" was first called "The Frisky Flapper" and will probably have an entirely different release title. It was written by Irving G. Thalberg and the continuity was written by Doris Schroeder. It will be started just as soon as Marie Prevost can be snatched out of the hands of Director George Cox who is producing "Princess Virtue" with this star. Mr. Badger and Fred Datig are busy assembling a cast.

Realart Announces New Titles of Pictures

The titles of three forthcoming Realart pictures are announced for early release: "The Love Charm," by Harvey O'Higgins for Wanda Hawley; "First Love" by Sonya Levien for Constance Binney; and "A Homespun Vamp" by Hector Turnbull for May McAvoy. They will be respectively the tenth, eleventh and twelfth of the current season.

Artistic Exteriors in "Silent Years"

The exterior scenes for "Silent Years," the R-C Picture adapted from Harriott Comstock's novel, "Mam'melle Joe," and directed by L. J. Gasnier, are noted for their grandeur and dignified beauty caught by the cameraman, Joseph Dubray, in the High Sierras, state the distributors.

Rogers' Success Universal

"Doubling for Romeo" Sets Entire Country Laughing, Says Goldwyn

"DOUBLING FOR ROMEO," with Will Rogers in a double role, is doing phenomenal box office business in the four important motion picture centers where it was given its first release. Following a statement from Goldwyn Pictures Corporation.

In New York where it played last week in the Capitol theater, it did one of the phenomenal week's business in that house of great seating capacity. Assistants see rushes of the top-notchers in the point of receipts at that house, as well as artistically as an unusual and well-done comedy.

"Doubling for Romeo" has driven a cyclone of mirth clear across the continent. It started in Los Angeles at Miller's theater, where people stood in line through an entire evening showing to gain admittance and blew at the rate of 1,000 laughs a reel across the Rockies into the Roosevelt theater, Chicago, thence to the big Capitol theater in Cincinnati and so to New York.

So impressed were picture viewers of the four cities with each other in praise of this most unusual of Goldwyn comedies. With such reception as "Doubling for Romeo" received and with such big receipts as it is playing to in the four cities, it has been placed in the list of big fifth year productions--a list which already contains "The Old Nest and Dangerous Curve Ahead", and to which will be added, following "Doubling for Romeo", "Poverty of Riches" and "The Sin Flood", with still more to come.

"Flower of North" Shipped

Completed Prints of Curwood Special at Vitagraph

THE completed prints of the famous Oliver North special, "Flower of the North," have been shipped from Vitagraph's Brooklyn studio to that company's branch offices, 28 in all, in the United States and Canada. So much interest was displayed in this forthcoming special that the Vitagraph laboratory in Brooklyn worked night and day to get out prints and allow them all possible time for shipment to their respective destinations, before a possible railroad strike.

The exhibitors in all parts of the country had already had their appetites whetted for this special by seeing the trailer out sent out some few weeks ago. This trailer showed flashes of the big rapid scene, the terrific battle between the opposing railroad gangs, and other sensations out from the film.

Vitagraph branch managers had been eager to secure the finished prints of this film, inasmuch as one of the most successful specials put out by Vitagraph was a seven-reeler by the same author, James Oliver Curwood, starred by the same director, David Smith, and in which the female star was the same girl who is starred in the new special--"The Courage of Marge O'Doone." Chief among the added points of appeal in the new special is the fresh talent of Walthall. Some members of the supporting cast who have wide followings are Emmett King, Walter Rogers, Harry Northrup, Joe Ricson, Jack Curtis and Vincent Howard.

Pathe Schedule for Nov. 13

Tom Santschi in "Heart of Doreon" Heads Ensemble of Short-Subjects

WESTERN subjects have a dominating position in the ensemble of short subjects scheduled for release by Pathé Exchange, Inc., during the week of November 13. In Tom Santschi's latest two-reel drama, "The Heart of Doreon," the star plays the role of an Indian.

"Hitch Hiking," the latest of the popular westerns by the famous Sonya Northwood Mounted Police figure prominently in the fast action. The westerns have an assembly student against Santschi.

"A Day in the Wilds" is the latest offering of the series, "The Adventures of Bill and Bob" and Bob Bradbury and their dog "Rags." The offering is a compendium of woodland stunts performed by the boys, showing their versatility in woodlore.

Harold Lloyd's latest re-issued one-reel comedy is "Crack Your Heels," Bebe Daniels and "Snub" Pollard both appear in the offering. "Double Crossing," the title of episode eight of "Hurricane," the new Pathe serial starring Charles "Fitch," is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The comedy is a satire on the celebrated wartime stage manager and all-around harlequinner.

"The Owl and the Grasshopper" is the title of a short subject with the familiar scenes of the series of "Aspen's Film Fables" produced by Fables Pictures, Inc., and created by Cartoonist Paul "Snooze" Northrup, "Snooze" has a "wicked inten" as the moral.

The Review No. 129 presents views of Princeton University under the title "The Towers and Trees of Princeton"; an elephant race of the Far East under the caption, "Speed by the Ton"; slow-motion presentation.

Carmel Myers and Wallace MacDonald co-star in the "Vitagraph serials" "Breaking Through".

Pioneer Offering New Series of Comedies

A series of six 2-reel comedy made by Lifegraph of Portland, Oregon, and known as "Peeps into the Future" is now being released by all Exchanges of Pioneer File Corporation.


Nearing 2,000 Limit of Goldwyn Franchises

Goldwyn Franchises have been issued in record time, says an announcement from Goldwyn Pictures Corporation, and exhibitors who wish first call on all Goldwyn first year product for their theatres will have to get their applications in very soon, it is announced. Goldwyn franchises for the number of franchises which it would grant in the United States to 2,000, and that number has almost been reached.

The first 500 fifth year pictures as "The Old Nest," "Dangerous Curve Ahead," "Doubling for Romeo," "Poverty of Riches," "Heart of Doreon," "Ace of Hearts," and "From Lost River," following each other in close succession, have given every evidence that the future use of photoplays Goldwyn is making and keen desire to book the entire product for first, or later, runs in their theatres, states the announce ment.

Brenon Directing New Pearl White Feature

Herbert Brenon is directing Pearl White in a new picture at Fox Film Corporation's New York studio. The picture is being made under title "Discontent." Miss White appears in the role of a woman of wealth and high social position. The screen version was prepared by Julia Tolowa. The cast for "Discontent" includes Gilbert Emery, Holmes Herbert and Lawrence Johnson, a cast of unknowns, both young and old, as well as the well-known writer, actor and director, Herbert Brenon. Goldwyn pictures will be released by all exchanges.
Hampton Spurs Salesman With Prize Offer

Jeff D. Hampton is sponsoring a test among Patent exhibitors salesmen, which will result in one representative of either company winning a trip to Los Angeles and return from his branch city, or to New York and return, as he prefers. All expenses will be borne. The award goes to the salesman obtaining the greatest number of Hampton contracts over an eight weeks' period by Mr. Hampton. The Branch managers are not overlooked in the producer's office, for the manager whose office sales office shows the greatest increase in collections on Hampton's attractions during the eight weeks of the contest, based on his average of collections for the preceding eight weeks, will receive the same as the successful salesman. The event of a tie, all contestants being on the lookout for the full award. The Hampton contest will be inaugurated on October 31st and will close at midnight, December 24th, covering a total of eight weeks.

New Christie Comedies in Production

Two new two-reel Christie Comedies are being started this week, while a new comedy featuring Nell McCandless, with the support of Helen Arnell, Laddie and Jane Hart, has just been completed under the direction of H. B. Condon. The first of these is to be "No Parking" and has to do with a runaway portable house. Christie is undertaking production of a special which will star Dorothy Devore as a knight in shining armor. She will be supported by Eddie Quillan, Earl Rodney and ice. Maison. Bobby Vernon is starting work in other two-reel comedies under the direction of H. B. Condon. The story has to do with a small-town rivalry and was written by Frank Condon.

Hodkinson Offices Are Opened

As already briefly outlined in these pages, the W. W. Hodkinson Corporation enters this week into the final stages of a complete reorganization which began some three months ago, and coincident with the announcement of the celebration of the company's fourth anniversary, comes the formal opening of twenty-four distributing branches located in the following cities: New York, Boston, Philadelphia, Washington, Buffalo, Pittsburgh, Atlanta, Cleveland, Cincinnati, St. Louis, Kansas City, Chicago, Detroit, Minneapolis, Omaha, Denver, Dallas, Los Angeles, San Francisco, Seattle, San Pedro, Oklahoma City, Salt Lake City and New Orleans.

At each of the above points, there has been installed under the Hodkinson banner a completely equipped branch exchange and in each one of these branches, "Hodkinson House-Warming Week" will be observed from November 7th to 12th.

A general invitation has been extended to exhibitors in all territories and to the general public and to press to witness special screenings of Hodkinson Pictures during "Hodkinson House-Warming Weeks." The "Beggar Maid" will be shown at all screenings, and the other Hodkinson features will be shown according to the following schedule:

- On November 8th, 10th and 11th — "The Mysterious Rider" and "Jane Eyre"

In anticipation of this expansion in the Hodkinson Organization, the salesforce has been largely increased in all twenty-four cities where Branch Exchanges are being operated.

Notable among the acquisitions in personnel, is Phil Ryan, one of the youngest executives in the industry and formerly on the sales staff of Associated Exhibitors. Mr. Ryan goes to Kansas City as Manager of the Middle West Division, with the St. Louis, Oklahoma City, Omaha and Minneapolis exchanges under his jurisdiction.

B. W. Alberts, one of the live-wires of the Fitpatrick & McElroy organization, has been assigned, to special work in the Chicago territory. Harry Reiff remains on the job as Manager of the Pittsburgh Branch and will be backed up by Joe Bloom, formerly of the Kansas City field, who goes to the Smokey City on special assignment.

24 Exchanges Across Country Ready for Business

H. A. Boyle moves up the ladder from Albany to take charge of the Buffalo Branch, and his old stamping ground will be looked after by New York, Jack Withefs, for many years a forceful figure in the states, rights field, will look after the Connecticut territory, working out from the New York Exchange.

Ray Nehis, who has been handling Hodkinson product in the Indiana and Pennsylvania areas, will be returned to the New Orleans exchange.

This realignment of the Hodkinson forces completes the severance of the organization from the Pathé Exchange, through which the physical distribution of the Hodkinson releases has been effected for some years past.

"With our own branches," said W. W. Hodkinson, President of the Corporation, "We shall not only be in a better position to serve the exhibitor, but we shall be better placed strategically to exercise the selective principle on which the whole success of our business is built.

"At a moment when all our efforts are centered on transferring our activities into our own twenty-four branches, I cannot permit the opportunity to pass to thank the exhibitors of the country, and the loyal members of our organization who have made this splendid stride forward possible.

"Over the Hill" Tie-ups

Exhibitors Invent Ingenious Devices to Exploit Fox Production

INGENIOUS devices in great variety are being employed in all parts of the country in the exploitation of "Over the Hill," the Fox super-special. The photodrama lends itself well to stunts and tie-ups. One enterprising exhibitor tied up with nearly every store carrying anything that could be given to "Mother." In the candy shop he placed signs saying: "Don't forget mother. Send her a box of candy." The stationery store urged: "This writing paper on sale at a bargain price so you can write a line to mother. Are you neglecting her?"

He tied up with florists, urging the sending of a bouquet to mother; with music stores, with "Over the Hill" songs to sell; with book stores carrying Carleton's work.

Another exhibitor had signs printed on muscle strips, urging sons to send a ton of coal to mother, and placed them on coal delivery wagons. Other stunts included the printing of "Over the Hill" ads on wrapping paper and paper bags; and distributing these by thousands to butchers, grocers and other dealers sending goods into the homes; pasting small stickers on milk bottles, advertising "Over the Hill"; filling street cars with cardboard representations of passengers and marking the car with a streamer, "We are on our way to see the 'Over the Hill' at the theatre," and sending a carriage through the street with an old lady made up as Mary Carr in "Over the Hill.

"In many places a special showing was arranged, to which were invited city officials, clergymen and other prominent persons. The result has been to introduce new ideas which could be used in advertising, and numerous sermons on "Over the Hill.

"Big Four" Releases in "Exceptional" Class

THREE more film productions released through United Artists Corporation have won on their distinctive merits the right to be placed by the National Board of Review of Motion Pictures among the recent "Exceptional Photographs.

They are: "The Three Musketeers," with Douglas Fairbanks as producer and star; "Little Lord Fauntleroy," produced by Mary Pickford, who stars in the dual role of the little Lord and Dearest, his mother, and "Disraeli," with George Arliss as the star, and produced by Distinctive Productions Inc.

This trio of pictures thus selected keeps the United Artists record clean at 100 per cent, since every picture released by that organization thus far has been awarded a place among the "exceptional" productions.

THE MILLION DOLLAR QUESTION

"What do Men Want?"
Educational's First Runs
Big Fall Sales Drive Bringing in Maximum First Run Bookings

While bookings of Educational Pictures on Broadway are showing a steady increase, branch exchanges are reporting to the home office an unusual boom in first run business in many other parts of the country as a result of Educational's fall sale, so far taking notice, according to announcement this week by E. W. Hammons, president of Educational.

In several cases, Mr. Hammons stated, these reports show maximum first run bookings, and virtually every exchange in the country is showing an increase.

On Broadway Educational's two-reel comedies and single-reel scenarios and novelties are keeping up with the fast pace set by Selig-Roth Playlows. Last week saw the release of Mermaid Comedy, "Robinson Crusoe, Ltd.," featuring Lloyd "Ham" Hamilton, at the Strand. There have been, from one to five or six Educational Pictures on Broadway every week since the increased fall business began.

Far West has sold the way in the matter of maximum first run bookings, according to the statement made by Mr. Hammons. The manager of the San Francisco exchange, reporting an extraordinary number of first run bookings, wrote that "this schedule will make the rest of the boys sit up and take notice when they realize that our exchange has six first runs in one week in the largest houses in the city. Such a show has included: California theatre, "Th Sport's Mistake," Campbell Comedy, and Kinograms, news reel Portola theatre, Kinograms; Twelfth theatre, "Dogone Torchy, Torchy's Comedy, and Trouble down the Sky," Chester Sceenaram; Imperial theatre, "Just a Fun," Sketchograms.

In Los Angeles the week of October 23 had showings of two-reel comedies. A pair of sexies, a new Christie Cononey, and a "trouble down the Sky," Chester Sceenaram, were included. "For Land's Sake," a Mermaid Comedy, and another Christie Cononey, "Budd," was at Miller theatre.

New Wanda Hawley Picture
Realart Announces Comedy Drama, "The Love Charm," as Next Vehicle

WANDA HAWLEY in a role diverting humor and touching drama, is what Realart promises in Miss Hawley's new picture, "The Love Charm," a daring theory is expanded in "The Love Charm." It is that a girl or woman can have the man she wants by using the almost infallible law of symbols, and playing upon her subconscious memories of the things that were dear to her in childhood and youth.

In other words, the old-time siren who made use of her physical charms to ensnare the unsuspecting male has been succeeded by a new and subtle siren who uses her brains. Indeed, so complete has been the reversal in this epoch-making story by Harvey O'Higgins that when Miss Hawley, as the heroine, dons a "low-and-allow," "gown and does a snappy modern dance, she turns the hero completely against her.

"The lights and shades of present-day life have been well brought out by Harvey O'Higgins, who created the story, and by Percy Heath, who wrote the scenario," announces Realart. "Nothing was overlooked in the direction by Thomas Heffron, who has directed a number of Hawley successes,"

William E. Collins photographed "The Love Charm," which was supervised by Elmer Harris.
National Tie-ups on "Molly O"

TIE-UPS of unusual character and magnitude have been ef- fected for the exploitation of Mack Sennett's "Molly O," star- ring Mabel Normand. The tie-up is scheduled for November release through the First National exchange. According to the Sennett offices, Arthur M. Brill- iant, director of exploitation for Mack Sennett, has worked out an exploitation campaign which is "not only unique but unpreced- ented in the history of motion- picture tie-ups." A tie-up has been arranged with the H. R. Mallison Silk Company of New York, says the Sennett statement, by which the company will put on the market and advertise nationally a new high-grade silk fabric to be designated as the "Molly O" crepe. The Mallison dealers throughout the country will utilize in their win- dow displays 7 by 10 inch cards advertising the showing of the picture in the local theatres. The Loose Wiles Biscuit Com- pany, according to the above statement, is now making up and marketing a new tea biscuit with the name "Molly O" stamped across the face of the packet. These biscuits are now being turned out at the ten big Loose Wiles bakeries throughout the country. The salesmen of this company cover 150,000 retail stores. Window displays are to be furnished to each outlet. The name "Molly O" is a new addition to the picture and the "Molly O" biscuit. National "Molly O" advertising space is being carried on by Loose Wiles. The Sidney G. Hirschberg & Company, millinery manufacturer, is putting out on the market as a result of a tie-up a new "Molly O" hat of the sport type. A special drive is now being made upon all dealers handling Hirschberg mer- chandise to advertise the new hat and co-operate with the local ex- hibitors in exploiting the Sennett picture. Each hat will bear on its lining a facsimile signature of Mabel Normand and the name "Molly O." What is probably one of the most unique details in the arrangements with the Midland Playing Card Company and Inter-Ocean Playing Card Company of Lafay- ette, Indiana, whereby they will put out on the market a new "Molly O" deck of playing cards. This playing card, which is of a high- grade quality of linen-back material, is expected to be tremendously popular. The Sennett headquarters de- clares that this tie-up has been also effected with Miller & Son, importer of high-grade ladies shoes; Max B. Sheffer, of Chicago, manufacturer of novelties; the Sonora Phonograph Company: the Waterson, Berlin & Snyder Music Publishing Company; the Victor Talking Machine Company; and the Lever Brothers, of Boston, who put out Lifebuoy soap.

In addition, national ad- vertising built up around the name "Molly O," as a result of these tie-ups, is estimated by the Sennett offices that more than 25,000 window come within the scope of the arrangements for window dis- plays of the Mabel Normand star- ting vehicle.

School Head Lauds "U" Serial

UNTINTED praise for "Win- ners of the West," Universal's thrills-from-history serial, starring Art Acord, has been expressed by E. E. Wright, as- istant superintendent of schools of Bridgeport, Conn. The educator holds the new style Universal serial up as a model for moving pic- ture producers and acclaim it as of great value for both children and adults.

Mr. Cortright's opinion was con- tained in a letter to Mr. H. P. Mor- ris, New Haven representative for the Universal Film Manufacturing Company, following a private show- ing of the opening episodes of the serial, which was held by the Board of Education of Bridge- port.

It was a great pleasure to me to sit in with a few of our school people recently, wrote Mr. Cort- right, "to witness the first three episodes of your novel "Win- ners of the West." This was true because our experience with serials has been most unsatisfactory. They have been cheap, lurid, artificial and psychologically unwholesome.

"You have a great theme in this picture, and if the following ep-isodes are carried out with anything like the care exercised in the stag- ing of the first three, you will have made a distinct contribution to educa- tional opportunities for both chil- dren and adults.

"I wanted to say this word to you because of the splendid prom- ise of the picture in this field of serials, which has been sadly mis- handled by practically all former companies up to date.

"Mr. Carl Laemmle, president of the Universal Company, has just seen the completed serial and is re- ported to be unusually enthusiastic regarding it.

"Universal will offer 'Winners of the West,'" he is quoted as an- nouncing, "as a serial which may rank with "The Rooster Crows" and " linking American from nine to ninety. It is the kind of a serial I take a par- ticular delight in presenting to the public. It is scurrilously clean, dramatic and historically educa-
Playgoers’ Film Due Nov. 20

Winifred Westover Heads Strong Cast in “Anne of Little Smokey”

PLAYGOERS’ PICTURES announces a Wistaria production for release on Nov. 20th, the title of which is “Anne of Little Smokey.” No less attractive a screen personality than Winifred Westover heads the players, although the cast is described as star. Joe King, in the role of a forest ranger, plays opposite Miss Westover, while Frank Sheridan, who was the picturesque lumberman in “The Rider of the King Log,” portrays a virile mountaineer, whose independence reflects the hard life of the woods. Dolores Cassinelli is splendid in her interpretation of a gipsy princess. Frank Hagney and little Harold Callahan have important parts, as well as Ralph Fulk, Allan Gains, Edward Rosson, Margaret Morris and Florence Ashbrook. The story was written by BrevardConnor. The action is centered in Little Smokey, a region of natural beauty and resources, set aside by the Government as a forest and game preserve. Brocketon is the village of the fighting Brocktons, who held Little Smokey as their own before the war came as represented by Robert Hayne (Joe King), responsible for the sanctity and welfare of the community. The feature is described as an outdoor production, set in the natural splendor of the Kentucky Mountains, yet it is distinctly out of the ordinary, since its theme is far removed from the usual type of mountain story.

Ince Feature Meets Test

“Hail the Woman” Wins Approval of Varied Audiences on Coast

THOMAS H. INCE put his forthcoming super-special “Hail the Woman” to audiences before three different types of theatre patrons in Los Angeles this week. At the conclusion of the tests, which were held out of the way, and his staff pronounced highly satisfactory, he released prints for shipment to the houses of Associated Exhibitors, Motion Pictures, Inc., through which the production will be distributed. “Hail the Woman” was presented on three successive evenings at the Royal, the DeLuxe and the Windsor theatres in Los Angeles. The Royal caters to a purely laboring people, the DeLuxe is a middle class house and the Windsor has an exclusive clientele.” The reviews were totally unanimous. The production was put on following the regular program, and in every instance these thoroughly unprepared audiences sat through the entire screening.

New Prevost Production

“The Million Dollar Question”—“What Do Men Want?”

“PRINCESS VIRTUE,” Marie Prevost’s third and latest Universal feature, is to be released at Universal City under the direction of George Cox. “Princess Virtue” is probably the most elaborate production, states Universal. Like “Moonlight Follies” and “Nobody’s Fool,” “Princess Virtue” is a picture of a former bathing queen with an alluring, attractive “baby-vamp” crushers of masculine hearts type of role. Louise Winter wrote the story. Tom Gallery plays opposite the star. The cast also includes George Fisher, Bertram Grassy, Mr. Busch, Rose Diore, George Prevost, Lillian Lawrence and Lilian Rameau.

Foreign Novelist Arrives

Mlle. Henriette Sava-Goiu (Sava-Goiu), poet, dramatist, novelist and scenarist, and one of the younger literary celebrities of Europe, arrived recently aboard the Aquitania. Mlle. Sava-Goiu has come to America in order that she may see and do the things she likes without the constraining harassment of European customs. Parisian and London producers wanted her to play in some of their own or their scenarios for the European screen and did induce her to have made some tests, but when it came to signing contracts mademoiselle decided not. It was whispered in Paris that possibly it was a bit too near home. The brilliant visitor has been entertained at various box parties by theatre management in New York, and several producers have asked to send her a picture produced in Europe, “The Only Truth.” She was more interested at first, however, in seeing a great American picture play, and after her arrival she visited the Capitol theatre. She was enthusiastic in her praise of that picture, and she was interested in the way in which it handles and presents films.

Mlle. Sava-Goiu’s interests in America are under the management of F. J. Tietsof of New York, who in motion picture matters is being assisted and advised by George Blaisside.
The leading serial star of the world—
who has consistently outdrawn every other serial star—
whose successes are numerous—
who has never had a failure—
in a stirring Western serial—
produced by Hal Roach, a real master producer—

Coming Soon!
What it means
to be first

It doesn't mean to be first with a Fifth Avenue parade or a Main Street automobile smash.
Or with Col. Bill Johnson delivering a speech at Job's Corners, Pa.
It means to be first everywhere with the first page news like

The German Revolution
The Silesian Plebiscite
Starving Russia
The ZR-2 Disaster
The Cross Seas Flight of the R-34
D'Annunzio's Coup in Fiume
Chinese Famine
Occupation of the Rhine Territory
Red Riots in Germany
Mexican Revolution
Harding Inauguration
Polish Advance Against Soviet Russia
Dempsey-Carpentier Fight
Pueblo Flood
Tulsa Riots
Actual Treaty of Peace Document

You've got all these and hundreds of others first in the Pathe News.

You always get it first and best in the Pathe News!
Varied "Four Horsemen" Exploitation in Many Cities

Metro used the above exploitation in Minneapolis, Chicago, Atlantic City, San Francisco and St. Louis.
Five Metro Companies at Work

METRO'S Hollywood studios are humming with the activities of the company's five producing units, all of which are beginning work on special pictures.

Chief among these is Rex Ingram's production of "The Prisoner of Zenda," a cast and crew of international proportions, including the Anthony Hope romance that is expected to rank with "The Four Horsemen of the Apocalypse" in popular appeal and importance in the photoplay world. Mr. Ingram has spent nearly a month selecting the principals for the picture. Considerably more time will be required for the elaborate sets for the production.

Bayard Veiller, head of the producing unit bearing his name, is filming Justus Miles Forman's story, "Tommy Carter." Its screenplay is by "Phantom Bride." Bert Lytell, star of the picture, has in it one of the roles he forecasts as comedy-stunt parts of deft characterization and participation in outdoor action.

Maxwell Karger has an organized supporting company for the production of "Kisses," his first comedy-drama in which Alice Lake enact the stellar role. Harry Cohn has acquired the film rights of "Kisses," has the leading male role in this May Tully story of candy and corporation finance. Other members of the cast include Edward Connelly, Dana Todd, Edward Jolson and Lignon Anderson. June Mathis, of Metro's well-known story department, has prepared the script for this unusual story.

George D. Baker will invade foreign territory for scenes of the newest S-L picture now under production for Metro, "Stay Home" when he journeys to old Mexico with his entire company headed by the youthful fast-moving. The expedition into the southern republic is undertaken not only to reduce the length of the picture, but to enable the director to obtain all the necessary scenes for this Edgar Franklin story.

Prompt Exhibitor Response Due to Punch Found in "Fightin' Mad"

FROM the moment of the initial announcement that Metro Pictures Corporation had added "Fightin' Mad," the great outdoor super-special production, to its list of releases, exchanges in all territories and the home office itself have been receiving inquiries from exhibitors concerning details of bookings and the release date of this action photoplay.

"The manner in which our announcement of "Fightin' Mad" has been received," said William E. Atkinson, general manager of the Metro photoplays department, "verifies what is a truism in the picture field: that the public likes punch in its pictures, especially the American public."

"So far as the script of this picture, which I have read, is concerned, the crowds don't go to the Polo Grounds to see a scoreless game, no matter how scientific. They want to see Ruth oneself and the outcome of the game. That is why we've added "Fightin' Mad" to the Metro batting order."

This smashing outdoor picture, a William Desmond Production, was written by H. H. Van Loon, author of "The Virgin of Stamboul" and other big successes. It was directed by Joseph J. Franz, under the personal supervision of Robert Brunton. Harry A. Gerated photographed it. The cast is that of stars of the list of Metro Pictures' players and by-words in the public's popularity. It includes William Desmond, Rosemary Theby, Virginia Brown Faire, William Lawrence, Joseph J. Dowling, Doris Pawn, and others not less prominent. The picture is scheduled for release December 5.

New Specials Started in Production at Hollywood

Harry Beaumont's production of "The Five-Dollar Baby," starring Viola Dana, promises to be unique among the company's new pictures. The Irvin S. Cobb story will be told for the camera in a big reproduction of a section of New York's lower East Side, to be constructed at Metro's Hollywood studios; and in numerous scenes that will be shot on New York's waterfront, showing the Statue of Liberty in the background.

Rex Ingram Completes Cast

Prominent Players Assimilated for Roles in "The Prisoner of Zenda"

EX INGRAM has practically completed the cast for his special production of Metro's "The Prisoner of Zenda." A cast that will stand out as remarkable even among the notable companies he has organized for his earlier pictures.

Lewis Stone, star of the speaking stage who leaped into prominence on the screen because of his vital characterizations in Northwesterly, will play the dual role of The King and Rudolf Rassendyll.

Alice Terry, whose first big success was in Mr. Ingram's "The Four Horsemen of the Apocalypse," will be seen as the Princess Helena in the Anthony Hope story. This new celebrity on the screen horizon has just completed work in the Ingram production of "I Run to the Right," which is expected to add materially to her laurels.

Robert Edeson, star of the stage and screen, has just returned from acting the role of Colonel Sant; and Stuart Holmes, villain of a thousand and dramas, will make it a thousand and one by portraying Black Michael.

Edward Connelly, world famous as the creator of the part of "Uncle Nat" in the stage production of "Shore Acres," has been selected as the Marshall Strakeneck of the picture.

Eric Mayne, whose most recent success was in Mr. Ingram's production of "The Conquering Power," has been given the picturesque part of Lord Burlesdon. Malcolm McGregor, recognized as a screen favorite, will make his first part in Metro's picture as Fritz von Tarlenheim.

The part of Countess Helga von Stolberg in the picture will be taken by Margaret Lee, who made her debut in pictures as the result of a contest in which scores of beauties in the Middle West competed.

Natzimova's "Camille" Follows Dumas Novel

Nazimova this week explained why, in her photoplay of "Camille," she has changed the published version of the novel, which was made into a film under the title "Camille" by the late Jules Dassin and Joseph Delaquis, and then sold to the Pathé Company for a large sum.

Nazimova's production, which she is producing herself, has been given a 25,000-word script, a script which she claims is in every way the equal of her version of the novel. "Camille," she explained, "is a novel, and as such is a work of art. Art, as you know, is not exact. It exists, not in the written word, but in the mind of the artist, and it can only be conveyed by the art form of the medium in which it is produced."

Veiller Starts Work on "Tommy Carter"

Bayard Veiller began this week at the Metro studios in Hollywood production of his story, a new picture, a screen version of "Tommy Carter," by Justus Miles Forman. The title mentioned above is tentative and may be changed later. For the out-of-doors scenes the star and his company will go into the wildest region of the San Bernardino mountains.

Jane Hart and "Laddie" in "No Parking," an Educational-Christmas comedy

Baby Peggy's First Re-lease on B'way

Baby Peggy, the youngest star in the movies, will exhibit her two-year-old charms in "Get a Quick Peggy," which will be a two-reeler to play with the theatre bill the week of November 7th. Her company includes among others Louise Lorraine, who plays the part of a gypsy queen; Aubert twins, talented juvenile and Teddy, the former Mack Sennett favorite. The story is directed by A. Goulding.

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"Four Horsemen" vs Disarmament Parley

DISARMAMENT conferences would hardly be necessary, if everyone could see the screen production of "The Four Horsemen of the Apocalypse," declares the Reverend T. Harry Kelly pastor of the First Methodist Episcopal Church, Superior Wis., in a letter to Harvey Buchanan, manager of the Savoy theatre, where the sensationaly successful Rex Ingram production was shown.

The minister's communication said in part: "It is a massive production, and in my opinion ranks with 'The Birth of a Nation' and the few other pictures that are truly great.

"I have not read nor heard anything that so tersely depicts the horrors of war."

The Million Dollar Question

"What Do Men Want?"
“Conquering Power” Continues a Favorite

COUNTRY-WIDE booking, on the part of exhibitors, and unabating house attraction in the part of their patrons, of Rex Ingram's production for Metro of “The Conquering Power” is another proof that the early-season form of the attraction, when it played to capacity during the two hottest weeks of the summer, at the Rivoli Theatres in New York, is being maintained.

Its success is further treading on the heels of the preceding Ingram photoplay, "The Four Horsemen of the Apocalypse," but in spite of its fact that the triumph placed the name of its director at the very top of the list of picture producers, the reports upon its sweep of popularity of "The Conquering Power" is enjoying indication that this cinema version of Honore de Balzac’s novel is standing on its own merits and winning on them.

"The Conquering Power's" overwhelming victory stands as an early prediction. When it was first shown in New York, without exception it received the most praiseworthy comments from the newspapers' dramatic critics; and from the reviewers of the trade papers there came a unanimity of judgment that it would prove one of the most powerful box-office attractions ever put forth by a producing or distributing concern.

Every element which went to make up the completed unity of the photoplay received praise. The story itself, faithful to the spirit of Balzac and following the book, "Eugene Grandet" with remarkable accuracy, was changed in adaptation by June Mathis only in regard to the end—and, in the opinion of critics, improved. The direction by Mr. Ingram, which included not only the choice of artists and supervision of their action, but the final decision in the matters of settings and lighting and above all, in the general composition of the scenes as they would appear on the screen, brought to him even more worth-while than did his work in "The Four Horsemen." The photography by John F. Seitz, who was behind the camera during the screen production of the Iban- ez novel, was acclaimed one of the most beautiful examples of cinematographic painting ever achieved.

In addition to what practically amounted to perfection in the reproduction of Balzac's novel of provincial France, a cast of rare ability and undeniable personality did its considerable bit toward the effectiveness of "The Conquering Power." Alice Terry, the Marquise Laurier of "The Four Horsemen of the Apocalypse" recently said by Russell Iredell, the artist, to be the most perfect type of the American beauty he had yet seen, was cast as Esma Grandet. Playing opposite her was Rudolph Valentino, another celebrity from "The Four Horsemen" and hardly less notable a member of the group of players were Ralph Lewis, Edward Connelly, Edna Dunamy, Bridgetta Clark, Miss Fenton, and northeastern Poyet.

In his arrangement of the scenes Mr. Ingram was aided in great measure by Ralph Barton, the American poster artist, who worked with Amos Myers in the art direction of the picture.

Rex Ingram to Film “Prisoner of Zenda”

"THE PRISONER OF ZEN-DA" is to be the next subject produced for the screen by Rex Ingram. Every detail of the production, from the design of the dragon on the helmet of the King's guards to the construction of the hunting edge, will be created especially to measure up to the ambitious standards Rex Ingram has set for his newest production.

For Mr. Ingram has found that seemingly limitless possibilities of the studio property room furnish nothing suitable. Every wall or every set, every costume of the thousands of principals and extras who will participate in the picture, and even of the out-of-door backgrounds will have to be prepared particularly to suit the requirements of this screen reproduction of the Anthony Hope romance.

An example of the painstaking care that is being exhibited in attaining similarity to the minutest details of the story may be seen in the plans for making the helmets of the king's guards. Although Los Angeles costumers have helmets of every variety, Mr. Ingram found none available unless topped by a dragon. Since a dragon-crested helmet was not to be discovered he called upon Finn Fronich, who has created many original bits of statuary seen in Metro pictures, to reproduce the dragon helmets of the English, the Italian sculptor, for the helmets. The regal headgear is now under way at the Hollywood studios of the company.

The same insistence upon detail obtains in designing the costumes to be worn by the military officers, the ladies-in-waiting, the peasants and attendants at the coronation scene of the picture. Since Rur- tania, the mythical province in which the action of the story takes place, must be peopled with living men and women whose dress fits into the story, it is impossible to make use of the uniforms of the armies of any other power.

Mr. Ingram, assisted by a corps of technicians and builders, is constructing a section of the province of the kingdom in which the hero of the story meets with his bizarre adventures. A cathedral, a castle, several business houses and residences of an unusual style of architecture will be seen in this setting for one of the big scenes.

Mary O'Hara, of Metro's scenar- io department, has prepared the "script for the story. John F. Seitz is to be the camera man.

“Camille” Breaks All Booking Records:

NAZIMOVA’S “Camille" broke all booking records of the Famous Players Canadian Corporation this week when that organization signed contracts to exhibit the production in all of the twenty-five theatres, with Metro Pictures Corporation, distributor of the Russian star’s masterpiece. The arrangement was made by Regal Films, Ltd., of Toronto, Canada, which distributes Metro Productions in that section of the country.

Word of the transaction reached the Metro home offices this week from Arthur Cohen, vice-president and general manager of Regal Films, Ltd.

The theatre which will show a Nazimova’s modern version of "Camille" of Alexandre Dumas, the younger, as adapted to the screen by Anthony Hoberg is the Capitol, in Toronto—The Regent, the Alhambra, the Oakwood, the Palace, the Garden, and the Family—and nineteen other houses, including the Temple, in Brentford; the Regent, in Oshawa; the Brook, in Brookville; the Regent, in Galt; the Ren- gent, in Guelph; the Capitol, in Kitchener; the Capital, in Peter- sboro; the Royal, in Port Hope; the Algoma, in Sault Ste. Marie; the Capitol, in Montreal; the Cap- itol, in Oakwood, the Capital, in Regina; the Empire, in Edmonton; the Capitol, in Calgary; the Capitol, in Vancouver; the Capitol, in Victoria; the Savoy and Strand in Hamilton, and the Broadway, in Vancouver.

Six prints of the Nazimova picture have been dispatched to as many of the largest of the Cana- dian cities, for simultaneous release.

The terms of the contract have not yet been made public, but it is understood that it was commensurate with the record-breaking extent of the booking.

The enthusiasm at the private showing held in New York by Metro several weeks ago, in the grand ballroom of the Ritz-Carlton Hotel, when the story was introduced to the public who crowded the exhibition room; the heartiness of praise from the metropolitan press, when "Camille" was shown for two weeks at the Rivoli, in New York; and the capacity business this film playhouse did throughout the engagement—all these were unmistakable finger-posts pointing to a nation-wide and world-wide sweep of triumph, of which the record booking in Canada is the first rush, declares the Metro home office.

Metro to Film Cobb’s “Five Dollar Baby”

Irvin S. Cobb's "The Five-Dollar Baby" is about to be produced at Metro's cost of $25,000, with Viola Dana in the stellar role, as one of the company's most ambitious features.

Harry Beaumont, director of this new picture for Metro, is organizing an exceptionally strong cast to support Cobb's play, which is the story of the company's scenario department, has prepared the "script for the screen version of the Cobb story."
“A Virgin Paradise” An Unusual Story

William Fox Special Super-Production Filled With
New Scenes and Startling Action

WITH a range of background that reaches from palatial estates and mansions in a cosmopolitan centre of the United States clear to the savage splendor of a South Sea island, “A Virgin Paradise,” another William Fox special super-production, chooses a monster stage for itself, and then proceeds to enact on that stage a story of the jungle and civilized hypocrisy that fairly bristles with startling dramatic action and unusual scenes. With the perfect showmanship for which he is noted, William Fox has stepped in just as the newly created public appetite for South Sea adventure and atmosphere is whetted to its keenest edge. They fairly ate it up in New York after a run on Broadway at the Park theatre and Capitol theatre, and now it is being served to the rest of the country.

In action and theme it is without comparison. In color and atmosphere it is prodigiously rich because it so vividly visualizes the exotic and romantic scenes that hold such strong appeal—emerald seas and sapphire skies; an island paradise, with all its wild beauty and strange life. It mixes skillfully in its magic spell the charm of the tropics with the hypocrisy and adventures of civilized life. It is a thrilling and primal drama of tangled lives and fortunes shot through with rare romance and thrilling episodes.

Its properties are wild animals, volcanoes, jungle depths, strange gods, native villages, primitive passion slumbering and awake; and standing out above them all is the central figure, a girl, barbaric and beautiful, around whom a fickle fate has built a strange drama that surges in a steady crescendo to the smashing and effective climax.

A SMASHING CLIMAX

It is the two-fisted punch of this climax that has made of the whole a great story. Imagine a beautiful girl plucked by Fate from wealth and civilization as a baby and cast alone on a deserted and haunted island in the South Seas. Mourned by the beasts of the jungle, she grows to young womanhood, knowing nothing of human beings. Then comes an adventurer into her strange paradise. An instinctive and primal love fills her and she journeys back to civilization. The sham, perfidies and conventions of her new life irk her—madden her! She wants nothing of shoes, dresses or mansions, and pines like some beautiful bird in captivity for her wild life again.

And then comes the tempter. Instinctively she knows he is unclean. It arouses the tigress in her; and then, reversing all tradition of fact and fiction, she seeks vengeance. She locks him in a room with herself, and then in one of the greatest and breath-taking fight scenes ever brought to the screen, she tries to kill him with her bare hands. But the savage fire burns out in her breast with the ensuing and equally thrilling episodes, and she accepts the ultimatum of civilization when it offers clean love and domestic happiness.

REALISTIC BECAUSE REAL

That’s the big moment in “A Virgin Paradise,” and only a glimpse of what it contains. Its wild animals are lions—full-grown king lions. Its volcanic scenes are realistic because they are real—made on the island of Martinique, in the West Indies, with the famous and familiar Martinique volcano belching forth its molten lava and showers of smothering ashes. Many days were consumed by the company in watchfully waiting for the slumbering mountain of fire to awake and go on one of its tantrums.

Its jungle scenes were made right in the heart of the tropics. Its dark-skinned people are the natives. Its white beaches, coral islands and picturesque lagoons are those over which authors recently have used up pages of rich description, holding thousands of readers thrilled with the charm of it. And here in “The Virgin Paradise,” right before the eye, with greater vividness and realism than the printed word could ever give, this William Fox super-special brings them.

“A Virgin Paradise” therefore because of all this becomes just what William Fox intended it to be—a special super-production, with its story of thrills and adventure at two points of the compass primed to meet public demand. It is bound to duplicate the success of its Broadway run wherever it is shown. It offers exhibitors everywhere an opportunity to stir things up for it is chock full of exploitation possibilities.

Famous Lions In

“The Virgin Paradise”

William Fox engaged for “A Virgin Paradise” a number of the finest specimens of lions in the world. Among them “Jimmy” and “Beauty” are known wherever a circus has appeared.

“Jimmy” is a perfect specimen of the king of beasts. He weighs 800 pounds, stands three feet high and measures ten feet from the tip of his nose to the end of his tail. “Beauty” weighs 450 pounds, stands three feet four inches in height and measures eight feet long.
Six Comedy Companies Busy on Fox Lot

SIX comedy companies are at work at present at Fox Film Corporation’s West Coast studio. Heading the list is the Clyde Cook company, busy on the second of a series of special comedies. Then comes the new company with Lois Scott playing the girl, Jack Blystone is directing the production.

The acrobatic Al St. John, whose starring comedy, “The Happy Pest,” is scheduled as an early November release, is busy with his “Straight from the Farm,” with Bessie True. Gil Pratt is directing. Among the Sunshine Comedies, one is “Old Clothes.” This is said to be a striking novelty. Delmar Del Lord is directing. “False Alarm,” with Chester Conklin and Bee Chandler, is being shot under the direction of Earl Kenton. Slim Summervelle is directing Jim Savo and Lillian Marotti in “Bed Me.” Harry Depp and Hatie Chambers are at work in “Go and Get It,” under the direction of Al Herman.

Aubrey Comedy Booked by N. Y. Strand

Jimmy Aubrey, Vitagraph comedian, is scoring bigger this time with his latest comedy, “The Applicant,” has been booked by Joseph Plunkett, manager of the Strand theatre, Broadway, New York, as a featured part of the Strand program for this coming week, announce Vitagraph. “The Applicant” is an original comedy of the semi-slap-stick variety. It was written around the peculiar comedy characteristics of Aubrey, and is described as one long laugh.

Educational Releases at Three Openings

Educational Pictures had the distinction of being the opening programs at three new theatres in or near Los Angeles in four days. The new theatres—Chapman, Los Angeles, opened on October 19, with “The Ride on a Runaway Train” on the program. The Wilshire, which opened October 20, showed the Mermaid Comedy, “Robinson Crusoe, Ltd.,” featuring Lloyd “Finn” on Universal Pictures. At Ansheim, Cal., “Robinson Crusoe, Ltd.” was on the first program of the California theatre on October 22, as was also a Kinogran news reel.

Victor Heerman Signed as Selznick Director

Victor Heerman has been signed by the Selznick Pictures Corporation to direct future Selznick productions. Arrangements had been formulated with Mr. Heerman were concluded a few days ago by Myron Selznick, president in charge of production of the Selznick corporation, signed Mr. Heerman to a contract which will keep him busy for some time.

"Humoresque" Calls Best of 1920

TWO million readers of Photoplay, the fan magazine, have cast their votes in favor of “Humoresque,” a Cosmopolitan Production, as the finest motion picture produced in America in 1920. The December number of “Photoplay,” just off the press, announces the result of the balloting and the resultant award of a gold medal to Cosmopolitan Productions. The magazine of which James R. Quirk is the editor, congratulates Cosmopolitan Productions and all concerned with the making of “Humoresque.”

Early in the year Photoplay announced by award a gold medal to the company that produced in 1920 the picture that was judged by its readers as the best photoplay. Ballots were printed in four successive issues and it was not long, the editors said, before the ballots resembled the landscape, so heavy was the return of the ballots.

This year is solid gold, weighing 123½ pennyweights, and was executed by Tiffany. The inscription on the obverse reads: “Photoplay Magazine Medal.” On the reverse: “Presented to Cosmopolitan Productions by Photoplay Magazine for the production of ‘Humoresque,’ the best photoplay of the year 1920.”

In announcing its plan to have its readers vote, Photoplay gave these qualifications to be considered: Theme, story, direction, acting, continuity, setting and photography. For December issue is the magazine, in making known the result of the contest, says, “We think you have made a wise selection in ‘Humoresque.’”

“This picture is truly great. It is an artistic achievement and a failure. It is the universality of motherhood. It is extraordinary. It is acting, exceptional. Its story, extraordinary. Its continuity, smooth and faithful. Its photography, clear and fine.”

“Poverty of Riches” Is Next Goldwyn Picture

GOLDWYN’S next big picture to be added to the list that contains already, from the company’s fifth picture, with which it started, the Old Nest,” “Dangerous Curve Ahead,” and “Double Trouble,” is “Poverty of Riches,” directed by Reginald Barker and adapted from Leroy Scott’s story, “The Mother.” It has wired wide bookings throughout the country.

This is the picture that Goldwyn declared to be one of the greatest human documents the screen has ever reflected. It is the story of a young married couple who defer having children despite the wife’s longing for them, until the husband has won a social and financial standing in his community. In the leading roles are Richard Dix, John Arliss, Leatrice Joy and Louise Lovely. Others playing important parts include Jack De Witt C. Jennings, Dave Winter, Ray Laidlaw, John Cossar, Frank Lee and Dorothy Hughes.

Universal-Jewel Opens Springfield Strand

Gus and Louis Kerasotes, veteran exhibitors of Springfield, Ill., recently threw open the doors of one of the best equipped theatres in the middle west. It is the New Strand Theatre, at Sixth and Washington streets, Springfield. “No Woman Knows,” the Universal-Jewel production made by Tod Browning from Edna Ferber’s novel “Fanny Herself,” was the feature of the first week.

Having booked “No Woman Knows,” the Strand management arranged with the Universal-Jewel Journal, as a result of which the Journal called for individual film criticisms on the picture. This permitted the Strand to go the opening night so they could write their criticisms.

Suggesting a Way By Which Pictures May Be Financed

There is a studio in Florida equipped and ready for modern productions. Dark is a topnotch producer, Hepworth, “Hard Lights,” and several 100 others. The studio is also a open-air stage 50 by 142, which is on a self enclosed, and could be wholly enclosed at little cost. The two stages together could accommodate three separate productions. There are 18 dressing rooms and plenty of flats and scenery, in addition of a half-acre plot of land, right in the city and cost $65,000. To a reputable production company, that would acquire this property, she suggests the financing of pictures or the selling of stock for this purpose and would be prepared to use this studio on account of this asset. The owner is ready to sell for one-third cash, one-third stock, and the balance in easy payments.

By William McCORMACK

MOTION PICTURE NEWS

279 7TH AVE., NEW YORK.
**Iron Trail** Based on Actual Happenings, Beach Tells Audience

The premier showing at the New York Strand theatre of Rex Beach's "The Iron Trail," produced by the Bennett Pictures Corporation, and released through the United Artists, had as an added attraction a personal appearance by Mr. Beach.

Mr. Beach briefly explained that his original story, adapted for the screen by Dorothy Farnum, was based on actual happenings and that the characters were actual persons who did build an actual Alaskan railroad, that was actually bridged through an Alaskan winter.

There was a packed theatre audience which applauded Mr. Beach's talk and also gave generous applause to the many thrilling scenes in the picture.

The picture won much-deserved praise from the critics.

"The picture is another one of those which needs no review," says Harriette Underhill, in the New York Tribune.

"If you like Rex Beach you will like the picture which is called 'The Iron Trail' and is full of icebergs and he-men. It is extremely interesting, and the scenes in Alaska are magnificent."

Says Suzanne Sexton in the Morning Telegraph: "A Rex Beach story usually is as bracing as the morning plunge into a cold tub. This one is no exception."

"Wyndham Standing was well chosen for the leading role of Murray O'Neill. He has all the good looks and the romantic appeal which a builder of railroads and bridges, who has trestled all the way from Chile to China, should possess on the screen. And he is too finished an artist to give anything but a splendid performance."

 Writes Quinn L. Martin in the New York World: "This picture has action, with interlusions here and there of the Alaskan intrigue and far North bravery, heroism and romance."

"There are many thrilling scenes of the breaking up of the ice in 'The Iron Trail,' which you can enjoy without a doubt," says the critic for the New York Times.

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**Kolker to Produce Abroad**

Director and Technicians to Make Pictures for Italian Producer

The internationally read stories of F. Marion Crawford have been purchased by this company and "Sant Ilario" is the one selected for the premier production. Kenneth O'Hara, who gleaned wisdom in the Thomas H. Ince school of expression, was entrusted with the adaptation and continuity, and before sailing Mr. Kolker received, on his working manuscript, the "O. K." of the various interested parties on this side of the water.

Two negatives will be made of each story, one under the direction of a recognized Italian director and the other under Mr. Kolker's direction for the Anglo-American countries. William G. Colvin is already in Rome making preparation for the coming of the director and his staff. The combined studios of the Nova and Bernini companies, under the control of Ultra, have been completely equipped and especially prepared for this first Italian-American effort.

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**Hughes Has Difficult Role in Ince Feature**

A study of "character transition," one of the most difficult of elements to interpret either on the stage or on the screen, is given by Lloyd Hughes in his role of David Beresford in Thomas H. Ince's "Hail the Woman," soon to be released by Associated First National Pictures. All these successive stages of fearfulness, doubt and weakness are cleverly and convincingly sketched by Lloyd Hughes.

---

**Earle Williams Seen in Outdoor Picture**

Earle Williams has returned to a rugged outdoor role in "Bring Him In," which is his current Vitagraph release. Albert E. Smith, president of Vitagraph, decided that Mr. Williams could duplicate his success in "The Wolf." The truth of this has already been proven by the success which greeted "Bring Him In" wherever shown.

---

**Mary Miles Minter, the pretty Reallart star**

**Novel Herald Is Issued for "Enchantment"**

What is said to be something new in a herald has been devised by Cosmopolitan Productions to exploit its newest release through Paramount—"Enchantment," starring Marion Davies. The herald, copies of which were distributed at the Rialto, Criterion and Rivoli theatres, New York, for the pre-release showing in the latter theatre the week of October 30, is a four-page affair. The first and last pages are in black and white and carry an announcement of the production, an outline of the story and the credits.

The centre spread is in four colors and consists of cut-out dolls for the children. There is a figure of Marion Davies in one gown and there are four other gowns and a far coat to be cut out and put on the cut-out of the star.

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**Five Century Comedies for November Release**

Juliet Stern announces that Century Film Corporation will release for November a diversified list of five comedies. One will stage Charles Dorety, and Bartine Burkette, the new Century beauty; one Brownie the Wonder Dog, one Baby Peggy the two-year-old star, one Teddy the former Mack Sennett great Dane, and one Harry Sweet.

Charles Dorety and Bartine Burkette will be seen in "The Nervy Dentist," which is scheduled for November 2nd; Brownie will be seen in "Around Corners," released on November 9th; Baby Peggy will star in "A Muddy Bride," released November 16th; Harry Sweet will star in "Playing Pass sum." the comedy which played two weeks at the Central theatre, will be released November 23rd; Teddy the great Dane will be seen in Teddy's goat released on November 30th.

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**The Million Dollar Question— "What Do Men WANT?"**

A scene from "Poverty of Riches," a Goldwyn picture, directed by Reginald Barker.
HE old saying prescribes three ways of acquiring greatness. To make sure of it, "Thunderclap," a William Fox special super-production, used all three ways. It was born great, achieved greatness and then had it thrust upon it.

It was born great because it boasts of the presence of Mary Carr, the famous little mother of "Over the Hill," plus the most sensational and thrilling race track scene ever staged. These two elements alone, with the power and permanence of a sharp edged chisel, etched the name of "Thunderclap" now and forever among the other few winners on the flinty scroll of famous films.

As in "Over the Hill," Mary Carr again shines forth like a crown jewel as the mother in "Thunderclap." And her Ma Benton in "Over the Hill," by the sheer artistry, beauty and appeal of its characterization, has enshrined her as the symbolic mother of 21 million homes in this country. She gave to it the power of a magic wand with which it has swayed to its will hundreds of thousands of people in every walk of life, of all ages, color and creed. In "Thunderclap," as the wan and wistful little mother, chained to an invalid's chair by paralysis, able to move only her eyes, she sits helpless while those she loves are threatened with danger and the great drama moves all around her.

Thus, deprived of all the natural means of acting her role, does Mary Carr, by her birthright as an artist, carry off the big emotional and dramatic moments of this production with her eyes. And if ever eyes spoke volumes hers do here. Joy, tragedy, fear, faith and every other emotion that the dramatic surge of the story at these points calls for, are registered by means of her consummate artistry and power just as clearly and perfectly as a sub-title or her own voice might convey it.

THEY'RE OFF!

That's the cue to another great scene in "Thunderclap"—the thrilling, colorful race track spectacle where everything at that moment depends on the stout heart and the flying heels of a horse. It is the scene that has caused critics to label the production, "the greatest race track drama ever staged". The modern panoramic perfection of the Akeley camera and the enterprise of the Fox Film Corporation in making these scenes right at the famous New Orleans race track brings such vivid and realistic effects to the screen that all those who see it are fairly transported by the nerve tingling spectacle and the theatre auditoriums have been practically turned into paddocks and grandstand. One fairly feels the tense and expectant silence as the horses fight for mastery around every turn and the pounding of flying hoofs almost sounds from the screen.

THEY'RE OFF!

Therefore born great.

Thus have these two elements given "Thunderclap" a birthright of greatness and with a score of other thrilling and dramatic highlights with which it is studded, it has achieved the right to be great. Achieved it by a prodigality of effort and effects such as seldom have ever been put into one picture. Achieved it by a cast of all-star players that alone would have given it unusual prominence.

Another of the big moments in this production, probably ranking next to the race track scene for thrills and sheer melodramatic effect, is the row famous scene in the whirlpool rapids. Staged amidst swirling, dangerous rapids and a thundering water-fall, it is a moment that has gripped the attention and nerves of the most blasé of theatre-goers. The perilous journey of the hero through the deadly rapids—the grim fight for life on the brink of the falls, and then the startling and daring rescue with a human life-line, all makes this another dramatic peak of the picture that sticks forever in the memories of those who have seen it.

Then there are the glamorous and bizarre scenes in the gambling casino—an incident in this picture but a subject and atmosphere that furnished enough plot and action for a whole big stage production which recently opened in New York.

GREATNESS THRUST UPON IT

In this manner has "Thunderclap" been born great and achieved greatness. It remained for the photoplay and dramatic critics of newspapers in New York and elsewhere, not forgetting the tens of thousands of persons who have flocked to see it all over the country, to thrust the mantle of greatness upon this production. A few of the New York papers did it thus:

"One could quite audibly hear the happy cheers from the audience.—N. Y. Herald."

"The struggle for life in the Niagara rapids rivals the water scenes of "Way Down East."—N. Y. Commercial."

"A well staged race scene."—Alan Dale in the N. Y. American.

"We want everyone to enjoy it as much as we did."—N. Y. Tribune.

"A most thrilling melodrama, concocted of everything that has been a sure-fire hit in the past."—N. Y. Times.

"A story of absorbing interest and race effects that are marvelous."—N. Y. Telegram.

W. J. M.

ADV.
HAL ROACH

Harold Lloyd's "A Sailor Made Man" was previewed at the Glendale Ocean Park, at Long Beach and on board of the U. S. S. Frederick, where six hundred gobs and officers who took part in the picture, saw the roles they played. The comedy is in four reels and is the biggest Lloyd subject to date. The story is by Hal Roach, Jean Haver and Sam Taylor, and the cast includes Mildred Davis, Dick Sutherland and Noah Beery. Fred Newmeyer directed. T. J. Grizer edited the film and H. M. Walker wrote the titles.

The next Lloyd subject has been titled "The White Feather," and has a small town atmosphere. The cast includes Mildred Davis, Charles Stevenson, Wallace Howe and Molly Thompson.


UNIVERSAL

Clarence Badger, director of many Will Rogers and Mabel Normand features for Goldwyn, has been engaged to direct Marie Prevost in "Copied Inoc," by Irving Thalberg. The supporting cast includes T. Roy Barnes, George Nichols, Daisy Robinson and Roy Atwell.

A series of six short reel features titled "Ned of the News," are to be made by Director Albert Russell, featuring Percy Pembroke. The stories are by George Morgan and William Lord Wright.

In production are: "Wards of the North," starring Frank Mayo under the direction of Jack Conway; "Man to Man," starring Harry Carey under the direction of Stuart Paton; "Wild Honey," starring Priscilla Dean under the direction of Wesley Ruggles; "Clay," starring Miss Du Pont, under the direction of Paul Scardon.

Recently completed features are "Princess Victory," starring Marie Prevost under the direction of George Cox, "Barry Gordon," starring Herbert Rawlinson, under the direction of Hobart Henley; "The Sand Man," starring Gladys Walton under the direction of Dalla Fitzgerald, and the eighteenth episode of "Winners of the West," starring Art Acord under the direction of Edward Lammore.

Craig Hutchinson is filming a comedy titled "Westward Ho," with Gertrude Olmsted and Bert Roach.

VITAGRAPH

The William Duncan and Edith Johnson picture recently completed is now titled "No Defense." The Moreno picture with an East Coast atmosphere has been named "A Guilty Conscience." Ann Hastings has been selected as the leading woman for Larry Semon's next comedy.

Jimmy Aubrey is beginning a two-reel comedy by Buddy Ross. The supporting cast includes Helen Kessler, George Stanley and Fred Stermer.

Bradley Smollen is writing an un-named story for the next subject for Director Dave Smith.

The Breaking Through" serial company, with Carmel Myers and Wallace McDonald, is on the twelfth episode.

Duane Wager, for three years with Vitagraph, has been named production manager by General Manager W. S. Smith.

GOLDWYN

"The Octave of Claudius," "The City Feller," "What Ho—the Cook," and "Yellow Men and Gold" have now been filmed.

Kathleen O'Connor has been engaged for a prominent role in Rupert Hughes' story "Sent for Out," under the direction of Al Green. Coleen Moore is to be featured and Ralph Graves plays the male lead.

A new original Hughes story, as yet unnamed, goes into production this week.

Edwyn Austus Mayer has been transferred from the studio to the New York publicity department.

Max Linder is beginning a two-reel burlesque on "The Three Musketeers."

BRUNTON

The J. L. Forthingham company, under the direction of Edward Sloane, has set San Francisco taking exteriors for "The Man Who Smiled." Chester Bennett's production, "The Soul of a Woman," is now being edited.

Nazimova will begin production on The Doll's House on November 10th.

Jack White and Lloyd Hamilton are filming a circus comedy.

The complete cast for Frothingham's "The Man Who Smiled" includes Lucille Ward, Fred Malatosta, Harvey Clarke, Bruce Guerin, Mary Wynns, Marcia Mannon and William Mong.

METRO

George D. Baker and the Gareth Hughes company have left for Mexico to take exteriors for "Stay Home."

John Harron, brother of the late Robert Harron, will play the lead opposite Viola Dian in Cobb's story "The Five Dollar Baby," under the direction of Harry Beaumont.

In production are "Tommy Carter," starring Lyell and "Kisses," starring Alice Lake.

ROBERTSON-COLE

Gassner has filmed "The Call of Home."

The last scenes for Pauline Frederick's "Judith of Blue Lake Ranch" were taken this week by Colvin Campbell.

Stromberg's light comedy starring Doris May, "Eden and Return," is nearing completion.

Hayakawa is in the Sierra Mountains for exteriors in "The Ver- tation Pencil," under the direction of Norman Dawn. Bessie Love plays the lead.
The “MITCHELL” Motion Picture Camera
Manufactured under Letters Patent and Patents Pending, by
MITCHELL CAMERA COMPANY

6023 Santa Monica Boulevard

Orders accepted direct until agencies are established

Los Angeles, California
The "MITCHELL" Motion Picture Camera
Manufactured under Letters Patent and Patent Pending, by
MITCHELL CAMERA COMPANY

6025 Santa Monica Boulevard

Orders accepted direct until agencies are established

Los Angeles, California
Number of Exclusive Features Embodied in Mitchell Camera

Will Aid in Securing Better Photography, Company Claims

A new motion picture camera perfected by George A. Mitchell and being manufactured by the Mitchell Camera Company of Los Angeles, has been introduced on the west coast where a number of the cameras are now in use.

The Mitchell Company, organized about two years ago, has developed a number of exclusive features for a motion picture camera all of which are embodied in the first models which have been sold, and will surely serve as a great asset to the operators in securing better photography and in reducing footage retakes and time required in setting up, focusing and making ready for the filming of a scene.

According to the statement of President H. F. Leber of the Mitchell Company the product has been withheld from the market in order to add additional time and labor-saving devices could be perfected and added to their instrument. A list of the exclusive features may be enumerated as follows: means of focusing without disturbing the position of the lens; matte carrying stock mattes are made inside the camera; the four way mattes are inside the camera and operated from the outside, and this may be adjusted to any part of the aperture. The camera has a rising and falling shutter in a convenient manner of matting and a positive acting releasing movement. In addition to the above the camera has, according to George A. Mitchell, twelve other distinctive features.

The Mitchell camera, as described by the inventor, is in two parts: the camera box and the lens, both of which are cast of aluminum alloy in one piece. Mounted on the base frame of the iris, four way mattes, matte disc, turret and turret. The box is mounted on dovetailed guides or tracks which are a part of the box. The box slides by movement of a handle on the rear which operates pinions meshing with gears. A release button in the center of the handle operates a locking mechanism so that in their position the camera box is securely locked in place. The camera box may be instantly shifted from the photographing position to the focusing position or visa versa with one hand.

Focusing is accomplished by shifting the camera to one side by a turn of the handle on the rear of the base. The focusing tube on the side of the camera is brought immediately behind the lens by the above shift. When the focusing is completed, a turn of the handle brings the camera box back directly behind the lens and the focusing tube on the door becomes a finder. The focusing tube carries a series of spacers and the magnified image can be seen through the ground glass of this tube when it is focusing position back of the lens, or in photo-
The New Motiograph Deluxe
Is Built To Stand

Our twenty-three years of experience in building projectors is behind our guarantee of long life for every Motiograph DeLuxe Projector.

NOTE:
The simplicity of the mechanism.
The solid built film track and long tension shoes.
The picture is wonderful.
The intermittent sprocket remains same distance from film track regardless of position of framer.
It is made for the convenience of the operator and will give better pictures. It is unexcelled for lasting qualities.

Write for literature
THE ENTERPRISE OPTICAL MFG. CO.
564 W. Randolph St. Chicago
Many Claims Made for New Madza Adapter

Perfected Motsco Now Ready for Motion Picture Projectors

After many months of experimenting and testing, the Monarch Theatre Supply Company Chicago announce that they have perfected a Madza Adapter for motion picture projection, which they call the Motsco.

In perfecting the Motsco, the Monarch Theatre Supply Company, so they state, were aided by the advice and tests of engineers of the Nela Specialties Division of the General Electric Company and by the electrical engineers of the Armour Institute of Chicago. The Motsco Adapter is now ready for the market and is being produced in quantity.

The Improved Madza Adapter consists of arm F (see illustrations) which replaces the arc lamp, two quick change globe holders with flexible plugs, elevated handle H (see cut B) and a reflecting mirror with four fine screw adjustments. The arm of casting F, which is made of the best malleable brass, replaces the arc lamp. With a screw driver the arc lamp can be quickly removed and casting F attached as shown in cut D. When thus attached the globe can be raised or lowered, moved forward or back, swung from one side to the other, the same as when using the carbon arc light.

The advantage of the quick change globe holder is that in case a globe is broken or burns out a change can be immediately made. By handle H the hot globe with holder can be removed and the reserve holder with the new globe instantly inserted. Plugs 7 have slightly tapered points and are flexible and therefore slip in the sockets easily. It is claimed that they do not bind or stick and that they always make a good contact.

Handle H is high on the socket so it will pull out over the lower edge of the lamp house (see cut C). The right angle elevation is rigid and strong and the handle has a direct pull from the sockets. Without this right angle elevation it would be necessary to raise the lamp before the globe holder could be pulled out over the lower edge of the lamp house. To raise the lamp would cause delay and make it necessary to readjust the light after the new globe and attachment was in place. The globe holder has no mica washers or bushings to crumble and wear away, nor connections that might get loose and arc. The manufacturers claim that it is so constructed that a short circuit is impossible.

The value of a reflector does not depend so much on its size, shape or quality of material as it does upon accurate adjustment. When used generally a reflector is a "flood of light" and practically requires no adjustment, but when used for motion picture projection it must condense and focus the light at a definite point. The movement of the reflector one hundredth of an inch too far to one side or the other when magnified on the screen will change the position of the reflected image several inches. Therefore, to get full value of the light it requires more accurate adjustment than focusing the objective lens. The four fine screw adjustments of the improved Motsco Adapter will be greatly appreciated by those who understand how to scientifically "focus the reflector."

There are two ways of using the adapter in the Powers Lamp House; removing the lamp and screwing in its place casting F, using attachments complete as shown in cut A, or by removing the lower carbon holder and using as shown in cut C. Casting F brings the light back farther and if the throw is long and the condensing lens of long focus it may be necessary to remove the lamp and use casting F.

(Continued on page 2382)
**New Movie House for Hendersonville**

That the summer slump is over, and better times are coming for hardworking exhibitors, is the assertion of Chester Glenn, who operates the Queen and Rialto theatres, in Hendersonville, N. C.

Mr. Glenn is superintending the tearing down of the Queen, which will be followed by the erection of a beautiful new theatre, seating 500, and costing in the neighborhood of $30,000. The new theatre will be known as the New Queen and will be thoroughly modern and up-to-date in every respect—with ladies’ rooms, smoking rooms, and maybe even a day nursery, where tired mother’s may check tired babies, and everybody have a good time.

The Rialto, which has been known here-tofore as a strictly summer theatre, to accommodate Hendersonville’s summer colony, will be kept open while the Queen is being torn down and rebuilt.—Gaddis.

**Has Four Houses Under Construction**

Joseph Stern, of Newark, N. J., has just broken ground for a new theatre in Belleville, N. J., with a seating capacity of 1,500, and expects to open it on or about April 1. William Lehman, of Newark, is the architect.

This is the fourth theatre that Mr. Stern has now under construction. The open on election day. The Tivoli theatre, Orange and Grey streets, Newark, which he expects to open about January 1; the Roosevelt theatre at Bloomfield and Belleville avenues, Newark, and the aforementioned Capitol theatre of Belleville, N. J.

The Capitol theatre will have a lobby of 25–100 feet. It will be finished in marble. The auditorium will seat 1,500 and will be 100 by 127 feet and 34 feet in height, and will be finished in the colonade design with draperies formed in a half circle. There will be a five foot marble wainscotting all around the theatre. The dome in the ceiling will be an oblong shape 40 feet in length by 11 feet in height, and will be illuminated by three color system.

**Society of Motion Picture Engineers**

Telegraphic Report of Election of Officers

In Front Section of This Week’s Issue

**Start Port Jervis Theatre**

Work has been started on a house at Fowler and Orchard streets, Port Jervis, N. Y., by W. V. Conkling. Ferdinand Pofi, of Middletown, is the architect.

**Many Claims for New Mazda Adapted**

(Continued from page 258)

When the Mazda globe is attached to the arc lamp by removing the lower carbon holder the light is brought much nearer the condensing lens.

In the Simple machine the condensing lenses are inside the lamp house and if the globe is attached to the carbon holder it cannot be removed back far enough to focus the light. Therefore it is necessary to remove the arc lamp and use casting F as shown in cut D. The arc lamp can be removed by taking out one large screw.

In attaching to a Motograph lamp the lower carbon holder is removed and attached the same as in cut C or remove arc lamp and use casting F. Owing to the offset in the Motograph lamp base it will be necessary when attaching casting F to use an extended flat washer, which is furnished by the Monarch Theatre Supply Co.

Removing the arc lamp and attaching casting F has a number of advantages among which are: the light is more rigid, there is more room in lamp house, allows the light to come back farther, less number of levers or handles and more simple to operate. Although the arc lamp with some of the levers are removed, however, those left give you every movement you could use for quick and accurate adjustment of the light.

The Motso Reducer is 12 inches high, 14½ inches long, 6 inches wide and weighs 15 pounds. It is provided with an automatic indicator J and adjustable cut-out B to regulate the voltage and amperage. It reduces the current to 30 volts (using the 900 Watt 30-volt 30-amperes globe) and is as simple to operate as an ordinary rheostat. With the Mazda incandescent lamp it throws a brilliant, white light equal to sixty amperes with the carbon arc lamp on an alternating current. It produces a bright, clear moving picture up to 100 feet from the screen.

**Theatre Building Boom in Troy**

Two new motion picture theatres are in course of construction in Troy, N. Y., and plans for a third to cost $300,000 are now being drawn.

The Palace, owned by Battaglia Bros., will be open on Thanksgiving Day. The house will have an auditorium of 65 by 100 feet. There will be a stage 14 by 35 feet, while the throw from the projection machine to the screen will be in the neighborhood of 90 feet. The theatre will cost about $60,000. The front will be of Indiana limestone and tapestry brick. A Dunham heating and ventilating system will be installed. The name of the house will be outlined with 350 lights. The Battaglias already own two other houses in Troy, the Lansing and the Monroe.

A. and H. Symansky are building a motion picture theatre almost directly across from the City Hall, from plans prepared by M. F. Cummings and Son. The work of excavation has just begun. The house will be completed within ninety days. It will be of brick and steel construction, measuring 45 by 132 feet, the front being of terra cotta. The lobby will be 20 by 17 feet. In many ways, the house will be similar to the Strand in Albany. There will be no boxes, however. The interior will be of tinted plaster.

Particular attention is being paid to the ventilation. A large part of the front of the house will be of glass, permitting the light from without to enter on both the mezzanine and balcony floors. The house will seat about 1,200.

The largest and most expensive house of the trio will be the Strand, plans for which are now being prepared by Thomas W. Lamb. Joseph and Edward Murphy, of Troy, and Frank F. Dolan, of Albany, will finance the enterprise. The house will cost about $300,000. It will be located in the center of the city and will have a capacity of 2,200. Ten months’ time will be required to complete the house. It will be equipped with a stage in case the management should desire to book road shows.—Grant.
NORTON SQUIRES blew into Hartford, Conn., early one evening. He had been traveling since seven that morning. He was tired and wanted amusement. Approaching a fellow salesman in the hotel lobby Squires asked, "Where's a good place to see a picture?"

"I'm a stranger here myself," replied the man, "but there's a fine looking picture house about three blocks down the street. I don't know its name, but you can't miss it."

"What's the picture?"

"I didn't notice," replied the stranger, "but from the looks of the place you're not taking any chances."

Squires found Poli's Capitol Theatre without difficulty. To be sure, there were other picture houses in the locality. But the appearance of the Capitol left him only one choice. He went in.

A beautiful picture house not only attracts the stranger. Such a building is also a source of pride to a community. People like to have a handsome theatre in their town. And they evidence this liking by patronizing it.

Poli's Capitol Theatre is just such a crowds-attracting house. Note the columns, the frieze, the decorative detail, and the cornice crowned by the heraldic emblem—all of Terra Cotta. The Capitol presents a distinguished appearance, and attracts the passers-by. Faced entirely with speckled gray Terra Cotta, it's a business-getter—a permanent advertisement.

Let us help you with your building problem. Whether you are contemplating an entirely new building or merely an alteration of your present one we can be of service. Address National Terra Cotta Society, 1 Madison Avenue, New York, N. Y.
Does an Automatic Curtain Machine Pay in a Small House?

Cost of Maintenance Is Low—Curtain May Be Controlled by Projectionist

(The Technical Editor of Motion Picture News asked E. J. Vallen, of the E. J. Vallen Electrical Co.: "Does an automatic curtain machine pay in a small house?" His answer is given below and will no doubt prove interesting to owners and managers of small moving picture theatres.

In connection with the subject of this article the question has been asked: "Why would it pay to install a curtain in a small movie theatre?"

It is a known fact that the day has passed when an exhibitor can maintain a steady attendance by merely showing a picture. A curtain, in the majority of small houses, is even more essential than in the larger ones, even though the price of admission be the same. In the eyes of the patrons the admission is higher for the reason that from the time they enter until leaving the only thing greeting their eyes is the picture upon the screen; while in the larger houses during the prologue and at the close of the picture the beautiful paintings and artistic decorations, which few of the smaller houses possess, prove very restful to their eyes.

One of the main reasons why the small house does not install a curtain is the additional cost of maintaining someone to operate it by hand, while by installing one of the Vallen automatic curtain machines for its operation it will give the projectionist absolute control over the curtain at all times. Not only does the Vallen give the projectionist absolute control over the curtain, but also will permit him to control sufficient number of lights, in conjunction with the operation of the curtain, to illuminate the house for ingress and egress of the patrons. All that is necessary for him to do is to operate one switch located in the booth; then he may go about his work, as the machine will take care of the rest. When the curtain has reached a closed position the lights are automatically switched on, being again automatically switched off as the curtain is nearing an open position. This machine has really been designed to meet the requirements of the small house, for after once being installed it requires no attention from a mechanic, only being necessary to be oiled twice a year. It is simple and fool-proof, being absolutely protected by mechanical devices to prevent any harm coming to the machine or curtain, and each machine is guaranteed indefinitely.

A very important feature is the trifling cost of the electricity consumed by one of the Vallen machines such as used in a small theatre, in that it is almost negligible, being only forty cents per year.

It is not so much the question as to whether one of these machines would pay in a small house as the fact that the silent drama has reached the point where the public demands something other than the picture alone. There must be a start and a finish to the silent drama and how other can it be accomplished than by a curtain, and the Vallen machine makes it possible for even the smallest of exhibitors to install the curtain.

In a recent conversation the writer had with Mr. Casper, of the Rowland & Clark theatres, of Pittsburgh, Mr. Casper stated, "It is not a question of whether we shall install a curtain or not, as the public has answered that. The question is: can the exhibitors afford to install them if they must be operated by hand?" His question was answered by placing one of the Vallen machines in their new Perry theatre in Erie, Pa.

The exhibitor installs a projector, a screen, the seats, because he cannot open his house by omitting any of the three. What is lacking? A curtain to cover that screen, which cannot be operated by any other means than a Vallen machine to complete the artistic effect which has already been afforded by the curtain. The machine insures an even and slow movement as well as a positive stopping of the curtain at the same point at all times.

It prolongs the life of a screen by covering it at night during the cleaning of the house, and it is a known fact that a screen lasts seventy-five per cent longer when a curtain is used due to the protection thus afforded.

The Vallen machine will move a curtain in any desired form and will operate any curtain that can be operated by hand.

Council Bluffs, Ia., to Have Movie

Twenty-three business men at Council Bluffs, Iowa, have incorporated a company to build a 1,600 seat theatre at a cost of $140,000. The Blank enterprises have leased the house and will spend $25,000 on interior decorations.—Minn.

Hamilton, Ont., Theatre Opens

Hope Hampton, E. K. Lincoln, Gladys Leslie and Lucy Fox were the screen stars in attendance at the recent opening of the new Pantages theatre in Hamilton, Ont. The house is one of the finest in Canada. Every bit of modern equipment is included in the house. The Sheldons ventilating system is used. This equipment consists of 72 inch Shelden Multiblade Supply Fans, having a capacity of 70,000 cubic feet of air per minute, operated from 15 horsepower variable speed Westinghouse motors. These fans are arranged for tempering the fresh air delivered into the theatre in the winter. In summer the fans are used for delivering air at the outdoor temperature. Foul air is extracted from the building through two 8-foot diameter Shelden Multiblade exhaust fans with combined capacity of 70,000 cubic feet per minute. The operator's room, lavatories and smoking rooms are ventilated by separate exhaust fans. George Stroud is manager of the new theatre and Harold Dahn, assistant manager. The house was formally dedicated by Mayor Coppley of Hamilton. Performances are continuous from one to eleven P. M., and the programs run for a week.—Taylor.
ACCOMMODATING OVER SIX THOUSAND PATRONS THESE TWO THEATRES REPRESENT THE BEST TYPE OF THE MODERN NEIGHBORHOOD MOTION PICTURE HOUSE AND RANK WITH THE FINEST FILM PALACES OF THE WORLD'S GREATEST CITIES

OPEN WITH
POWER'S PROJECTORS

Better Projection Pays

**Meserole Theatre**
**PREMIER OCT. 25TH 1921**
BROOKLYN, N.Y.
Difficulties of Tinting Eliminated by the New Film with Colored Base

A large proportion of the motion picture films which are exhibited at the present time are tinted in order to give some idea of the color of the original scene or to indicate more or less conventionally the conditions under which the scene was taken. It is customary to tint night scenes a deep blue, scenes including fire are tinted red, while those showing interiors of rooms or warm sunlight are frequently tinted yellow. These tints have in general been obtained by immersing the positive print in tanks containing the dye, so that the gelatine of the emulsion took the dye up from the solution.

The tinting of films, however, has always presented difficulties. The varying quality of dyes on the market tended to produce a lack of uniformity between different batches of the film. Films tinted on racks often showed unevenness and streaks, which occur unless great precautions are taken. Streaking is caused by the bleeding of the dye from the gelatine during the period between rinsing after dyeing and the placing of the film on the drying racks. Any drops of water on the surface of the film become more or less saturated with dye and these after drying remain as spots and irregular markings which are very apparent on the screen. The dyes also affect the strength of the gelatine emulsion and under some circumstances have made the gelatine brittle. This brittleness is frequently caused by the addition of acid to the dyeing bath in order to cause it to act more rapidly and evenly. It is not uncommon for film to become so brittle by the use of acid in the dye bath that it is quite unsatisfactory for projection.

After prolonged study of the subject the Eastman Kodak Company has come to the conclusion that the best method of producing tinted film is to provide the tint permanently in the film base itself. The most desirable colors have been selected and have been carefully standardized—red, green, orange, yellow, blue, amber, and pink. These colors are determined with great accuracy in the laboratory of the company and their application to the film is controlled by means of specially designed instruments and apparatus.

A high degree of uniformity in the tinted base is consequently obtained, while the gelatine remains unaffected, and the natural wearing strength of the film is retained. Thus all difficulty in the use of colored film is removed.

The use of tinted film makes it necessary, of course, to increase the stock of film which is carried and the range of colors which are available is necessarily limited. It would be quite impossible to produce the great variety of tints which the fancy of each producer might make him wish to have and for those who require only small quantities of specially tinted film the older process by means of dyes is still available; if the dyes which are recommended for the purpose are used carefully without the addition of unnecessary acid, excellent results can be obtained. However, for the bulk of the motion pictures produced in the future we have no doubt that film coated upon tinted base will be advantageous both to the producer of the film and also to the exhibitor who will benefit by its wearing qualities.

Orpheum New Akron House

The Orpheum, at Akron, is the latest addition to the theatres of the Orpheum Dreamland Theatres Co., which operate a string of theatres in Ohio. The Orpheum has a seating capacity of 983. The lobby is constructed entirely of Alabama marble with marble floors and stairways.

The ventilating is of the thermostatic type, self-adjusting to all conditions and temperature. The building is of steel and concrete construction. One feature of the construction of the Orpheum is that the entrance is at right angles to the position of the screen. The lobby is at the rear and leads to the main thoroughfare of Akron.

The house has been playing to exceptional business since it opened. It owns a Goldwyn Franchise.
“Better Pictures” are largely dependent on adequate, steady illumination that will not fail at critical moments because of derangement of the apparatus.

Operating Advantages of GE Compensarcs
1. Steady strong arc.
2. Easily operates two arcs 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.

GE Compensarcs Furnish Dependable Light

The GE Compensarc automatically protects itself from burn-out or the blowing of fuses where the operator changes the projection from one lamp to the other. In fact, there will be no burnout or blowing of fuses even if the generator be short-circuited by leaving the projection carbons indefinitely together.

Fading, also, is made easy by the GE Compensarc because the capacity of the set is sufficient to carry the two projection areas in series during the change over period. The arc on the second machine can thus be started and adjusted before the end of the first reel. One reel fades into the next without interruption or flicker.

Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.

General Electric Company
General Office
Schenectady, N.Y.

Sales Offices in all large cities
The Colonial Theatre at Tarboro, N. C.

A Splendid Type of Small Town House

Although Having But a Capacity of 650, the Building of McCabe and Ruffin Is Model in Every Respect

The Colonial Theatre, recently opened at Tarboro, N. C., is a splendid type of small town theatre. Although said to be the oldest town in the state and only having a population of 7,000, its theatre is modern in every respect and plays close up to release dates on the best pictures.

The Colonial is of brick and concrete construction, the front ornamented with tile, with borders and columns of stone, and a handsome marquee. The main floor and balcony accommodate 650 people. The house is cooled by Typhoon fans. The indirect lighting plan is used, with electric torchieres along the walls, which are hand-painted and decorated. The screen is a Minusa gold-fibre. The projection room is a model, built of iron plate 12 ft. x 15 ft., with fireproof doors. The whole theatre is steam heated.

McCabe & Ruffin, owners and managers of the Colonial, have been in the picture business for eight years. Benton & Benson, of Raleigh, N. C., were architects; D. H. Harris of Tarboro, building and heating contractor.—Hutson.

Many Features Embodied in Mitchell Camera

(Continued from page 2579)

exposure. This is for quick and more or less rough work. The more accurate way is to use a piece of negative which may be inserted in the slide immediately in front of the ground glass, the mask may then be made of any opaque material. A special punch is provided which accurately cuts a frame of negative to fit the slide. The negative may also be used as a matte by cutting out a part of the scene to be double exposed painting the remainder black and then slipping it into the matte disc and revolving it to the aperture, or placed in a slot in the aperture, which is practically contrast matting. Any thin opaque material may be used. In this method of mattting you are always focusing through the actual matte the picture is to be photographed through thus reducing possibility of error.

The turret of the camera has places for four lenses. An index pin conveniently placed locks the turret when the lens comes into position. The regular equipment of the camera includes a one and five-eighths inch, a two inch, and a three-inch lens with matched finder lenses.

The magazines are cast of aluminum alloy. A small spool of the same size as that furnished by manufacturers of film is used in the magazines. With this size it is not necessary to rewind the film or tear out the center. The magazines are made to accommodate a four hundred foot roll of film.

The throat of the magazine is composed of three velvet-covered rollers in contact. The two outside rollers are on spring bearings which maintain the contact constantly and at an even pressure. The film being drawn out of the feed magazine causes the rollers to revolve, this insures the film being delivered to the take-up magazine and eliminates buckling in the camera. Because of the small spool a high speed take-up has been found most desirable. By using the high speed and a loose belt there is slipping from the start and the last fifty feet of film will take up as easily as the first few feet. The pressure on the crank does not get heavier as the end of the roll is reached.

Each camera is provided with a veeeder film counter built in the camera. This may be set back.

As a part of the regular equipment of the camera there is an arm and upright which may be mounted on the base of the camera to be used when requirements demand a special class of matting. To this sun shades may be applied.

Introduce Mitchell Tripod

The Mitchell Company is also introducing their new tripod, which in appearance is very similar to other tripods on the market, but differs greatly in construction. The shoes are of cast aluminum, with points of hardened steel screwed in and locked with nuts. Inside the shoe and at an angle of forty-five degrees is a second point, which will catch in case the tripod leg slips, thus preventing a bad accident. The legs are of maple, reenforced with metal at the top, and a steel plate on either side of the wood.

A third set in the leg has a forty-five degree taper pressed in the end which fits in a recess machined in the base. This recess has a hole in the center, and a bolt passes through this, through the base, and into the other section of the leg. A lock nut maintains a constant tension at all times. In reality the legs are on taper bearings, and tightening the nut draws the bearing central as well as tightens it. A quick release is provided so the camera may be moved quickly. This release has a left-hand thread, which tightens when you unscrew the tripod head and loosens should any one tighten the head too tight.

A double-quick operating clamp is mounted between the legs, right and left-hand screws actuated by large aluminum knobs tighten the clamps on each leg. A compensator in the clamp assures that both clamps will operate evenly no matter what the irregularity of the legs. This clamp is operated with one hand and a half turn is sufficient to release or clamp the leg. A standard Ruffin and Eser instrument thread is provided on which to screw the tripod head. The tripod head is made of aluminum alloy and is adjustable throughout. It does not depend on the fit of the worm and worm wheel for steadiness, but has two discs in bearings which are pressed together with spiral springs. This gives steadiness directly in the bearings. The panorama device is of a distinct type. The worm wheel with bronze bushing in the center fits on a hardened steel spindle threaded at its lower end. Two lock washers fit onto this by which the wear in the bearing may be adjusted. The worm wheel has no bearing on its periphery so a dent will not interfere with the working of the panorama. The weight of the camera is carried on the top outer edge of the worm wheel which rests on a ring of like diameter cast in the tripod base, thereby affording added rigidity. The worm is adjustable endways by a threaded bushing and locknut. The worm may also be brought into closer mesh with the worm wheel by removing a sheet of Laminum which is two-thousandths of an inch in thickness.

Changes in Management

A. C. Brown, formerly manager of the Busby theatre at McAlester, Oklahoma, has been appointed manager of the Palace theatre at Oklahoma City. The house has been re-decorated and renovated.—Noble.
Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilities of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Indiana Gets Improved Simplex Service

The past summer marked a new era of a broader service to the owners of Simplex projectors and other equipment in the State of Indiana when the Exhibitors' Supply Company, Inc., took possession of their new spacious quarters at 129 West Ohio street, Indianapolis, Ind.

The Exhibitors' Supply Company, Inc., are exclusive authorized distributors of Simplex projectors in Indiana and also distribute exclusively both in Indiana and the surrounding territory, transmitters, Minusa Gold fibre screens, Peerless actor controls. National carbons are handled, and whether one requires a box of thumb tacks or a complete equipment the order will be given the same prompt and cheerful attention, this being part of Esco service.

No expense has been spared to make this new equipment center the most complete and up to date one of its kind in the middle west. One of the outstanding features is the repair department, which has been equipped with the very latest type of Simplex tools and accessories.

This department is under the personal supervision of E. S. Scobey who spent considerable time at the Simplex factory, New York, studying the construction and repairing of the Simplex mechanisms under the factory experts.

"This assures all our Simplex users of receiving factory service at all times and a service based on actual knowledge," stated R. E. Gumm, branch manager. Gumm has been with the Exhibitors' Supply Company, Inc., as branch manager for a number of years and the service he renders the exhibitors in his territory has largely been responsible for the wonderful growth of the Indianapolis office.

M. B. Rains and S. M. Houts act as sales representatives respectively. Their experience puts them in a position to advantage and assist exhibitors in every phase of their business.

O. F. Spahr Returns from Brief Trip

O. F. Spahr, manager of the Enterprise Optical Mfg. Co., has just returned from a short visit to Detroit, Cleveland and Akron.

In Detroit he visited the Motograph distributor, G. C. Brady of the Exhibitors Supply Co. and several of the leading theatres that are running the new Motograph DeLuxe.

Mr. Spahr says he was highly pleased with the results the machines are giving in Detroit.

In Akron the Enterprise executive saw Mr. Simmons of the Allen Theatre and found him to be very enthusiastic over the new machine.

Mr. Simmons has been a constant user of the Motograph Projectors for the past five years and he says that in the last two years he has not spent over twenty dollars on repairs.

Erecting California House

Sanders and Feaster are erecting a $75,000 theatre and store building at Pacific Boulevard and Florence avenue, Huntington Park, Cal. R. W. Sanders will act as manager of the new house.

Manager Gumm extends a standing invitation to all those identified with the industry to visit his new quarters where he will personally show the visitors around and explain in detail about any equipment they might be interested in.

The personnel of the Exhibitors Indianapolis branch as shown in the picture, from left to right, is as follows:

R. E. Gumm, manager; S. M. Houts, salesman; M. B. Rains, salesman; E. C. Scobey, repair department; W. A. Washburn, shipping clerk; D. K. Smith, assistant manager; Miss C. McHugh, bookkeeper; Miss C. M. Sterle, stenographer; Jim Stanley, porter.

Black & Spitz Open Fort first House

Black & Spitz Theatres, Inc., recently opened the firm's forty-first theatre, Arctic, R. I. It is a straight motion picture house.

The edifice is built without a stair it. There is no balcony stairs to climb while every one of the eight exits is on level with the street. For this section of New England this is considered quite novel. The house will seat 1,395 persons, in chairs so placed that those waiting the pictures may remain seated while one is passing in or out of the seats.

The Drew system of ventilation has been installed so that the theatre is cool during the summer time by cool air, heated by hot air in winter. Fans are placed that the air in the building can change in two minutes.

A $10,000 organ, the only one in Valley in a motion picture theatre, has been installed.—Strong.

Rex Theatre Has Glass Box Office

J. S. Roman, of Virginia, Minn., opened his remodeled Rex theatre recently. The interior was thoroughly decorated.

A novel sanitation idea was carried out with the seats. The coverings are brown and white and can be removed laundered. The front of the theatre underwent complete remodeling with solid glass box office. "The Great Escape," Paramount starring Gloria Swanson, was the opening attraction.

View of the repair department of the Exhibitors' Supply Co., Indianapolis, Ind., and E. S. Scobey in charge
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THE EQUIPMENT BOOKLET—Devoted to the Newman line of metal poster and photo frames, brass railings, ticket booths, door hardware, easels, signs, lighting fixtures, etc.

MARQUEE CIRCULAR—Showing 28 original designs for marquee and sidewalk canopies which we make.

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For Motograph — Powers — Simplex — Machines

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Mazda Current Reducer
Operates on A.C. or D.C.—Current

NO
Noise Flicker Dirt Fumes Attention
Simple in Construction and Operation
Write for descriptive literature

Reduces 110 Volts to 30 Volts
For Use With 900 Watt 30 Amp. Globe

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EVERY feature of a modern picture theatre should be in harmony. And to get that, a single organization should design the building as well as work out its mechanical requirements.

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National Anti-Misframe League Forum

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. Also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Rock Hill, S. C.

Dear Sir:

Enclosed you will find a drawing of the way I make my change over. I have been intending to send it in for some time, and upon reading Mr. A. F. G.'s piece in the projection department, I was prompted to do so, and if you think that any one can be benefited by your publishing it, it will certainly please me if you use it.

Referring to Mr. A. F. G.'s letter about going after things that projectionists want, we being 1,800 strong, I would like to suggest that we make a move to have all pictures sent out on 2,000 ft. reels, and do away with the 1,000 ft. reels. If this plan was ever carried out it would mean much to the projectionist, as well as the film companies, as only half as many leaders to a picture would be required. In other ways it has advantages over the 1,000 ft. reel.

Hoping to hear further on this subject, I am

Yours truly,

Robert E. Bryant,
N. A. M. L. No. 907.

Dear Editor—It has been some time since I have written to you, but I have to now as I want some advice. Before the afternoon show every day I find that my lenses are out of focus. I am sure no one gets in to touch them, so the only thing I can figure out is that they must be loose. I have remedied that, but still find my

Herman's Play House, Kutztown, Pa.

Dear Sir:—Following your advice I am sending you some dope for the discussions column of the N. A. M. L. Print it if you think that it is worth it.

When I was reading the News of October 29 the first thing that really attracted my attention was the article by Mr. Compton. I wish to congratulate Mr. Compton upon the suggestions he made, as I think that it is a splendid idea to tell each other through the discussions column about our difficulties about the things we have worked off our own good.

I am positive that I would not have had courage enough to send in my article if not for Mr. Compton's start of wheel rolling. Although my article did not relate to any of the questions asked by Mr. Compton, it certainly does relate to the N. A. M. L. While running the Goldwyn production, “The Penalty,” several days ago, I came across two seven misframes, which beats anything that I have ever run by a big percent. As this is such an unusual happening, I am at least, I wondered if it has ever been beaten—and I am asking if any brother member of the N. A. M. L. can beat my record.

William A. Rome,
N. A. M. L., No. 139.

(Continued on page 2596)
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**TWO MELODIOUS THEMES**

**I WANT MY MAMMY**

**BALLAD**

By Louis Breau

**WHEN SWEETHEARTS**

**WALTZ**

**BALLAD**

By Cal DeVoll

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Sales Agencies in New York, San Francisco, Seattle, Los Angeles, St. Louis, Philadelphia, Montreal
Remade Bank Now Modern Theatre

A novelty in moving picture construction has been accomplished in Springfield, III., where the old First National Bank Building, a three-story structure at Sixth and Washington streets, one of the most prominent corners of the city, has been remade into a modern photoplay house. It is called the New Strand theatre and boasts every convenience to be found in a newly erected theatre. Gus and Louis Kerasotes, two exhibitors of long standing in Springfield, are responsible for the new motion picture house, which recently was opened to capacity crowds, with "No Woman Knows," a Universal-Jewel production as the featured picture.

In remodelling the old bank building, little was left of the former structure, except the outside walls. A skeleton steel frame supporting steel girders was put inside of the old building, on new foundations. The old walls were anchored to this, much after the manner of modern steel building structure. The entire inner floors and partitions then were removed, so the auditorium could be formed.

The outside appearance of the building was done over, the front being done in polychrome terra cotta, and the entrance and foyer lined with white marble. The foyer is decorated in ivory and gold. The interior of the theatre is done in old gold, gold leaf, ivory and polychrome.

A $15,000 pipe organ, a typhoon ventilating system, and up-to-date lobbies and rest rooms also are included in the modern equipment of the new Kerasotes house. The New Strand is considered one of the best theatres in Springfield. Its capacity is 800.

Coming—
Big Story on Construction Material

Reports Big Business

R. D. Thrash of Dallas, Texas, distributor of the new Motograph DeLuxe for the Southwest territory, is reporting excellent business. He has just taken an order for twenty-two new Motograph DeLuxe Projectors to equip eleven theatres. He states that the new equipment is receiving considerable attention in that territory and he expects to have a big run on these machines for the balance of this year.

Work on Montclair House

A $400,000 theatre, store and office building is being erected at Bloomfield avenue and Seymour street, Montclair, N. J., by H. H. Wellenbrink. The house will have a seating capacity of 2350. It is expected to be completed by about March 1.

New Motograph DeLuxe Goes Over Big

In a recent interview with O. F. Spahr, the manager of the Enterprise Optical Mfg. Co, he tells us that in all his career he has never yet seen a product go over so quickly and so successfully in such a brief period as their new machine.

Mr. Spahr says it's more like a dream than anything else. He is actually amazed at the way the Exhibitors have received the announcement of the new machine.

The announcement was made in the Motion Picture News that the new Motograph DeLuxe was on the market, and instantly—in only a few days—it went over in a phenomenal way, he states.

Many of the largest and finest theatres in America have already installed the new Motograph DeLuxe and hundreds of others are fast falling in line.

Working on Strand, Schenectady

Rapid progress is being made in the construction of the Strand theatre in Schenectady, N. Y., which is being erected for Max Spiegel and his associates and which, costing in the neighborhood of $200,000, will be completed by next April. Mr. Shapiro & Son, of New York City, well known in motion picture theatre construction, has the contract. The work of construction got under way on September 15, and the walls of the first floor have now been completed. The building will be about 100 feet by 70 feet in dimensions, with the main entrance through an arcade which will also serve Proctor's Arcade theatre adjoining.

The theatre will be of brick and steel construction. It will be about 40 feet high to the parapets and 70 feet to the peak of the roof. The house will have a seating capacity of approximately 3,000, the interior being a stadium effect quite similar to the Strands of Brooklyn and Plainfield, N. J.

There will be a row of loges in the rear of the orchestra circle and in front of the so-called balcony effect. There will also be one orchestra box at either side of the colonnade.

The tableau platform will be 20 feet by 30 feet, the orchestra being located in a pit directly in front.—GRANT.

Million Dollar Theatre for Boston

Plans are being made for the construction of a one million dollar theatre and office building on Washington and Province streets, Boston, for Gordon & Shoolman. The building will be built of brick, stone and concrete and will be twelve stories high. Mowli & Rand, of Boston, are the architects.

Start Stamford Theatre Project

Start on a $432,000 theatre building project was made several weeks ago when a plot was purchased in Stamford, Conn. by C. William Wurster and E. O. Gordon of New York City. Buildings on the purchased premises are being removed and a theatre and 3-story business building will be erected across a 117-foot front. Eugene De Rosa of New York is the architect and Jardin & Co. are contractors. A fireproof house seating 1800 will be erected of steel, concrete, brick and terra cotta. The main floor will have 130 opera chairs, and balcony 500. Ventilation and heating systems will be of an effective type, and comfort room facilities will be of the best.

The theatre, which will be called the Park, will be located at South Street and Boston Post Road. The project is being handled by the Rippowam Square Corporation. The entire structure is scheduled to be completed in six months.

Proposed Park theatre building, to be erected at Stamford, Conn., by Rappawan Square Corp. Plans call for a $432,000 building to seat 1800. Drawn by Eugene De Rosa.
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N. A. M. L. Forum
(Continued from page 2592)
Shea's Opera House, Jamestown, N. Y.
Dear Editor—As an old member of the
N. A. M. L., No. 888, I wish to inform
you of my change of address. Previously
it was Bradford, Pa., at present it is
618 Murray avenue, Jamestown, N. Y.
For the past two years while operating
in this house I worked for the keeping of
films in good condition but the exchanges
seem to offer no co-operation at all. I
mailed film clippings bearing punch
marks, paper stickers and scratch marks
and misframes to the exchange managers
in order to call their attention to the
conditions, but it all seemed useless.
An operator who damages a film in any
respect is not fit to be placed in a black-
smith’s shop, let alone a projection room.
He is a detriment to the trade. For the
love of me I can’t understand how man-
gagers can tolerate work showing punch
marks, scratch marks and misframes. He
is either sleeping or is so ignorant that he
doesn’t know the difference.
Boys, you can bank on this, that a man-
gager who demands results upon the
screen is making you a skilful projection-
ist, and is willing to pay well for the
results he obtains.
What seems to be the matter with the
projection department of this paper? I
haven’t seen any important items or draw-
ing for some time? Why not start a se-
ries of questions on some technical
points?
Yours for success,
STEPHEN S. KARKULA,
N. A. M. L., No. 888.
Fine! Shoot in your questions. We
are making arrangements for a number
of technical articles with drawings, which
will be of interest to projectionists.—
Tech. Ed.
Liberty Theatre, Colorado Springs, Col.
Dear Ed:
I sure do want to see your discussions column
be a success. All projectionists have some little
ideas by which they improve their work, and
I am sure they can help others by passing them
along.
I have a few time savers which I will send
you later as I am going on a vacation which
the manager has given me. Am enclosing an
application blank.
Yours truly,
CHARLES L. DYKES.

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See page 2592

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Music and the Picture

Dr. Strauss to Tour States
Famous Composer Arrives in New York; First Visit Since 1904

RICHARD STRAUSS recently arrived in America for his first visit since 1904 and naturally the music critics rushed to his hotel immediately for an interview. Many of the questions which were flung at him, contained such musical meaning as can be found in an earnest discussion of the quality of German beer and others were so high brow as to incite a discourse on the innermost meaning of Dr. Strauss' tone poems. Besides answering the critic's questions Dr. Strauss also talked at some length about himself, his friend, Hans von Buelow, of his own favorite works, etc.

Of the programmatic material which accompanies his "Death and Transfiguration" Dr. Strauss had this to tell: That he did not, as has been often reported, compose the music and then write a literary version for it. He had himself written a scenario of the music's intentions before all else. Then he had composed according to the scenario. When the music was complete his friend, Alexander Ritter had been inspired to incorporate the scenario in a poem.

"Every work I have written," he declared soberly, curtly, "is out of my own life. I have never composed anything which is not subjective."

The so-called favorite questions were sprinkled into the conversation at every opportunity. Dr. Strauss answered them all without hesitation and in as good spirit as he were hearing them for the first time.

"My favorite composer? Mozart. It is hard to choose—but Mozart. Remember what Rosmini said when they asked him the same question: 'Beethoven is the greatest, but Mozart is the only one!'

"The greatest of my own songs? 'Traum durch die Dämmerung.' I wrote it five minutes. My wife had asked me to come out for a walk and I was waiting for her so I changed my dress. I lingered at the piano. The theme came to me 'Traum durch die Dämmerung.'"

"My tone poems? Which is the greatest of these? My favorite? I can only choose those which I consider most characteristic, which I love the most because they have meant the most to me, express my life most dearly. 'Zarathustra,' 'Don Quixote' and the 'Domestica' symphony. These three I would choose."

Asked of his newer works, Dr. Strauss divulged a fact which his own native land has yet to learn. It is that he has just finished sketching a new ballet, "Schlagobers"—which, in good Viennese, means no more nor less than "Whipped Cream." He has written his own libretto to it; has set its two scenes in the kitchen and restaurant of a Viennese pastry shop, where children come to feast and celebrate their first religious confirmation.

He spoke, too, of his new opera, "Intermezzo," one of the two acts of which he has just completed. It is "an opera in a novel style", written for an orchestra of only forty-five pieces, on a tragic-comic episode from my own life. I wrote it this past summer in the Austrian Alps. I tried to express in it what I feel all art should express in these days of omnipresent tragedy—a lighter, a merrier mood."

It must be remembered that Dr. Strauss's other new opera, "Ariadne auf Naxos," which has yet to be heard in America, is scored for an even smaller orchestra of only thirty-five pieces, and for an intimate type of theatre.

Of art abroad, post-war and post-impressionist, Dr. Strauss could be got to speak only Charity.

"There is just as much art being produced as ever in Europe—but I have not been able to detect the direction of it. I fear, in fact, that it has none. No, I have no faith in the so-called national schools. Inevitably, there are national influences in the music of France, Russia and modern Italy. But self-conscious schools? Was there a Beethoven school? There can be no such things as schools in music.

Only talents.

"Talent is not necessarily genius. A genius must have talent. One cannot demand the converse to be true. Von Buelow used to say that Schumann was just a genius and ended as a talent."

Dr. Strauss is to be in America for two months, he said. During that time he will conduct forty-two concerts, travelling as far West as Kansas City.

Franklin's Music Predictions Being Realized

HAROLD B. FRANKLIN, managing director of SheA's Hippodrome, Buffalo, is making good his promise made a few years ago in a story published in Motion Picture News that it would not be long before the best directors and soloists in the land would be appearing in the picture theatres of the country.

For the past several weeks Creature has been conducting the big symphony orchestra at the Hippodrome, and has been received with enthusiastic reception from audiences. In a few weeks Victor Herbert is coming to Buffalo as guest conductor of the orchestra.

Every week some well known soloist appears on the Hippodrome stage and the musical part of the bill has come to be one of the most entertaining units of the program. In his story a few years ago Mr. Franklin also mentioned the possibility of such soloists as Mischa Elman, Kreisler, McCormack and others appearing in the larger picture theatres. It will be interesting to see how long a period elapses before this prediction comes true. It really was realized several months ago when the late David Bipham appeared at the Capitol theatre, New York.

Mr. Herbert, following his current engagements at the New York and Brooklyn Mark Strand theatres and his recent appearance at the Rialto theatre, Washington, will go to Buffalo for his Hippodrome engagement. Elaborate preparations are being made for his visit.

Creature is now on a leave of absence from the Hippodrome, taking a short tour with his band. In the interim Harry Wallace, formerly conductor of SheA's Criterion orchestra, is wending the baton at the Hippodrome.

Goldman Makes Capital of St. Louis Opera Season

WILLIAM Goldman, managing director of the Missouri Theatre, St. Louis, has recently demonstrated how the musical events of a city may be capitalized by the motion picture house.

St. Louis has a municipal open-air amphitheatre which is the cynosure of all musical eyes, because during the summer months the city produces a series of light operas which has attracted favorable comment from critics throughout America. Ask a St. Louisan about his city and the first thing he will mention to the Municipal Opera with its 10,000 seats, its cast of 150 prominent singers and chorus, its stage of 325 feet in width and natural trees, etc.

So anything that smacks or savors of the Municipal Opera is due for success and public favor. Hundreds and hundreds of columns of newspaper criticism and comment has been afforded it, and Goldman perceived a possibility of cashing in on its tremendous advertising value.

Accordingly, with the aid of Stage Director Charles Dahl and Cast Director Kimbrel, Goldman planned a general revue of the season of opera which concluded the previous week.

The Mayor of St. Louis, Henry W. Kiel, was invited and responded to the invitation of addressing the opening night audience, large advertisements were used in the four daily newspapers, and the crowds came.

This year the operas last eight weeks, having changed each week. Among those presented were Sari, Chimes of Normandy, Fra Diavolo, Chocolate Soldier, Pirates of Penzance, San Toy, Beggar Student, and The Fortune Tellers. So with a large cast of singers, many of whom had actually participated in the municipal affair, a short revue of the most popular melodies from each opera was offered the Missouri patrons. With each opera revue, scenes were changed, the entire production lasting 45 minutes. The applause which followed each selection was the success of the evening.

The tremendous approval on the part of the audience during the fourth night of the showing was so sincere in its length and staunchness, that Goldman ordered the entire revue to be resung. It went over big.

Twenty-Fifth Maine Musical Festival Held

THE Silver Jubilee (twenty-fifth annual) Maine Music Festival opened in Bangor on October 6 and continued in that city October 7 and 8, and in Portland, October 11 and 12. (five concerts in each city), under William Rogers Chapman, director-in-chief, who this season completed twenty-five years of distinguished service in behalf of the musical and cultural activities of his Alma Mater. Fifty men from the New York Philharmonic Society and a chorus of 600 voices, in each city. The soloists were Rosa Fonsele, prima donna soprano, Metropolitan Opera Company; Charles Marshall, tenor, Chicago Opera Association; Helen Yorke, soprano; Phoebe Crosby, soprano; Mildred Bryars, contralto; Francesca Bocca-Fusco, tenor; Fernando Guarneri, baritone; Ernest J. Hill, tenor; Raymond Otis Hunter, baritone; Artilio Marquett to cell. The concerts were the same in each city.
“Screen Snapshots” No. 12
(Federated)

HERE is a one-reel that will fill in nicely any program. It is not only interesting from the point of view of screen personalities, but is well photographed and captioned.

First to appear is Vivian Martin, who comes down the steps of her residence and hurriedly enters a taxi, with orders to drive to the theatre. It appears she is late. Stopped by the traffic policeman, she explains and is given a right of way. Taxi man takes advantage of her frame of mind, and a nap while her show is on; tells Miss Martin she did not dismiss him, which costs her $20.

Then comes Norma Talmadge, at her home, where Harrison Ford and Mae Murray are among guests for a week end. Shots are all exteriors. Norma builds a camp fire and proves she is something of a cook.

Follows Constance Binney playing opposite Wallace Reid, the scenes being those actually being taken for a picture, in the studio.

Wesley Barry visits Babe Ruth and both look pleased about it, while at the end we find Charles Murray, famed Mack Sennett comedian, playing solitaire. His facial expressions are characteristic, especially when he tries to cheat himself, and looks to see if anyone is looking.

—LILLIAN R. GALE.

“Texas of the Mounted”
(Texas Guinan Productions—State Rights)

TEXAS GUINAN, the female Bill Hart, dons the uniform of the Royal Northwest Mounted in this two-reeler, and it can be said without fear of contradiction that she does full justice with the role of the intrepid maiden of the law. Miss Guinan is not the cringing, clinging-ivy type of woman. Such a type would make her appear miscast. It is in the representation of the she-woman that she scores and “Texas of the Mounted” permits her to carry herself with her customary abandon. If the story is of a familiar design, its obviousness will be forgotten in the bristling incident which marks the story from beginning to end.

The star plays a dual role, that of twin brother and sister. As the brother she is killed by a vengeful outlaw, and to exact full payment for his death she dons his uniform determined to get her man. The Royal Mounted never fail to get their men. Never! She surprises him in a he-man fight with another member of the Mounted and comes to the rescue with the ferocity of a tigress. Miss Guinan is so earnest, so sincere, in her characterization that she always excites interest. It is a picture which moves with creditable tempo and flashes a line of action indicating a healthy sample of punch. And again this action are the backgrounds of the San Jacinto mountains—surely an ideal location for the expression of rugged drama. Certainly the offering is interesting enough to find a good spot on most any program.—Length 2 reels. —LAURENCE REID.

“Saving Sister Susie”
(Christie Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

HERE is another Christie which will afford some factor in entertainment, as delicious comedy relief on any program. It is a “situation comedy,” but this does not mean that its action is not fast-moving. It is simply rapid-fire comedy action arising from a reasonably sensible story. The players are Dorothy Devore, Earl Rodney, Eugene Forde and Katherine Lewis.

The story concerns two sisters, the younger of whom is sufficiently attractive to steal the other’s admirers. To stop this pirating, mother and elder sister conceive the idea of putting the baby vamp into rompers, leaving her a baby, but no longer a vamp. The scheme works well, but the girl is as attractive as a child as she was as a young lady, and the young man in the case is willing to play with dolls in order to be near her. Her real age is finally discovered, but when the couple try the elopement act, the minister orders the child sent back to her mother. This idea is developed so that a number of good laughs result, thanks to the gags and the method with which Dorothy Devore, Earl Rodney, and Katherine Lewis put them over.—MATTHEW A. TAYLOR.

“Torchy a la Cart”
(Produced by Master Films—Released Through Educational Exchanges—Two Reels)

SMILES or possibly snickers will be the result of this Torchy comedy, but seldom a burst of spontaneous laughter. It is a bit tame from start to finish, and despite the efforts of Johnny Hines, never becomes more than mildly amusing. Johnny, freed from his office duties, takes charge of a lunch room—one of the cart variety. The gags fall thick and fast, but there is no excuse for them in the story. Potatoes are mashed by the stump of a wooden leg. And the sub-titles pun, sometimes patheetically, in an effort to be funny. Shifting to a higher plane of society, we see Torchy attending a party. A mouse enters his trousers leg and he does the shimmies. This gag is as old as the shimmies itself. For a final thrill an escaped convict enters the home of the girl in the case and is finally apprehended by Torchy. This later sequence has some original and funny gags.—MATTHEW A. TAYLOR.

“Capturing Lions by Aeroplane”
(Major Allen’s Wild Animal Pictures—Pathe)

MAJOR JACK ALLEN has bobbed up again with another of his thrilling adventures—this time accomplishing the very novel and daring feat of capturing the king of the jungle from an aeroplane. The major plants his reason for capturing the lion by showing the animal as a sheep-killer. Thus the spectator is disarmed for championing the cause of the jungle beast. The camera caught some excellent shots of the lion with no danger attached for the photographer and explorer insofar as the beast is concerned.

It is exceptionally novel, the method of capture. A chain nose is attached to the axe under the wheels and when the plane descends within the proper distance the lion is caught and the chains released from the plane. The animal is prevented from getting away by anchors secured to the end of the chains. This is a real novelty with plenty of the Allen punch registering throughout. It may not be quite as thrilling or dangerous as capturing wild animals in the customary fashion, but its distinct novelty will make it appreciated everywhere.—Length 1 reel. —LAURENCE REID.

“Combating the Elements”
(Kineto Review—One Reel—Released through National Exchanges)

CHARLES URBAN has managed to collect some vivid storm scenes which give this Kineto Review an unusual touch of realism. There is shown, to start with, the Great Lakes as they appear when in the grip of a storm, and then is seen Chicago, helpless before the gale. Other scenes include a building burning in zero weather, with the water freezing as it falls upon the flames; the trans-Atlantic liners as they appear after a snowy crossing; and some flood and cyclone scenes, showing the wake of destruction they leave behind them. A sunset on the harbor—the clearing after the storm—concludes the picture.—MATTHEW A. TAYLOR.

“Breaking Into Broadway”
(Harold Lloyd Reissue—Two Reels—Path Exchanges, Inc.)

THAT Harold Lloyd was always a comédian of the highest calibre is proven by the reception accorded this re-issue at the Rialto in New York. It is, to anyone in the smallest way familiar with pictures, not a new production, but this did not affect its welcome. Perhaps its gags are not as funny or as continuous as in its earlier productions, but they are funny. In fact this comedy is the equal of many present-day comedies.—MATTHEW A. TAYLOR.
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.)

APRIL

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Bucking the Tiger</td>
<td>Conway Tearle</td>
<td>Selznick</td>
<td>5,535 ft.</td>
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<tr>
<td>Cabinet of Dr. Caligari</td>
<td>Max Harnett</td>
<td>Goldwyn</td>
<td>5,100 ft.</td>
</tr>
<tr>
<td>Charm of Young Blood</td>
<td>Thelma Ritter</td>
<td>Goldwyn</td>
<td>3 reels</td>
</tr>
<tr>
<td>City of Silent Men</td>
<td>Thelma Ritter</td>
<td>Goldwyn</td>
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</tr>
<tr>
<td>Dangerous Moment</td>
<td>Myrna Loy</td>
<td>Goldwyn</td>
<td>10 reels</td>
</tr>
<tr>
<td>Degenerate Youth</td>
<td>Dorothy Gish</td>
<td>Goldwyn</td>
<td>3 reels</td>
</tr>
<tr>
<td>Dances and Destiny</td>
<td>Donna Mitchell</td>
<td>Famous Players</td>
<td>3 reels</td>
</tr>
<tr>
<td>Dollar a Year Man</td>
<td>Bosco Arbun</td>
<td>Reelart</td>
<td>3 reels</td>
</tr>
<tr>
<td>Ducks and Drakes</td>
<td>Lela Rochon</td>
<td>Realart</td>
<td>5 reels</td>
</tr>
<tr>
<td>Every Woman's Problem</td>
<td>Dorothy Davenport</td>
<td>Universal</td>
<td>9 reels</td>
</tr>
<tr>
<td>Freeze Out, The</td>
<td>Harry Carey</td>
<td>Universal</td>
<td>4,400 ft.</td>
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<tr>
<td>Ghost in the Garret</td>
<td>Dorothy Gish</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Great Day, The</td>
<td>Arthur Borchert</td>
<td>Fox</td>
<td>3 reels</td>
</tr>
<tr>
<td>Hands of the Tropics, The</td>
<td>Jack Perrin</td>
<td>Path</td>
<td>6 reels</td>
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<tr>
<td>Heart of Maryland</td>
<td>Helen Thomas</td>
<td>National</td>
<td>5,500 ft.</td>
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<tr>
<td>Her Highness</td>
<td>Elsa Hammett</td>
<td>Selznick</td>
<td>5,100 ft.</td>
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<tr>
<td>Jim the Pennman</td>
<td>Lionel Barrymore</td>
<td>First National</td>
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<td>Know Your May</td>
<td>Mary Miles Minter</td>
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<td>Little Clown, The</td>
<td>Mabel Nisbett</td>
<td>Realart</td>
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<td>Old Man's Story, The</td>
<td>Jack Perrin</td>
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<td>Poor Dear Marg, Kirby</td>
<td>Elaine Hammett</td>
<td>Selznick</td>
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<td>Roads of Destiny</td>
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<td>Ted Penalty</td>
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<td>Three Sevens</td>
<td>Antonio Moreno</td>
<td>Vitagraph</td>
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<td>Mabel Love Case, The</td>
<td>Herbert Rawlin</td>
<td>Vitagraph</td>
<td>3 reels</td>
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<tr>
<td>What Happened to Rosita</td>
<td>Mabel Normand</td>
<td>Goldwyn</td>
<td>5 reels</td>
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<td>What's Wrong With This Man?</td>
<td>Cassie Loving</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>What's Your Reputation Worth?</td>
<td>Corinne Griffith</td>
<td>Vitagraph</td>
<td>5 reels</td>
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MAY

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<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<th>Length Reviewed</th>
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<tr>
<td>Big Adventure</td>
<td>Bessie Easton</td>
<td>Universal</td>
<td>4 reels</td>
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<tr>
<td>Black Rose</td>
<td>Hassayaka</td>
<td>Robertson-Cole</td>
<td>6 reels</td>
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<tr>
<td>Blazing Trail, The</td>
<td>Frank Mayo</td>
<td>First National</td>
<td>7 reels</td>
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<tr>
<td>Bob Haji</td>
<td>Arthur Lake</td>
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<td>Cloven Years</td>
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<tr>
<td>Forbidden Love</td>
<td>Louise Latham</td>
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<td>Richard Dix</td>
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<td>It Can Be Done</td>
<td>Eddie Cross</td>
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<td>On the Trail</td>
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<td>Pink's Gamble</td>
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<td>Jennifer Jones</td>
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<td>Seven Years Bad Luck</td>
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<td>Wailing Away</td>
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JUNE

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<td>Beyond Price</td>
<td>Pearl White</td>
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<td>Butterfly Girl, The</td>
<td>Marjorie Daw</td>
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<td>Cold Steel</td>
<td>Robert Young</td>
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<td>First Love, The</td>
<td>Susan Olsen</td>
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<td>Pauline Lord</td>
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<td>Russell Simpson</td>
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<td>Lois McMichan</td>
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<td>Wise Fool, A.</td>
<td>James Kirkwood</td>
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<td>Won, God Changed, The</td>
<td>Seena Owen</td>
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JULY

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<td>Which Side Are You On?</td>
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(Continued on page 2602)
**THE RIGHT WAY**
(Producers Security-State Rights)

Tremendously Effective as Drama, Lesson and Entertainment

Once in a while a picture reaches the screen which surges with such stark realities and moves with such force and vigor and carries a deep lesson that it seems destined to find a place in the memory long after the day of presentation has been forgotten.

"The Right Way," Thomas Mott Osborne, the ex-warden of two prisons, who, true to his ideals, started a crusade toward prison reform which had for its purpose the moulnding of character and giving the prisoners a chance to find themselves, has conceived a story which is rich in stark realism, but which palpitates with the truth—although this truth hurts, the way it is unfurled. He has used his own ideals here in a picture which and best possible to everyone fortunate enough to see this remarkable slice of life.

"The Right Way" carries just enough fiction to give it a dramatic dressing. For the most part it is the bold, untarnished truth. But aside from the significant appeal to social reform which it sounds, there is a crash of dramatic conflict, the ray of clashing action which takes a powerful grip upon the emotions of the spectator. You see how criminals are made here through lack of proper understanding. A young boy of the slums is sent to reform school because he accidentally broke a window of a cheap shop. His spirit is broken. He graduates a finished, hardened dreg of society, and takes up such vices as had been bountied about, scorned, insulted, trailed and punished. And the deep lesson of humanity burns with a powerful glow. When the humanitarien who succeeds the brutal warden establishes his new code, the honor system, the spectator catches the inspiration, the new spirit, that is felt by the prisoners. The picture serves as a warning for the purpose of coming to a realization point. It proceeds straight to its climax which shows an innocent young man expiring in the electric chair because the governor had refused to entertain the idea that the Mutual Welfare League could stop his innocence. This is a heavy touch, almost softened by a romantic ending. But the author has not minced matters. He has kept to realities. The shock of the condemned man paying the supreme penalty will encourage society to think a little deeper in regard to its outcasts. The picture is remarkably well acted and its scenes are mostly authentic. Basil Dickey, the scenarist, has kept the scenes compact with action and incident, with all the necessary touches strongly emphasized. The picture has something to say and it says it with conviction. Truth, reality and humanity are stamped all over it.—Length, 7 reels. —Laurence Reid.

THE CAST

The Father

The Mother

The Rich Boy

The Sweetheart

The Poor Boy

His Sweetheart

His Sister

The Smiler

The New Warden

By Thomas Mott Osborne.

Edwards Davis

Helen Lindroth

Joseph Marquis

Sydney D'Albrook

Lewis Woodbury

Helen Ferguson

Blue McLeod

Tammany Young

Thomas Brooks

Directed by Sidney Olcott.

PRESS NOTICE—STORY

Now and then a picture comes to town that is able to command more than passing interest, but in "The Right Way" the patrons of the theatre will be able to enjoy what is considered one of the film sensations of the year. This photoplay is a master drama of the times and sort of smashes picture traditions through its honesty and originality. It shows some remarkable views of actual life behind prison walls and unfolds a story stark in its realism and always painful with tense action.

Thomas Mott Osborne, the noted prison reformer, and ex-warden of two prisons, has fashioned a story here which is certainly a plea to look upon prisoners not so much as criminals as victims of misfortune. He offers a narrative which will stimulate public interest toward the good work of bettering the unfortunate who are locked up behind the steel bars. A part of the balance to this idea is the manner in which criminals are encouraged through not being made to feel that they are being mollycoddled. The picture is finely staged and acted.

PROGRAM READER

A great story of love and prison life. A picture that is as big as life itself. A film touch of nature that makes the whole world kin. A picture once seen, never forgotten. Photoplay of thrilling humanitarian drama. Picture is a true picture of the life of the prison. It tells of the human spirit. Thomas Mott Osborne, who as ex-warden of two prisons, started a crusade toward prison reform, here in a picture under his own personality. His story is part fiction, but mostly truth, and he draws life here just as he has experienced it in his duty as warden. It is a stark, grim drama of shadows and sunshine. You experience the sensations, the bleak monotony of life behind prison walls. And you become a real humanitarian. See. "The Right Way." At the theatre next.

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**ENCHANTMENT**
(Cosmopolitan-Paramount)

Undeniably a Good Audience Picture

MARION DAVIES and Robert Vignola have turned out a good audience picture in "Enchantment." The story is a romantic one and it is hardly necessary to add, a fascinating manner, while Mr. Vignola has made a picturesque and artistic production elaborately and liberally spiced with scenes and settings certain to be appealing.

The theme is very modern—another advantage. Miss Davies plays a flapper, her mannerisms, her features are all very recognizable. She is conceived; has an exaggerated idea of her own charm and beauty; understimates the worth of the older generation; is shallow minded and vain. Care is taken, however, not to take all sympathy away from the character. She is an innocent flapper, far more silly than really bad. Her father conceives of her as a conventional girl and is very much out of her element when she flirts with her, breaks her heart, and then browse out of her life. Thus will she be left humble and no longer sure of her irresistible power. Even if the ending is foreseen from this point on, the interest is still the same. One knows as soon as the paternal scheme is announced, that the actor will himself fall in love.

The story is a nice opportunity to satirize modern youth in the titles, and permits Miss Davies to give a splendid characterization of a blase, bored-to-death sub-deb, which will be counted by many as the best work of her career. All the scenes are laid in fashionable restaurants, tea-rooms and studios and are delightful to the eye. Here follows a sequence which is a credit to Mr. Vignola's direction. It is a society pageant of "The Sleeping Beauty," with the flapper and the actor playing the leading roles. It is little needed dramatically, but it has been so beautifully staged that the production is enhanced by it, and the story is allowed to slip out of sight unnoticed. When the pageant sequence is over, the story is to be continued and we are left with the hope that the new picture of life is in progress.

One point which should not be overlooked is the fact that the star brings to the camera any and every feature of social life which is so interesting to the audience shining with delight. Another asset is the titles. An audience will be delighted by them. Forrest Stanley supports Miss Davies in a highly satisfactory manner, and Tom Lewis, as the father, supplies excellent comedy relief.—Length, 6 reels.—Matthew A. Taylor.

THE CAST

Rebel Hoyt

Ernest Edson

Frank Jenks

Mrs. Hoyt

Malia

Mrs. Leigh

Directed by Robert G. Vignola.

Story by Frank R. Adams.

Screen play by Arthur Rankin.

Corinne Barker

M auve Turner Gordon

Press Notice—Story

Marion Davies, one of the most beautiful screen stars of today, whose work in such pictures as "Bolstered Treasure," and "The Right Way," has made such an impression of screen beauty, will be seen in her latest picture, "Enchantment," at the Theatre on Madison Avenue, because of her beauty and charm, has become one of the most famous and popular of all picture actresses.

"Enchantment," which was directed by Robert Vignola, who has been behind the scenes of the most successful pictures of the year, is a story of the modern society girl, adapted from a novel by Frank R. Adams. The characterisation is remarkably human, and few pictures have so accurately described the society girl of today. She is spoiled and egotistical, but underneath she is lovable and charming. How she meets her fate, and makes a more serious view of life, is admirably shown in the development of the story.

"Enchantment"—days beginning—The name of Marion Davies in front of the screen has always meant a crowded and well pleased house, and history is expected to repeat itself.

Program Reader

Beautiful Marion Davies, one of picturedom's favorites, has added another prize to her reputation. This time it is a prize picture, a true version of "Buried Treasure." It is entitled "Enchantment" and it will be the feature attraction at the Theatre.

Forrest Stanley offers this feature to its patrons, confident that they will pronounce it one of the most attractive productions ever made by this star. It is a typical picture of society girl who is as enchanting and beautiful as possible. Everyone, she imagines, is deeply in love with her. She accepts compliments and invitations with what she thinks are the right responses, but she is unaware of the fact that she makes up the bulk of this interesting story—ones which hold the interest throughout the picture. Everyone is, of course, abnormally strong, the production is in color. How the story ends is left to the imagination of the audience. It is also pictorially beautiful. Director Robert Vignola, one of the screen's most capable artists, has seen to this. The story is adapted from a novel by Frank R. Adams.

Catch Lines

Irresistible Marion Davies in a story of the modern girl. How a flapper was taught to give up her flappiness. How a girl was made to act naturally, and lose her pretty pretensions.

A glowing, human story of modern youth—its faults and its virtues. Marion Davies, as beautiful as ever, in a story of how a flapper was clever.
<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tr>
<td>Ace of Hearts</td>
<td>Lon Chaney</td>
<td>Goldwyn</td>
<td>5 reels</td>
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<td>Action</td>
<td>Hoot Gibson</td>
<td>Universal</td>
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<tr>
<td>After Your Own Heart</td>
<td>Tom Mix</td>
<td>Famous Players</td>
<td>6 reels</td>
<td>Aug. 20</td>
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<tr>
<td>Bar Nothing</td>
<td>Jack Oakie</td>
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<td>6 reels</td>
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<td>Bits of Life</td>
<td>Frank Barry</td>
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<tr>
<td>Biot, the</td>
<td>Bob Steele &amp; Charles King</td>
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<td>Willard Mack</td>
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<td>Secret of the Hills, The</td>
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<td>Pathe</td>
<td>3 reels</td>
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| OCTOBER | | | | |
| Across the Divide | Special Cast | Pathe | 6 reels | Oct. 5 |
| After the Show | Special Cast | Pathe | 6 reels | Oct. 5 |
| All's Fair in Love | Special Cast | Pathe | 6 reels | Oct. 5 |
| A Man in Love | Special Cast | Pathe | 6 reels | Oct. 5 |
| Barricade, The | Special Cast | Universal | 6 reels | Sept. 29 |
| Beyond the North | Special Cast | Pathe | 6 reels | Oct. 5 |
| Blind Heavens | Special Cast | Pathe | 6 reels | Oct. 5 |
| Case of Beckby | Special Cast | Pathe | 6 reels | Oct. 5 |
| Cinderella of the Hills | Special Cast | Pathe | 6 reels | Oct. 5 |
| Conquest | Special Cast | Pathe | 6 reels | Oct. 5 |
| Dangerous Curves, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| Dawn of the East | Special Cast | Pathe | 6 reels | Oct. 5 |
| Fooling for Home | Special Cast | Pathe | 6 reels | Oct. 5 |
| Foolish Age, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| Fox, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| From the Ground Up | Special Cast | Pathe | 6 reels | Oct. 5 |
| Good and Evil | Special Cast | Pathe | 6 reels | Oct. 5 |
| Grim Comedian, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| Her Social Value | Special Cast | Pathe | 6 reels | Oct. 5 |
| High Heels | Special Cast | Pathe | 6 reels | Oct. 5 |
| Indian | Special Cast | Pathe | 6 reels | Oct. 5 |
| Lady from Longrane, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| Lady in Love | Special Cast | Pathe | 6 reels | Oct. 5 |
| Mysterious Rider, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| Nobody's Fool | Special Cast | Pathe | 6 reels | Oct. 5 |
| One Arabian Night | Special Cast | Pathe | 6 reels | Oct. 5 |
| Pardon My French, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| Pecker | Special Cast | Pathe | 6 reels | Oct. 5 |
| Pecky | Special Cast | Pathe | 6 reels | Oct. 5 |
| Popeye | Special Cast | Pathe | 6 reels | Oct. 5 |
| Pugilist | Special Cast | Pathe | 6 reels | Oct. 5 |
| Ragtime | Special Cast | Pathe | 6 reels | Oct. 5 |
| Real Art | Special Cast | Pathe | 6 reels | Oct. 5 |
| Saved | Special Cast | Pathe | 6 reels | Oct. 5 |
| Sailor on Leave | Special Cast | Pathe | 6 reels | Oct. 5 |
| Sheep | Special Cast | Pathe | 6 reels | Oct. 5 |
| Special Train | Special Cast | Pathe | 6 reels | Oct. 5 |
| S. R. | Special Cast | Pathe | 6 reels | Oct. 5 |
| Say It with Flowers | Special Cast | Pathe | 6 reels | Oct. 5 |
| Take a Chance | Special Cast | Pathe | 6 reels | Oct. 5 |
| Tangle | Special Cast | Pathe | 6 reels | Oct. 5 |
| Tell Your Aunt | Special Cast | Pathe | 6 reels | Oct. 5 |
| Waltz of the Toreador, The | Special Cast | Pathe | 6 reels | Oct. 5 |
| What Love Will Do | Special Cast | Pathe | 6 reels | Oct. 5 |
| Woman's Place | Special Cast | Pathe | 6 reels | Oct. 5 |

| NOVEMBER | | | | |
| All's But Love | Special Cast | Pathe | 6 reels | Nov. 5 |
| Bitter Dicks | Special Cast | Pathe | 6 reels | Nov. 5 |
| Bucking the Line | Special Cast | Pathe | 6 reels | Nov. 5 |
| Dick of the North, The | Special Cast | Pathe | 6 reels | Nov. 5 |
| Conflict | Special Cast | Pathe | 6 reels | Nov. 5 |
| Her Face Value | Special Cast | Pathe | 6 reels | Nov. 5 |
| Hush Money | Special Cast | Pathe | 6 reels | Nov. 5 |
| Jane Eyre | Special Cast | Pathe | 6 reels | Nov. 5 |
| Last Trail, The | Special Cast | Pathe | 6 reels | Nov. 5 |
| Last Years of DICK | Special Cast | Pathe | 6 reels | Nov. 5 |
| Lovers, The | Special Cast | Pathe | 6 reels | Nov. 5 |
| Madam Jo | Special Cast | Pathe | 6 reels | Nov. 5 |
| Magic of the West | Special Cast | Pathe | 6 reels | Nov. 5 |
| Old Oaken Bucket, The | Special Cast | Pathe | 6 reels | Nov. 5 |
| Riding With Death | Special Cast | Pathe | 6 reels | Nov. 5 |
| Silent Call, The | Special Cast | Pathe | 6 reels | Nov. 5 |
| Sin of Martha Quean, The | Special Cast | Pathe | 6 reels | Nov. 5 |
| Sure Fire | Special Cast | Pathe | 6 reels | Nov. 5 |
| Talib's David | Special Cast | Pathe | 6 reels | Nov. 5 |
First Rate Entertainment in This Lively Western

TO show that a Western can be simple in outline and yet carry enough elements to provide first rate entertainment one need only turn to "Fighting Mad," written by H. H. Van Loan and starring William Desmond. The author has hit upon two likely sides of his theme, the former in the actual conflict and the latter in a topical song of the time—"How you goin' to keep 'em down on the farm, once they have seen Paree?" and the other exploiting a modern treatment of the "Three Musketeers." It is a real, snappy Western which sparkles with humor, which carries a kick like an army mule, and which contains an exceedingly adventurous script. The action is rather slowly, it soon picks up momentum and carries on like an army tank.

Desmond, who has an exceptionally colorful role, has lately returned from Paris. The old farm pulls on him and he bids the "governor" goodbye—to make his way where there is adventure lurking around the corner. He rides into a adventure story is "Fighting Mad," a job as a ranger. A man's feet come into expression when he is forced to prove himself every inch a man. Mind you, he doesn't want to fight. He is too easy going to get into trouble, but somehow is unable to avoid it. So be punishes three of the border police—giving them a good sample of his fistic prowess. These fights are there for a purpose. It happens that he meets the obligatory amiable, amiable fistic type of trouble when it blew away as she was riding the observation coach on a westbound train. And here the picture picks up its action.

The three buddies become so inseparable that they adopt the "three musketeer" idea which is "all for one, and one for all." They ride into Mexico and become the three best friends in the border, the hero accomplishing his job almost single-handed. This is the point of fast riding, and quicker shooting, and plenty of excitement and suspense. Mr. Van Loan has kept his story moving with sufficient incident, taking care of all the necessary elements. He has left out triangle situations and snicking 20th Century pictures, though, because this was the border, and the point is that the author has made a rattling good story from the simplest kind of material and has kept the spectator's interest throughout. There is plenty of good incident, comedy, romance, paths and action. Especially action. The scenes are mostly exteriors and is picture indicates it didn't cost much to make, there is no grand stuff to cost and is probably by the director's design, to entertain. Joseph J. Franz' direction is first rate and the acting right up to the handle. Your crowd won't be disappointed here.—Length, 5 reels. —Laurence Reid.

THE CAST

Bill McGraw........... William Desmond
Peggy Hughes........... Virginia Srown Faire
Eilen Graham........... Rosemary Thoby
Nita de Garma........... Joseph J. Dowling
James McGraw........... Francisco Lautaro
Howard Graham........... Emmet C. King
Obladish Brennan...... Jack Richardson
Mishel Hunting........... William J. Dyer
Colonel Gaten........... George Stanley
Capitan Farley........... By H. H. Van Loan

Directed by Joseph J. Franz.
Photographed by Harry A. Gerster.

PRESS NOTICE—STORY

A fast-moving, exciting adventure story, "Fighting Mad," which comes to the theatre next — starring William Desmond. Written by the talented H. H. Van Loan especially for the star, one feels safe in saying that it brings out the actor's talent to a marked degree. The story revolves around a healthy, athletic chap who had returned to the farm after seeing Paris while in the army. He couldn't become a soldier. He swayed adventure, and found it by joining the border police.

Quiet, unassuming, he took him for a fighter. And they teased him—did rough young ranchmen and how he could fight! Before he had finished they learned his mettle. He could fight with punch. They found out that the subject of the Mexican army. In fact, the company's players are of recognized talent. The picture is well staged, carries sufficient action and humor, and is said to be one of the best Westerns ever released.

PROGRAM READER

There was no getting away from it, he couldn't settle down on the farm after having been there. That's what the war did for him. And he was such a lively young fellow that he simply had to take advantage of his new influence. He visited all around until he naturally sought him. But could he defend himself? Oh boy! He had as handy a pair of hands as he had a pair of feet. And when his temper was up, too, he just naturally sailed in with both hands and feet. He beat the boys in camp and they made him their leader. And before he finished he had developed into a tough member of the Mexican army. In fact, the company is composed of players of recognized talent. The picture is well staged, carries sufficient action and humor, and is said to be one of the best Westerns ever released.

SUGGESTIONS

Bill Desmond is the star of this picture and he certainly gives the spectator his money's worth in the line of performance. It is certain that this popular star has an ideal role for the expression of his talent. Tell them that Desmond is one of the most accomplished actors on the screen—an actor who would have made a good prizefighter had he elected to go into the ring. Bring forth the picture with enthusiasm because it is as written for the star, the talent of the talented H. H. Van Loan. Describe it as a lively, adventurous, romantic melodrama in which there is excitement action every minute. Call attention to the fact that the picture is one of the best Westerns ever released.

“POSESSION” (Robertson-Cole)

Likely to Go Over With Its Rapid Action

HERE is a French picture produced by Louis Mercanton, who has been called the "Griffith of Europe," the feature being adapted from Sir Anthony Hope's novel, "Phroso." It has been renamed "Possession" for the American market, and it is likely to get over because of its fast action and the extremely colorful backgrounds, it being mostly an exterior picture. The creaking hinges of the story have been silenced through the display of hectic action, the scenes comprising a series of encounters between an intrepid Englishman and a band of native Greeks and Turks. If there is any fault to be found it must rest with the editing and titling. There is a confusion about the assembling of the sequences, and the action dashes in headlong flight paying little attention to the demands of continuity.

At times one wonders what it is all about so profuse are the scenes. And most of them are based upon rescuing the heroine, not once but, seemingly, many times. The hero is thwarted time and again, but always bobs up to adjust matters. The villain is turned back in similar fashion, but he manages to keep alive until the finish. Were the picture re-edited and titled with some extraneous details and repetition of scenes eliminated it would carry a better story interest and certainly more suspense. It is a good deal like a scene at a seashore. However, there is no gaining any significant fact that it speaks volumes in regard to the element of action. And thrill after thrill punctuates the drama which coupled with the marvelously rich backgrounds (the picture has been taken in locations adjacent to the South of France and in waters of Southern Europe) and considerable amount of local color offers some compensation for the lack of sequence.

The plot revolves around a certain adventurous Englishman who pursues an island in the Aegean Sea and takes possession. The natives are desirous for a native ruler, and the Britisher accedes to their whims. He is, respectively, captivated by each of the princess and the action details his attempt to prevent her being captured by the Turks. The Englishman is involved in one intrigue after another. Secret hiding places, battles along cliffs, secret code messages, rebellion and every conceivable ingredient and implement is employed to provide a colorful tale. Certainly the picture has its appeal although it doesn't spell any real drama. For one thing it is a novelty. The cast is capable except for lapses when they are inclined to overact. The director's chief talent seems to be a flair for steady and batic action, coupled with a technique for photographic display.—Length, 7 reels. —Laurence Reid.

THE CAST

Lord Wheatley........... Reginald Owen
Constantine Stelanolopoulos........... Paul Capellani
George Cameron........... Mischa Auer
Hon. Dennis Swinton........... Harrison Brown
Captain Mercanton........... Dimitri
Spino........... Salvatore Lo Turco
Messali........... Primo Mazzini
Vlacho........... Charles Vanel
Adonis........... Carlo Colonna
Yftah........... Tullio Carminati
Lady Euphrosyne (Phroso)........... Miss Malvina Longfellow
Frank Pasha........... Mme. Jeanne Desclous-Guillo
Pyros........... Mme. Kassiberi
Dolo........... Mme. Violand
Kortes the Strong........... Raoul Pashi

By Sir Anthony Hope.
Directed by Louis Mercanton.

PRESS NOTICE—STORY

An adventure story of colorful action and romance is "Possession," adapted from Sir Anthony Hope's novel "Phroso," which comes to the theatre next—a theatre near you. This production is the work of Louis Mercanton, a famous director of French films, who is associated with cast of European players, among them being Reginald Owen, Paul Capellani, Max Maxulid, Malvina Longfellow and others. The plot takes on the nature of an international intrigue which concerns an Englishman, an island in the Aegean Sea.

Lord Wheatley buys the island and journeys there to take possession but finds that the Turks are everywhere around his hands. They insist that Phroso preside as the ruler. The conflict revolves around the attempt of a Turkish pasha to win the fair Phroso so that he can gain title to the island. And the adventure presents a dramatic and thrilling line of action between the intrepid Englishman and the Turks. The picture is marked for its colorful atmosphere and backgrounds.

PROGRAM READER

An exciting and adventurous story of turmoil and strife, flavored with a fine vein of romance and punctuated with colorful backgrounds and acted by a superior cast of players already very celebrated screen artists in "Possession," which is fast developing the feature attraction at the theatre near you. The picture, because of its wealth of adventure and its exciting sequences, affords the spectator moments of the keenest suspense. The action switches from England to a locality in the Aegean Sea, and is marked for its picturesque scenery and colorful atmosphere. The considerable amount of local color gives it a note of reality.

CATCH LINES

he was beset at every turn. Danger lurked everywhere. See the dramatic picture of intrigue, and romance, and adventure. See "Possession."
Comedy and Short Subject Releases

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<td>Jimmy Aubrey</td>
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<td>Among the Fish</td>
<td>Harry Gibson</td>
<td>Associated Prod.</td>
<td>2 reels. July 13</td>
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<td>Louise Pathe</td>
<td>Vitagraph</td>
<td>2 reels. June 11</td>
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<td>Assault and Flattery</td>
<td>Larry Seman</td>
<td>Pathe</td>
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<td>Ernest Trues</td>
<td>Pathe</td>
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<td>Baby, Baby</td>
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| Short Structures

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| (Continued on page 2608)
"THE SWAMP"
(Robertson-Cole)

Hayakawa Writes a Good Heart Interest Story for Himself

Sessue Hayakawa has not been so hard up for stories that he has had to write one for himself. Most of his recent efforts have provided satisfactory entertaining. Whether he conceived his latest opus for the sake of showing his versatility or because he wanted to emphasize a note of heart interest is beside the point. The main thing is he has furnished a satisfying little drama in which he has written a good part for himself. It is a picture which tugs at the heart and builds a good share of suspense and drama. Hayakawa is supreme in the delineation of the pathos of Oriental characters. His moods of expression are such that he appears to better advantage in stories which call upon his store of pathos, than in those subjects which present him as wily villains.

The idea here is well established and, for the most part, rings genuine. It offers the star as a Chinese vender whose kindliness to a young girl-mother in distress and her little son places him in a sympathetic light.

In bringing order out of the complications the author-director has stressed a note of drama which is quite effective. There is a flash of coincidence which takes away some of the forceful moments and the outcome is easily obvious. But for its flaws—minor ones at that—the story has its compensations in the heart interest. Hayakawa and the sincere performance of the star. The heroine in question has married unwisely and her erstwhile sweethearts appear to stress the unhappy touch.

The Chinaman through his fortune-telling occupation is able to unearth the villainy of the husband who has deserted his wife. The little boy is employed to rifle the pocket-books of the clients from underneath the table during the séances. It is through him that he brings light to the true conditions concerning the lad’s mother. The Oriental makes money from his scheme and starts the mother on the road to fortune and happiness.

And to show that Hayakawa appreciates the barrier of East and West, he departs to claim his Chinese bride. The author and director have injected a genuine suspense appeal and have utilized the story line to good effect in relief. The star has had heavier roles, but none which have carried such good audience appeal with the possible exception of “The First Born.” Bessie Love makes a winsomely pathetic heroine, while Frankie Lee is the tiny juvenile—Length, 5 reels—Laurence Reid.

THE CAST

Wang—Sessue Hayakawa
Lambert—Norma Bomner
Nurse—Janice Wilson
Buster—Frankie Lee
Mrs. Riddle—Lillian Leighton
Spencer—William Smith
Johnie Rand—Ralph McCulloch

PRESS NOTICE—STORY

An interesting little picture with a note of heart appeal strongly emphasized is “The Swamp,” which comes to the theatre next—starring Sessue with a part of gold. Mr. Hayakawa’s story and appears to have some distinct advantage in a role which enables him to show his talent for revealing genuine pathos. He plays the part of a Chinese fortune-teller, through employing a little newsboy as the medium, is able to discover the secrets of his clients. This he does by placing the boy beneath the table where he is able to rifl the pocket-books of the patrons. Wang, the Chinaman, learns of the misfortunes which the lad has encountered and discovers that the mother of the child is in poverty and distress.

Through his table manipulations he unearth the villainy of his husband and restores the girl-mother to her erstwhile sweetheart. The picture tugs at the heart and offers a good sample of drama aside from its sympathetic appeal. Prominent in the cast is Bessie Love. The picture carries first rate detail and atmosphere and is always well acted.

PRESS NOTICE—STORY

Do you believe in fortune-tellers? Do you believe that they can penetrate the secrets of your innermost lives? Sessue Hayakawa is able to discover a deep, dark secret through employing a little boy to riffl the pocket-books of his clients while he stands under the table and Dorothy for the first time, Hayakawa has a fine story here—one which he wrote himself and which builds a compelling note of heart interest and appeal. It is the sort of pictures which will conquer the hearts of the most hardened spectators. Hayakawa gives a superb performance. The picture contains rich drama, effective incident and is appropriately staged. Bessie Love is in the cast. The "Swamp" will appear at the next theatre—Length, 5 reels—Laurence Reid.

SUGGESTIONS

Bring forth that Sessue Hayakawa has written this story as well as starring in it. Bring forth that it carries the same rich heart interest and appeal as "The First Born." Since Hayakawa wrote it your patrons need have no fear that he will use a factitious story line and write a crass melodrama. This resembles a simple little heart-drama in which he has emphasized the necessary elements to arouse the emotion and sympathy of your patrons. Play it to your large dramatic audience and play it to your Bessie Love as the leading lady. This actress, who has been a star, has a very specific turn of mind and will play her name up prominently. The success of exploiting the Jap star’s pictures may be employed here. An Oriental prologue and appropriate atmosphere for your lobby will be correct.

CATCH LINES


THE HANDY NEW RELEASE CHART WILL HEREAFTEPER APPEAR IN EACH WEEK’S ISSUE OF MOTION PICTURE NEWS

Ordinary Western With Star as Nick Carter Hero

IT will be a warm admirer of the one and only Bill Hart, Young American cowboy, who can embody the "White Oak." Calling a spade a spade and not mincing words, this picture is of the vintage of ten years ago in every department—story, plot, style of construction, titles and detail of production. "White Oak" is an "Indian" picture, with plot complications galore, in which Bill is a genuine Nick Carter hero. The story is very heavy and the villain very villainous. Vola Vale is the star’s leading woman. So says the role very well indeed. The girl has wholesome good looks and personality and was a fine type for the pioneer maiden of the period.—Length, 5 reels.

THE CAST

Oak Miller, a gamb lin’ man—William S. Hart
Barbara, his sweetheart—Vola Vale
Mark Granger, a crook—Alexander Gaden
Miss Elspat Moss, a banker—Bert Sprotte
Rose Miller, sister—Johnie Rand
Long Knife, an Indian chief—Chief Standing Bear

PRESS NOTICE—STORY

Scenes on a river typifying the first stages of the journey westward the pioneers had to make in the days of gold, have been exceptionally well done in “White Oak.” William S. Hart’s latest Paramount picture, which comes to the theatre next—

The quaint old steamer, resurrected from goodness knows where, was absolutely true to the period and the costumes were equally faithful to the times and types.

Exciting scenes include a dive into the river by several of the leading people including Mr. Hart who swam in icy water and rescued his sister from death. The story was written by Mr. Hart and directly by Lambert Hillyer, with Bennett Musson as scenarist. The photography is the work of Joe August, A. S. C. and the production is in the hands of "Peabody C. Hunter.

THE CAST

Story by William S. Hart. 
Scenario by Bennett Musson.

Camerawork by Joe August. 
Directed by Lambert Hillyer.

PROGRAM READER

There are several novel and unusual situations in "White Oak," William S. Hart’s new Paramount picture which comes to the theatre next—

One of the most thrilling and splendidly portrayed scenes is the reenactment of the famous “Circle of Death.” An entire tribe of Indians in full war regalia attack the biggest and richest wagon train out of Independence, Mo., in the year 1852. The train has been betrayed to the Indians by four white traitors who are with the savages. A revenging old chief swoops down in ambush with his entire tribe and makes a sudden and thrilling attack. The camera photographing this scene comes from the skilled hands of Joe August, A. S. C. and the result is a fine shot.

SUGGESTIONS

Bill as an old time Western with the star in the sort of role that made him famous. For prologue the always pleasing male quartette numbers with western stage setting suggested. Use displays of the same type are within easy reach of the average exhibitor. Make a play for the patronage of Young America. They will eat it up.

CATCH LINES

The one and only Bill Hart in one of his old time roles, the square dealing gambler of the pioneer days—a story of Indians, Western bad men and romance and action.

He is your favorite in one of his old time, two gun man roles. He lick’s three white men and a whole band of Indians and then gets the girl of his choice. It is in action story of the pioneer days when men were brave and women courageous.

November 12, 1921
COMING PRODUCTIONS LIST

ARROW FILM CORPORATION
A Yankee Go-Getter (Neva Gerber) 5
Love's From a Week Ago (Grace Davison) 5
Dangerous Paths (Neva Gerber) 5
The Girl From Porcupine (Faire Binnie) 5
Devil Dog, Devil (Richard Barthelmess) 5
The Star Reporter (Milla Rhodes) 5
A Motion to adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Each Week)
MURIEL OSTICHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Nan of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
Never Weaken 3

PLAYGOER PICTURES, INC.
(Distributed Four Times a Month)
No. 3—Call of the Little Smoky 5
Nov. 13—Father Tom 5
Oct. 23—Broadcast (Lloyd) 5
Oct. 9—Across the Divide 5

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson) 5
Crossing Trails (Pete Morrison) 5
Ghost City (Helen Holmes) 5

ASSOCIATED PRODUCERS, INC.
(Released through First National)
Dec. 26—The Sea Lion (Hobart Bosworth) 5
Nov. 25—The Man in the Moon (Barker) 5
Nov. 14—Love Never Dies (King Vidor) 5
Nov. 7—Bluebirds (Eileen O. Davis) 5
Oct. 24—Molly O (Mack Sennett) 5

C. B. C. FILM SALE CORP.
HALL ROOM BOYS COMEDIES
(One Reel Every Month)
SCREEN SNAPSHOTSHS
(One Reel Every Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)

GEORGE H. DAVIS
Oct. 15—The Heart of the North (Roy Stewart) 6

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Jan. 1923—His Nibs (Charles (Chic) Sale) 6
Jan. 1923—Jungle Adventures (Martin Johnson) 6

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(January Releases)
Rent Free (Wallace Reid) 5
The Riches of Rosamond (Will Rogers, Lila Lee) 5
Fool's Paradise (Cecil De Mille) 5
The Lane That Had No Turning (Aines Ayres) 5
Love's Rooming (Ann Forrest) 5
Three Live Ghosts (Geoff Fittumauce Prod.) 6
(December Releases)
The Great Minister (Betty Compson) 5
Miss Lily Bett (Wm. de Mille) 5
Under the Lash (Gloria Swanson) 5
White Oak (William S. Hart) 6
Her Final Payment (Paula Negri) 6
Don't Ask for Money (Harold Lloyd) 6
Exit the Vamp (Ethel Clayton) 5
A Perfect Stranger 6
(October Releases)
The Call of the Wild (Jack Holt) 5
The Sheik (Geo. Melford Prod.) 5
The Bonnie Brier Bush (Donald Crisp Prod.) 5
Little Lulu (Briscoe Compson) 6
Three Word Brand (William S. Hart) 6
(September Releases)
Oct. 30—Beyond (Ethel Clayton) 5
Oct. 30—After the Show (Wm. de Mille) 5
Oct. 23—Experience (Geof. Fittumauce) 6
Oct. 9—The Great Impersonation (Geo. Melford Prod.) 6
Oct. 2—Guppy Ricks (Thomas Meighan) 6
Oct. 2—Footlights (Elihu Ferguson) 6

FIRST NATIONAL EXCHANGES
The Invisible Fear (Anita Stewart) 5
Wife Against Wife (Whitman Bennett Prod.) 5
Night of the Big Gusher (Richard Barthelmess) 5
Nov. 1—All's Button (Special Cast) 5
Oct. 22—Robin Hood (Special Cast) 5
Oct. 17—Woman's Place (Constance Talmadge) 5
Oct. 12—Two Minutes to Go (Charles Ray) 5

BUSTER KEATON COMEDIES
The Playhouse 2

FOX FILM EXCHANGES
SPECIALS
Football
Shame
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Connecticut Yankee (Special Cast)
The Last Trail (Special Cast)
The Queen of Sheba (Special Cast)

WILLIAM FARNUM SERIES
Perjury
His Greatest Sacrifice

PEARL WHITE SERIES
A Virgin, Paradise
Beyond Price

DUSTIN FARNUM SERIES
The Primal Law

TOM MIX SERIES
Oct. 2—The Rough Diamond
Sept.—Sir George (Murphy)
Aug.—Children of Night

SHIRLEY MASON SERIES
Oct.—Jewel
Sept.—Love

20TH CENTURY BRAND
Dec. 4—Whatever She Wants (Eileen Percy)
Nov. 27—The Last Trail
Dec. 11—Till We Meet Again
Dec. 13—Riding with Death (Buck Jones)
Oct. 23—Cinderella of the Hills (Barbara Bedford)

SERIALS
Fantomast (20 episodes)

SUNSHINE COMEDIES
Love and War
A Month in the Country
One Moment Please
Buster's Mother
The Book Agent
Say It With Flowers

FOX NEWS
(16 Reeler a Week)

CLYDE COOK COMEDIES
The Chauffeur
The Torpedoes
The Ballad of Mary Ann

MUTT AND JEFF CARTOONS
Long Live the King
The Big Mystery
Turkish Bath

GOLDYNN EXCHANGES
SEASON 1921-1922
FIRST GROUP OF GOLDYNN EXCHANGES
Oct.—Pardon My French
Oct.—One Year in Comedies (Lloyd)
Oct.—A Poor Relation (Will Rogers)
Oct.—The Heart of the Stone
Oct.—The Night Rose
Oct.—Beggars Banquet (Tom Moore)
Oct.—Poverty of Riches (Barker)
Oct.—The Lady of the Manor
Oct.—The Old Nest (Hughes)
Oct.—The Invisible Power
Oct.—Midas Touch, We Love
Oct.—Ace of Hearts
Oct.—Beating the Game (Tom Moore)
Oct.—Alf's Fair in Love

HODKINSON CORP., W. W.
Feb. 12—1922—Hope (Triart Pictures Corp.)
Feb. 12—Gentle Grey Dawn (Ben. B. Hamps Prod.)
Jan. 22—Heart's Haven (Ben. B. Hamps Prod.)
Jan. 15—The Young Painter (Triart Pictures Corp.)
Jan. 8—French Heels (Huels Pictures, Inc.)
Dec. 25—Hands Across the Sea (Sennett Prod.)
Dec. 25—Fifty Candles (Irvin W. Willard Prod.)
Dec. 24—The Light in the Captain (W. Haynes HumpProd.)
Nov. 13—The Big Game (Triart Pictures Corp.)
Nov. 6—Jane Eyre (Hugo Ballin Prod.)
Oct. 23—The Mysterious Ritter (Ben. B. Hampton Prod.)
Oct. 15—The Murderer (Willie MacDonald Prod.)

KIPLING ENTERPRISES
The Lone Hand
The Midnight Riders
Outlaw
The Battling Kid

KREMER FILM FEATURES, VICTOR
(Released on State Rights Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN-WESTERN P. CORP.
Lady Luck (Allene Ray)
Partners of the Sunset (Allene Ray)

METRO PICTURES CORP.
Jan. 1922—The Prisoner of Zenda
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 2—The Golden Gift (Alice Lake)
Dec. 5—Turn to the Right (Special Cast)
Nov.—Fighting Mad (William Desmond)
Nov.—The Idle Rich (Bert Lytell)
Oct.—A Love Story (Richard, W. Harper)
Oct.—The Conquering Power

C. E. SHURTLEFF PRODUCTIONS

NAZIMOV PRODUCTIONS

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lover's Vow
The Four Seasons (Urban)

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PATHE EXCHANGES
SERIALS

THE YELLOW ARM
(Fifteen Episodes—Starring Warner Oland, Jean Hansen and Marjorie Courto)

THE SKY RANGER
(Fifteen Episodes—Starring Geo. B. Seitz and Jef Caprце)

AESOPS FABLES
Nov. 28—The Woman and the Hen
Nov. 14—The Owl and Grasshopper
Nov. 6—The Fox and the Goose
Oct. 23—The Dog and Bone

ERNEST TRUEX COMEDIES
The Bashful Lover
The Buried Treasure
Little, But On My

BILL AND BOB SERIES
The Halt in the Wilds
Oct. 16—The Sunkin' Ship

TOM SANTCHI DRAMAS
Nov. 13—The Heart of Doreen
Oct. 12—The Invincible
Oct. 16—The Honor of Ramael

HURRICANE HUTCH
(Fifteenth Episode Serial—Starring Chafes Huch 446)
(Continued on page 2608)
"THE ROUGH DIAMOND"
(Fox)

Rapid-Fire Melo-Comedy With Comic Opera Trimmings

Tom Mix does not believe in following orthodox channels with his offerings. One never knows what to expect from the Fox star. He may adapt himself to the regulation Western formula or he may open the throttle and breathe through at high speed in some crazy-quick pattern that entertains because it defies the conventions. "The Rough Diamond" presents him in a topos-turvy story which has a foundation, but which depends upon a fairly random line of gags and stunts and light repartee, both on the stage and the screen. There is a very light flavor of Western upplay in it, and the horsemanship in which Mix excels is more or less relegated to the background.

The picture starts off with plenty of comic spirit showing the star in the role of a "good-for-nothing." He is a sort of country character who relies upon his brains and the natural flow of his wit to inveigle his way into the good graces of the ladies. He is a melodramatic higher theatre snappy South starring in your'the Fred. He is deeper week. This effect offers some exhilarating comedy, particularly when Mix revives himself as a bareback rider, adorned with a ballet skirt and wearing a wig. When he shows his fearless attitude with the circus proprietor, the Spanish president offers him the army job. And Mix steals the trick horse from them all, which is not surprising.

It is all good burlesque, though you cannot take it seriously once the comic opera finale is introduced. This particular line of action offers the star in a series of incidents in which he is constantly rescuing the heroine. He is "shanghaied" aboard a vessel sailing for the South American port, but he manages to escape with her help and takes him in the shape of lively stunts. Once in the new country, he becomes identified as "General Motors," and his uniform is a knock-out. The concluding scenes present him leading the army and a continuation of the rescue act. It smacks very much here of a burlesque upon the Richard Harding Davis story. Mix galloping around the shot and cutting up didoes in the customary fashion. The star holds the spotlight throughout, there being scarcely a scene in which he is not dominant. Ralph Spence's titles are for the most part satisfactory, and the picture is certain to get over everywhere. Surely it keeps moving. Length, 5 reels.—Laurence Reid.

THE CAST

Hank Sherman
Tom Mix
Gloria Gomez
Eva Novak
Pedro Sanches
Manuel Garcia
Directed by Edward Sedgwick. Photographed by Ben Kline.

PRESS NOTICE—STORY

Tom Mix, the daring and dashing Fox star, appears at the —in "The Rough Diamond," written by the cowboy in conjunction with Edward Sedgwick, the director of the production. The star who has been doing the unexpected in his recent offerings, comes forward here with a sample of clever burlesque. It is a different type of story which combines romance, adventure, thrills, and suspense through comic and madcap devices.

Mix plays the part of a good-natured adventurer who is responsible to anyone and all lines of action. With his trick horse he enters a circus performer and before he knows it is shanghaied and carried to a South American republic. The powers of this nation are eager to discover a man who combines courage with diplomacy, but principally they want a figure who is unafraid. Mix fits into the role and the script is given a treat in wholesome and exciting adventure. His company includes Eva Novak.

PROGRAM READER

He was open to any kind of suggestion which spelled adventure. Perhaps that is why he joined the circus. And he persisted in doing things just as he pleased. The last was he broke up the circus. But in this audience was the girl whose he had rescued. And her father was the president of a South American republic. It is likely that he wanted a man to take his place. He was a man unafraid of danger. Did Tom Mix respond? You just bid he did. There was no advertisement for him; he jumped at the chance to take his cause. And he took up his task with fearless abandon. See "The Rough Diamond." If you're an exciting picture at the —theatre next. Eva Novak is in the course. If you're in the —theatre next. Eva Novak is in the course.

SUGGESTIONS

Since Tom Mix is furnishing his following with screen stories of marketed adventure you would do well to attend this one where you are perfectly cut out for him. Bring forth what it offers an exciting line of adventure and action. The plot is an exciting one that has much to offer for the majority of the screen. In fact, it is a different type of story. Play up Eva Novak as his leading lady, and it will make a fine and effective team. Of course the story is a par with "A Broadway Round Up," and "The Road Demon." Bill it as an adventurous melodrama which tinges with action and suspense.

CATCH LINE

"A thrilling adventure which travels on high throughout is "The Rough Diamond," which brings the irresistible Tom Mix as star. At the — the theatre next.

"THE MILLIONAIRE"
(Universal)

Fair Mystery Melodrama With Rawlinson as Star

Herbert Rawlinson has been knocking about quite a bit on the screen. From stellar heights to leads, and character parts, he has once more climbed to the top rung of the ladder and appears as Universal's newest star. The first vehicle awarded him is a fairly interesting mystery melodrama, though with the star's flair for comedy, it strikes us that a deeper humorous note should have been exploited. The very idea of a stage-style becoming suddenly rich has its comic possibilities. But these are never established and the onlooker is forced to watch a mysterious line of action concentrated around an eccentric benefactor who has shuffled off leaving his heir in the dark concerning the conduct of himself.

The story responsible for Rawlinson having an argument with his employer, and getting fired as a result. Then he comes into sudden wealth because the benefactor had once loved the youth's mother. The deceased has indicated that he was a marked man, and that it is up to the heir to protect himself at all hazards. And to accomplish this he is forced to take up his abode in a mysterious house which carries secret panels, doors and the customary stringed assassins in disguise. The plot is not double for himself, but wherever he goes he is a marked man. There is even a mercenary woman introduced whose purpose is to intrigue the young Crosus into matrimony. The picture follows a single track line of adventure, though there is some suspense in wondering just how the central figure will adjust himself to the various "intrik-it" situations. Rawlinson, under competent direction, is a star in the making. It comes as a pleasant surprise to the script which is well managed and attempts to be heard in his den—the lion being the assassin of the old man. Just why they have this grudge against him is not brought forth, nor the reason for their enmity against the deceased.

The picture shows evidences of being hastily assembled, for it jumps from scene to scene with very little continuity. And the love interest is negligible. The picture is saved by a hectic finish which shows the millionaire successful in battle against overwhelming odds. He has discovered the whereabouts of the gang and jumps down from a skyscraper, surprising them. In his descent he accidentally turns on a fire hose. And the water crashes against him, and he is carried on a pole to safety. The wet episode could really be dispensed with, since it serves no purpose. It is, we guess, given just to give the set and the actors a thorough wetting. So much for realism. The story does not ring true. Had it developed a comedy angle it would sound a higher note. Such an idea as exploited here could be made into a lively satire.—Length, 5 reels.—Laurence Reid.

THE CAST

Jack Normon...
Bobo Harmsworth...
Bert Roach...
Verna Winter...
Karl Pearson Rich...
Grandmother...
Margaret Mann...
Dorothy...
Mrs. Cleaver...
Marion Culbreth...
Evers...
By Hubert Foote...
Clifton...
Directed by Jack Conway.
Photographed by E. J. Ballece.

PRESS NOTICE—STORY

"The Millionaire" is the title of the latest Universal picture which comes to the theatre next starring Herbert Rawlinson. This picture presents the popular player in a role which carries plenty of appeal. He appears as Jack Norman, a wage-slave when the story opens. When he is fired by his employer, he finds he comes into a rich inheritance under the provison that he protect himself from the man who cheated him into a position in the beginning. A wild attempt to get at the bottom of matters but finds himself confronted by hidden dangers which seemingly lurk everywhere.

The picture develops an exciting and often humorous line of adventure and after many complications in which the hero punishes his enemies and disperses them, the story ends. The acting of the star is always conspicuous for its noise and activity. The direction is clever, the story is an exciting one which would appeal to all. See "The Millionaire," the Herbert Rawlinson picture which comes to the theatre next. Eva Warren.

PROGRAM READER

How would you like to be a millionaire? Just suppose that you were swaying away in a stormy ocean, swept along on a wave, and found yourself dropped into a run-in with your employer and he fired you or told you in polite terms—that your services were no longer desired. Then when you found yourself down and out, you hopped aboard a train and rode to the land of the Lilliputians and won a fortune! See "The Millionaire," the Herbert Rawlinson picture which comes to the theatre next.

SUGGESTIONS

Make the most of the fact that Herbert Rawlinson returns as a star after many seasons as leading man. He will be remembered by most of your patrons. He appeared opposite Priscilla Dean in "Conflict," and play him up and use it. Develop a following for him. Play up that the picture is a breezy comedy-melodrama which travels with plenty of speed and dash. Play up that the pretty Lillian Rich is in the cast as leading woman. Get out a snappy line of teasers and stunts. Play it up as a cracking mystery melodrama which carries sure-fire qualities. Bring out that it offers fine entertainment. But your main argument is Rawlinson.
COMING RELEASES
(Continued from page 266)

EDGAR JONES PRODUCTIONS
GAYLORD LLOYD COMEDIES
Oct. 23—Trolley Trouble

HAL ROACH COMEDIES
Nov. 5—On Location (Polka Doodles)
Oct. 30—Fifteen Minutes (Polka Doodles)

HOLMAN DAY PRODUCTIONS
Cupid, Registered Guide
Nov. 9—Wings of the Border

EDDIE BOLAND COMEDIES
Oct. 9—Sweet by and By

MAJOR ALLEN SCIENS
Nov. 20—Koping the Black Panther

NEWS REELS
Sunday—Topical of the Day

REAL ART PRODUCTIONS
Morals (Mary McAvoy).
Dec.—A Virginia Courtship (May McAvoy)
Nov.—The Mother (Dorothy Howley)
Nov.—Hush Money (Alice Brady)
Oct.—The Case of Delilah (Anna Q. Nilsson)
Oct.—The Case of Becky (Constance Binney)
Oct.—Dawn of the East (Alice Brady)

R.C. PICTURES Corp.
Nov. 27—Manes'le Jo (Gamin)

RUSSELL PRODUCTIONS
FRATERNITY SERIES
The Frame Up...

LYNN BIE JENNINGS SERIES
BELEN GIBSON SERIES
FRITZI RIDEWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SHORT SUBJECTS
(Continued from page 2604)

Feature
Ranger and the Law...
Witches' Lure...

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
EUGENE O'BRIEN STAR SERIES
OWEN MEWS SERIES
CONWAY TEAMLE STAR SERIES
SELECTIONS
DIRECTED BY

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES

SERIALS
THE WHIRLWIND

UNITED ARTISTS CORP.
Nov.—The Iron Trail (Beach Prod.)

UNIVERSAL EXCHANGES
SPECIAL ATTIRATIONS
Nov. 21—False Kises (Miss Du Pont)
Nov. 14—The Millionaire (Herbert Rawlinson)
Nov. 7—Conquest (Cristella Dean)
Oct. 31—The Bosom Fox (Harry Carey)
Oct. 31—Nobody's Fool (Marie Prevost)
Oct. 24—High Heels (Gold Star)
Oct. 17—Go Straight (Frank Mayo)

SERIALS

Tiffany Productions, Inc.

UNITED ARTISTS CORP.

W. B. WARREN CORPORATION
Nov.—The Old Oaken Bucket.
Nov.—Our Mutual Friend

POST NATURE SERIES
(One Every Two Weeks)

Feature
Peculiar Pets (Educational)...
Philippine Futurity, The (Scenic)...
Play Ball (Educational)...

Distributed By
In the Banana Bunch (Scenic)...
It's a Bear (Mutt and Jeff Cartoon)...

Length Reviewed
Educational...
Educational...
Educational...

 yawning.

Feature
VENERE (Scenic)...
Vegetarians (Educational)...
Venice and the Cat (Aesop Film Pacle)...

Distributed By
Kineto Review...
Kineto Review...
Kineto Review...

Length Reviewed
reel... May 7
reel... May 14
reel... Aug. 13

Feature
Sante Fe (Educational)...

Distributed By

Wallace...

Length Reviewed
reel... Oct. 8

Feature
Vegetarians (Educational)...

Distributed By

Wallace...

Length Reviewed
reel... Oct. 8

Feature
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Distributed By

Wallace...

Length Reviewed
reel... Oct. 8

Feature

Distributed By

Wallace...

Length Reviewed
reel... Oct. 8
A Delightful Farce Comedy That Should Please Them All

"ALL'S FAIR IN LOVE"

By (Goldwyn)

A LL'S FAIR IN LOVE" will not lose friends for any exhibitors. It may not be talked about as the best comedy of the year, but it will give entertainment to each and every one who sees it. It is clean, wholesome, fast-moving, filled with hokum of the better sort, and aided greatly by its titles. The picture might easily have been made comedy drama, but the producers have elected that it should be developed with such rollicking fun that it cannot be taken seriously, although the early scenes are never farcical.

The title is a little hard to justify, for the story deals with a swift romance and marriage of a happy couple. But a former flame of the groom, a typical Miss Collins, and a Stuart Holmes, while both are planted so firmly in the mind of the happy bride. This bride is a stubborn, pert and assertive little thing, and the honeymoon never takes place. Of course both are very unhappy, and both have sufficient pride to keep themselves so. May Collins plays the girl and she has golden opportunities here. She weeps all over the house, terrorizes her father, and takes everything back to her husband. She hits upon the idea of disguising herself and vanishing him into humility. Dressed as every good vamp should be dressed, she lures him to her Egyptian apartment, practising her arts in such an amateurish and grotesque fashion that it makes good hokum. When her husband discovers her identity he expresses a true opinion of the "movie type" of vamp. The titles poke fun at her.

There is no praise too lavish for Miss Collins. Besides being a comedienne of ability, she might well be ranked among the foremost of the screen beauties in face and figure. She has a distinct type of beauty and a charm of personality seldom, if ever, seen in any one. Miss Collins is the leading title, and she deserves them all. Fortunately the picture allows her to wear many and varied gowns. All this may appear to neglect Richard Dix, who deserves no such treatment. His work as the leading man is excellent, his self-restraint being especially admirable. To complete this capable Goldwyn cast are Raymond Hatton, Marcia Manon and Stuart Holmes. Director E. Mason Hopper has made the story (which is not startling in its originality) thoroughly refreshing and interesting by introducing novel bits of business. The only trouble with the titles is that they sometimes descend to farce when the action is on a higher plane. But they are clever.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Natalie—May Collins
Box—Richard Dix
Versa—Marcia Manon
Cragh—Stuart Holmes
Rogers—Andrew Robson

PRESS NOTICE—STORY

"All's Fair in Love," the Goldwyn feature, will be the main attraction at the theatre next week. The picture is which truly lives up to its name. In the leading role is seen Richard Dix, the manly young actor who has made a hit in "The Big Parade." The picture is the leading feminine role is May Collins. Miss Collins is a born comedienne and has the reputation of being one of the prettiest actresses on the screen. "All's Fair in Love," as adapted from a stage play by Thomson Buchanan, entitled "The Bridal Path," is built for entertainment, and it lives up to its comedy, filled with new and engaging ideas. This title has been received wherever shown as one of the most fascinating and refreshing light comedies which have been seen in a long time. It is a story which every girl from its title, deals with the love affairs of several young people who do not become untangled until the final moment. In addition to the comedy, the picture has the advantage of being clean and wholesome.

In addition to Mr. Dix and Miss Collins this cast includes Raymond Hatton, Stuart Holmes and Marcia Manon. The picture was directed by E. Mason Hopper.

PROGRAM READER

Do men like to be vamped? We mean vamped in the snaky, slithering way which the movie stars have introduced? Natalie, youthful bride who had quarreled with her husband, thought she did try it. The result was not what she had hoped. Instead of "falling" her husband enjoyed it immensely, and which saw how he enjoyed it. This title was adapted from a stage play by Thom Babbie, entitled "The Bridal Path." It is built for entertainment, and it lives up to its comedy, filled with new and engaging ideas. This title has been received everywhere as one of the most fascinating and refreshing light comedies which have been seen in a long time. It is a story which every girl from its title, deals with the love affairs of several young people who do not become untangled until the final moment. In addition to the comedy, the picture has the advantage of being clean and wholesome.

In addition to Mr. Dix and Miss Collins this cast includes Raymond Hatton, Stuart Holmes and Marcia Manon. The picture was directed by E. Mason Hopper.

SUGGESTIONS

You have a cast here which, while it includes names of no topnotchers, numbers among it at least four well known and undeniably popular players. Richard Dix (if you have played "Dangerous Curve Ahead" he wouldn't forget his part (it). Marcia Manon is a fresh reminder of the charm that is the romance. The picture has the advantage of being a matrimony comedy which is perfectly clean and offensively. Bill as it is such, and promise surefire entertainment which does not bother about carrying home any lessons or morals. They will not be disappointed.

Fair Picture Based Upon Northwest Mounted Formula

"BRING HIM IN"

(Vitagraph)

YOU can toss the Northwest Mounted formula about, puncture it full of holes and present it very much worn and punished, but it always bobs up to demand attention and usually succeeds. There may not be much variation in the general outline, but the fact that the central figure, who is either the hunted figure or the red-coat, is sufficiently dramatic in the absence of good writing, is an example that a snappy line of action makes the story dependable is sufficient to lend an appeal. H. H. Van Loan may not have worked along original lines here, but he has contributed a lively story which contains a satisfactory brand of action and suspense, and has further heightened it with a first rate sample of mystery. It is a treatment that does not lose its ring.

The strong feature about the picture is its action which keeps moving from the introductory scene to the conclusion. However, the fact that two main themes are presented tends to befuddle the spectator. One is a murder mystery which revolves around a surgoen residing in Calgary, the other, a theme characteristic of the Northwest Mounted, in which the red-coat must get more than just the life of a sly, despite the fact that the offender has saved his life. The spectator who is a stickler for the truth may object to the idea that a doctor would escape from a crime of which he is innocent and take up his abode far from civilization. This idea more or less dissolves into the Northwest Mounted pattern. But when the opening office pool is seen in the second story, he does not trouble us. The picture is both exciting and full of action, its rugged backgrounds and the sympathetic note found in the attempt of the surgeon to escape the clutches of the law.

One sees plenty of shooting and riding with several rescue incidents finding a place. Earle Williams is the doctor and plays the part with acceptable spirit and touch. He assisted in the direction with Robert Ensinger, and here his work is not so commendable. He has relied much too much upon unimportant details to the elimination of salient episodes. The doctor saves the Mounted's life on two occasions and when the latter is wounded he carries him back to the post and surrender. Eventually the mystery is cleared up and the innocent man allowed his freedom. The picture is a fast one and it never intrudes itself.

The picture will satisfy those who do not expect too much in the shape of realism.—Length, 5 reels.—Laurence Reid.

THE CAST

Dr. John Hood—Earle Williams
Mary Mackay—Fritzi Edgeway
McKenna—Bruce Gordon
Mason—Paul Weigel
Canby—Ernest Van Pelt
Baptiste—Elmer Dewey

By H. H. Van Loan
Scenario by Thomas Dixon, Jr.
Directed by Earle Williams and Robert Ensinger.

PRESS NOTICE—STORY

Earle Williams, the Vitagraph star, will be seen at the theatre next week in "Bring Him In." This is a rugged story by H. H. Van Loan, an experienced screen author, which deals with the activities of the Canadian Mounted Police and was directed by the star himself with Robert Ensinger as co-director. Assisting Mr. Williams in the preparation of "Bring Him In" were a number of players selected for their particular adaptability to the requirements of mystery, love and adventure which vividly and sustain the interest of this remarkable story.

The star has a role somewhat different from the kind that has been expected of him and a sort that he has portrayed in the past. How the hero and the police man live together in the woods unaware of each other's identity, and how the former brings his man in, form an intense dramatic story which is enlivened by a good love interest. The picture is beautifully staged.

PROGRAM READER

A story of love, adventure and action in the Canadian Northwest, where red-blooded men fight for right is the first of the Earle Williams picture which comes to the theatre next week. It presents a man hunt! There is a peculiar thrill about a man hunt that gets under the skin and holds the interest. It is such an appeal that makes this picture one of unusual interest, especially as the hunter and the hunted live together under the same roof with neither being aware of the other's identity. It is a thrilling story—a story of love, revenge and fighting with adventure and crisp action and staged in the big open places. See it.

SUGGESTIONS

Since this is based upon the Canadian Mounted Police formula it would necessarily be coarse and simple. This story is its strength and the screen patron may object if he is to see something so familiar. However, if this type of story is popular, the picture, as a part of the program, should be advertised for it what it is. Play it up as a rapid action story—one filled with good adventure and romance and presenting Earle Williams in a different type of role. Play up the atmosphere and scenic effects as very picturesque of the Northwest.

CATCH LINES

Do they always bring them in? Well, these officers of the Northwest have never been known to fail. See Earle Williams in "Bring Him In."

Adventures, mystery, romance—these elements are found in the lively dramatic picture, "Bring Him In."
"THE IDLE RICH"
(Metro)

Clever Little Picture in Every Respect

When a picture comes along which savors of originality in theme, and which points a lesson developed subtly and with plenty of sure-fire touches in the way of comedy relief—when a picture comes along which carries clever characterization and which builds its situations easily and surely—that picture is bound to succeed. Take "The Idle Rich" for example. Adapted from Kennett Harris' magazine story, "Junk," it offers a fine flavor of originality in the figure of the youth who suddenly awakens to the realities of life and develops his character by grasping his opportunity and making the most of it.

Take every department of the feature and it stands above reproach. The scenes are worked out evenly with the correct emphasis placed on every incident. There is a breath of fine sentiment about it—also a breath of everyday life which marks the picture as being genuine. We look upon an idle son of the rich catering to his equally idle set. He is spending money like the proverbial drunken sailor, and as a party he is giving looks like the last word in recklessness. Then the bottom drops out. He becomes so poor that his friends desert him. The creditors come and take everything—even the cup of tea he is drinking. This is a comic touch in a picture which is saturated with comic touches. And when he has reached the depths word reaches him that he has inherited a dilapidated house and the adjacent junk heap from a deceased aunt.

The youth who has never worked a day in his life is brought sharply to the task of making a living. And he makes it out of junk. Discarded stuff is stored in the attic, the cellar and the yard of the house. He reckons that everything thrown away, someone could use. So he establishes a trading post at his home. And soon develops into a successful junk dealer. This may sound like a character study and it is in many respects. But it carries enough substance—enough balancing elements to make it a story containing a dozen sure-fire qualities. His uncle has made a fortune from just such an opportunity. He developed a trade-mark. And the junk dealer develops one, too. The romance does not have much of a chance, but whenever it does appear it never assumes the touch as if it were added because it was deemed necessary. His awakened conscience—his grasp of business methods brings the girl back into his confidence. She believes in him. The spectator is interested and sympathizes with him. You regard this picture as genuine and teaching a very good idea. And it entertains because it carries a real story interest. Bert Lytell plays the part with his customary finesse, and his cast is entirely capable. —Length, 5 reels. —Laurence Reid.

THE CAST
Samuel Weatherbee.......................... Bert Lytell
Mattie Walling................................ Virginia Valli
Dillingham Coolidge......................... John Davidson
Judge O'Reilly................................ John Harrington
Uncle Coolidge.............................. Thomas Jefferson
Mrs. O'Reilly................................. Leigh Wyatt
Jane Coolidge............................... Max Davidson
The Sailor..................................... James Granger

By Kennett Harris
Scenario by June Mathis.
Directed by Maxwell Karger.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

Kennett Harris' popular magazine story, "Junk," has been adapted to the screen by the gifted June Mathis and will be the feature attraction at the — theatre next — under its new title of "The Idle Rich" with Bert Lytell as the star. This is a highly original story revolving around the theme of making the most of your opportunity. It shows the blessing of hard work if one would attain success.

Take Sam Weatherbee for example. He had inherited the money of his ancestors and proceeded to spend it. He had never worked a day in his life. Then he suddenly owned a car, a chauffeur, and a rich house. A deceased aunt had left him with a dilapidated house, the attic and yard of which were piled high with junk. It was Sam's idea that he could act as middleman in disposing of it. He would establish a trading market. And he flourished and became successful. It is a cleverly worked out story which builds up a rich vein of humor and a worthy sample of romance and it excellently acted and staged.

PROGRAM READER

Money can be made from most any project if one has enough ingenuity to work for it. Sam Weatherbee had never worked a day in his life. He didn't have to, for his forefathers had left him with plenty of wealth. But one day he discovered himself poor and his friends failed him. When he had reached the depths of despair he suddenly found that he inherited a junk heap. He knew that for every article of useless value that its owner had thrown away, there would be someone who would want it. So he established a trading market and the dollars poured in. This is the substance of "The Idle Rich," which has been adapted from the magazine story "Junk," and it appears at the — theatre next — with Bert Lytell as the star. A highly amusing and original story. Don't fail to see it.

SUGGESTIONS

The theme behind this story is highly original and it points a good moral and teaches one the value of perseverance. Many people cry aloud that they are unable to make money but it is always around waiting for someone with ingenuity to make the most of his opportunities. Tell that even a junk heap has its value even though it is a calling that doesn't bring a great deal of respect. Play up that the original appeared in a popular magazine and was written by one of our cleverest short story writers. Mention that June Mathis adapted the story—the star woman who gave us "The Four Horsemen." Play up Lytell. Play it up as highly novel and amusing.

CATCH LINES

Can money be made from junk? See Bert Lytell in the highly amusing and novel story, "The Idle Rich."
THEN AND NOW

Have you ever stopped to consider the vast difference in projector improvements in general that have taken place since Simplex was first placed on the market?

DO YOU REMEMBER

THE WOODEN BASE-BOARD.
THE SPINDLE LEGS.
THE OPEN MECHANISM.
THE EXPOSED LOOPS.
THE FUNNY LITTLE ARC LAMP.
THE THOUSAND FOOT MAGAZINES.
THE INSIDE SHUTTER (WITH THE AWFUL FLICKER).
THE CRUDE METHOD OF SETTING THE SHUTTER.

The Simplex was born without any of these afflictions.

AND DO YOU REMEMBER

How our competitors condemned our enclosed mechanism, the original shutter-setting device, the single bearing intermittent, the intermittent shoes, the heavy pedestal, and the big type “S” lamp when the Simplex was first introduced?

AND DO YOU KNOW

That practically every new projector that has been introduced (and others that have been improved) since Simplex was first marketed, have not only followed the Simplex design and construction, and have copied very faithfully numerous of the Simplex features, but have announced these features as new ones, all of which is most flattering to the Simplex engineers.

“And they asked me how I did it
And I gave ’em the Scripture text
You keep your light so shining
a little ahead o’ the next!
They copied all they could follow
but they couldn’t copy my mind
And I left ’em Sweating and Stealing
a year and a half behind.”

—Kipling.
Mack Sennett presents "Molly O" with the always Popular Mabel Normand in The title role which seems Made to order for her Delightful screen personality.

F. Richard Jones direction Mack Sennett supervision— The Art of Normand, aided By excellent supporting cast— Combine to make "Molly O" A real screen attraction.

Prints made at Rothacker-Aller laboratories in the Great and glorious climate Of Hollywood, California.

Miss Mabel Normand as "Molly O"
FILE THIS ISSUE

of Motion Picture News. Be sure you do. And be sure you keep every copy secure and handy from now on. Very shortly now

THE BOOKING GUIDE

will be in your hands. And each one of its 100 pages—giving complete booking and exploitation information on every picture release of 1920-21—will refer to a great deal of valuable information in each issue of Motion Picture News.

FILE YOUR COPIES!

Have you ordered The Booking Guide? If not, drop us a letter or post card today.
A SURE-FIRE BOX-OFFICE ATTRACTION!!!

CRITICS UNANIMOUSLY AGREE THAT —

"PARTED CURTAINS"

FEATURING
HENRY B. WALTHALL and MARY ALDEN

is an entertaining, high-class feature production.

READ —

EXHIBITOR'S TRADE REVIEW:
"PARTED CURTAINS' IS GOOD ENTERTAINMENT. THE PRODUCTION SHOULD FILL ANY PRESCRIPTION CALLING FOR ENTERTAINMENT FOR IT IS POSSESSIVE OF PATHOS, HUMOR AND THRILLS. IT'S THE SOCIETY DRAMA TYPE WITH A WELL CHOSEN CAST AND MERITORIOUS DIRECTION."

MOVING PICTURE WORLD:
"WARNER BROTHER'S HAVE A HIGH-CLASS FEATURE."

WID'S DAILY:
"ADMIRERS OF HENRY B. WALTHALL WILL BE THOROUGHLY SATISFIED WITH "PARTED CURTAINS.""

MOTION PICTURE NEWS:
"THE STORY PROGRESSES IN AN EVEN MANNER AND WILL SCORE AN 'INTERESTING MELODRAMA.'"

N.Y. MORNING TELEGRAPH:
"IT IS THE SORT OF STUFF THAT MOVIES ARE MADE OF AND IS GOOD, LIVELY ENTERTAINMENT."

P.S. HARRISON:
"PICTURE-GOERS SHOULD RECEIVE GOOD SATISFACTION OUT OF THIS MELODRAMA."

VARIETY:
"IT IS A STRONG, ELEMENTAL MELODRAMATIC TALE OF SELF-SACRIFICE, ABSORBINGLY INTERESTING."

DISTRIBUTED BY WARNER BROS.
1600 BROADWAY, N.Y.
Jesse L. Lasky presents

Gloria Swanson
in
"Under the Lash"

HER second picture—bigger than the first.
The powerful drama of a woman's choice between love and a loveless marriage.

The star whose beauty has won the world in a new type of role, in which she reveals new and amazing abilities.

Cast includes Mahlon Hamilton.


A Paramount Picture

William S. Hart
in
"White Oak"

THE greatest western picture ever made! More thrills in one reel than you've ever seen in five before.

You'll know that's straight talk when you see it!

The great star's supreme achievement, and a box-office sensation.


A Paramount Picture
Adolph Zukor... presents

Wallace Reid
Gloria Swanson
Elliott Dexter
in
Sam Wood's
Production

Three of the Screen's Biggest Stars in one of the Screens Biggest Pictures!

AND it's some picture! Full of gorgeous gowns and amazing settings; scintillating with comedy and truth.

What Cecil B. DeMille has done with married couples, this does with them engaged.

It's a three star laugh-triumph!

By Lorna Moon.

A Paramount Picture
for December 1921

Adolph Zukor presents a

William deMille PRODUCTION

"Miss Lulu Bett"

with Lois Wilson, Milton Sills, Theodore Roberts, Helen Ferguson

The play that half of New York saw—and talked about. The book that half of America read—and raved about! Now on the screen, for all the world to see. With a superlative cast.

A box-office winner because it deals with the lives of the American people—a picture never has before.

From the novel and play by Zona Gale. Scenario by Clara Beranger.

Paramount Picture
Jesse L. Lashy presents

Ethel

CLAYTON

in

"Exit-the Vamp!"

NOT since "Young Mrs. Winthrop" has Ethel Clayton had a picture so marvelously suited to her, so full of heart appeal.

Written especially for the star by Clara Beranger, author of "The Gilded Lily." An unusual story of married life, full of laughs and lessons for every married couple in the world.

By Clara Beranger.
Directed by Frank Urson.

A Paramount Picture

Adolph Zukor presents

Thomas

MEIGHAN

in

"A Prince There Was"

WITHOUT question Meighan's best picture since "The Prince Chap."

It gives him the best opportunity he ever had, and it will give your patrons tears and laughs in plenty. Cast includes Mildred Harris.

From the play by George M. Cohan, based on the novel "Enchanted Hearts," by Darragh Aldrich. Scenario by Waldemar Young. Directed by Tom Forman.

A Paramount Picture
"'PURE AND SIMPLE'—Bobby Vernon is a riot in this picture. He borrows a funny looking suit from an immigrant and disgraces his relatives in this country by making persistent appearances at one of their social affairs. They weren't surprised to see him looking so queer—they had fully expected that—but it was tough that the Swedish count who was about to wed their daughter (Josephine Hill) had to be so embarrassed. Bobby finally manages to expose the fake count and even brings in the latter's wife and children to prove his falsity. When he changes his clothes and makes love to the pretty ingenue, it seems like a pretty good ending for the hilarious short subject."

**Exhibitors' Trade Review Says:**

Educational's
Nationally Advertised
Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
Carl Laemmle offers you the Three Sure Money-Getters

Has a Thrill That's a Sequel To "Way Down East"

Priscilla Dean in "CONFLICT"

Jewel Prod.—Universal

DIRECTOR . . . . Clarence Buddington Kelland
AUTHOR . . . . George C. Hull
SCENARIAN . . . . Harold James
CAMERAMAN . . . . A really fine picture with a thrill

STORY . . . . One of the best that has reached the
screen in some time; fine mystery and character.

DIRECTION . . . . Very good; has created impres-
sive and realistic atmosphere always; handles
the ending excellently First Class

PHOTOGRAPHY . . . . Good
LIGHTING . . . . Especially well suited and does her usual
good work

SUPPORT . . . . . . . . . . . Carefully selected and thoroughly
capable
EXTERIORS . . . . . . . All right
INTERIORS . . . . . . . Good

DETAIL . . . . . . . . . CHARACTER OF STORY . . . . . . .
king Uncle and aids her lover in sending his
logs down the river

LENGTH OF PRODUCTION . . . . 6,205 feet

Universal picked a good one for Priscilla Dean
when they selected Clarence Buddington Kelland's
Red Book serial, "Conflict" A scenario conforming
pretty closely to the original with one or two changes,
including the heroine's rescue of the hero that is made
a part of the final thrill. The story as published prob-
ably contained so much detail that it could not all be
used and at the same time keep the picture down to
the necessary footage.

Stuart Paton has provided an excellent production
in every way. He has created a realistic atmosphere
first, in establishing the sinister characters in the
ditto.

Is Worthy Of Your Best Exploitation Efforts

Box Office Analysis for the Exhibitor

"Conflict" should go over very well, and the thrill
at the end is certainly a sequel to that of "Way Down
East." Instead of a girl floating towards the rapids
on a cake of ice, with the hero rushing to the rescue,
you have the hero floating towards the rapids on a
raft with the heroine jumping the logs to rescue her
raft. The effect is the same and it is certainly a
knock-out thrill of its kind.

The story is a good one and is very
home of John Remalie, and secondly, in the marvelous
exteriors of the lumber lands. And it isn't likely that
he was lucky enough to find natural geographical loca-
tions to fulfill the needs of the story. But the dam,
the sluice and the dried runway which is later flooded
by the blowing up of the dam are all presented and
the shots of the logs travelling at a fast speed down
the river are really great. But best of all is the thrill
in the final reel when Priscilla Dean jumps from log
to log while they hurry down towards the rapids, in
her attempt to rescue her lover who, on a raft, is
headed straight for the falls.

Those selected to portray the various roles are well
chosen types and all do very good work. Martha
Mattox makes the crafty and sullen Miss Labo all that
Kelland intended, and Edward Connolly is splendid
as John Remalie. Herbert Ravlinson and L. C. Shum-
way are adequate as hero and villain, and Sam Allen
makes a good deal of the short role of Orrin Lakin.

Dorcas Remalie, by the terms of her father's will,
must live with her uncle until she becomes of age. At
this time Remalie is fighting a newcomer, Jerco, a
fellow who is the first to attempt opposition to
Remalie's monopoly on the timber lands. For years
Remalie had lived in a cheerful old house with no
one but a housekeeper, Miss Labo. A word never
passed between the two and no one knew that twenty-
eight years before Remalie had been the father of
Miss Labo's child whose murder she accused him of.

But in reality she had raised the child, now a man,
and employed by Remalie, though each man is
gnorous of his relation to the other. Dorcas over-
hears Miss Labo telling the man he is Remalie's son.
She believes Jerco is the son and so tells Remalie
Complications pile on. Miss Labo tries to poison
Dorcas, who escapes and later saves her lover. Jerco,
who is not Remalie's son, develops that Stuey, the
foreman is his son. There is a happy ending with
Remalie marrying Miss Labo, and Dorcas and Jevo-

That Kelland's story has already been widely
so that, as usual, Universal has retained the or-
title. It would be well to give it plenty of prom-
ability, you can promise mystery, suspense, unusual
The effects are the same and it is certainly a
ock-out thrill of its kind. It is quite likely
of 1921

Universal Jewel

HARRY CAREY

in

the first Super-Western ever screened

Directed by Robert Thornby

"Everything the fan can wish for."
—EX. HERALD.

"A Western melodrama with all the thrills, punch and action necessary. Everything the fan can wish for. The type of story that gains speed as it goes along and grips your attention to the very end. A Universal-Jewel production worthy of the name "SUPER-WESTERN."

Mabel Julienne Scott with Stuart Holmes

in the Amazing Story of "Fanny Herself", by Edna Ferber

directed by Tod Browning, the man who made "Outside the Law"

"NO WOMAN KNOWS"

"INTENSELY HUMAN"—Denver Post

"SINGULARLY HONEST"—Denver Times
A piece of "local service" — the kind that YOU TOO will get when big news breaks in your district — NO MATTER WHERE YOU ARE!

You and your organization are deserving of great praise for the service given me in your International News of the current week.

The scenes taken by your cameraman at the Yale-Army game last Saturday were delivered to me Sunday morning around 10 A.M. for insertion in my news issue starting that night. This service was greatly appreciated considering the fact that there was no extra charge on your part.

I note that most of the news weeklies that I have seen have released the pictures last Thursday while International is on the job and giving exhibitors news while it is news.

International

News

Released thru
UNIVERSAL
Go to your Universal Exchange—or write or wire them today. Get the details of Universal’s offer on the three biggest Jewel successes of the past year. This is what you’ll find:

That you can get “REPUTATION”—“OUTSIDE THE LAW”—and “ONCE TO EVERY WOMAN” on terms so advantageous as to guarantee you a bigger net on these three pictures than on any other three productions in the whole big list of 1921 excepting, only, the newest Jewel Productions.

That so much publicity has been given these three pictures that your advertising costs will come to less on all three than you’d ordinarily spend on one.

That the exploitation ideas given you by your Universal Exchange will be only those which have been tried and which will work—the cream of the cream of practical showmanship.

Get in touch with your Universal Exchange today for the surest thing of many years.
"The Four Seasons"

"Who would have believed, a few years since, that a picture which is crammed full of scientific interest and scientific information could be featured!"

From a letter to Mr. Urban from Ernest L. Crandall, Director of Lectures and Visual Education of the Board of Education, New York City.

Educators will work to help you pack your theatres.

Address Your Inquiries to

KINETO COMPANY OF AMERICA
INCORPORATED

71 West Twenty-third St.

New York City
Lois Weber's greatest picture opens at the Lyric Theater, Broadway and 42nd St., Sunday, Nov. 13, for an indefinite run.

Already the million dollar question has taken New York by storm.

From newspaper columns—store windows—billboards—from every corner the million dollar title shouts a million dollar box-office.

And the picture!—The exploitation value is a KNOCKOUT, and you know it—and the picture is DRAMATIC T-N-T!

Watch New York!
A COMING EVENT CASTS ITS SHADOW BEFORE

Announcing
JACKIE COOGAN
in his own productions
America's Leading Picture Theatres are Now Contracting for the Series of FIVE JACKIE COOGAN PRODUCTIONS.
Now Completed
"MY BOY"

Claude Gillingwater as Capt. Bill
Jackie Coogan, as the immigrant

—a chapter from the page of Life surrounded by the love of a hardened old seadog for a helpless child immigrant
Marion Davies—in a Delightful New Role! Proves Cleverest of Light Comediennes. Bringing “Enchantment” Into the Front Rank of Broadway’s Best Money-Makers

THE exhibitor who gets the latest Marion Davies-Cosmopolitan Super feature spectacle “Enchantment” gets the very last limit in box office money-making features.

BECAUSE Marion Davies is the most widely advertised actress on the American screen—backed by the greatest advertising campaign to the public that can be produced!

BECAUSE “Enchantment” opened its prerelease at New York’s Broadway Rivoli to continuous overflow business for a week.

BECAUSE “Enchantment” is already booked in the Keith-Proctor-Moss high price, reserve seat houses throughout Greater New York.

BECAUSE “Enchantment” includes two special spectacular costume features adapted from “The Taming of the Shrew” and “The Sleeping Beauty,” with Joseph Urban settings and a brilliant cast.

AND BECAUSE the New York Press says:

“...good, enjoyable fun... clean amusement... by far the best thing Miss Davies has done.”—Telegraph.

“...Miss Davies showed more real ability than she has ever shown before, and the clothes she wears are a dream of delight.”—Tribune.

“...a captivating production... Miss Davies seems to have found a vehicle that fits her.”—Herald.

“...enticingly beautiful.”—Daily News.

“...an intelligently worked out story.”—Globe.

Harrison’s Reports speaks of the picture as a production “...that one can unreservedly call excellent. Not only the acting is good, but subtitles... are full of humor as well as wit. The production and is lavish.”

PLAY THIS FEATURE NOW WHILE IT HAS ALL NEW YORK LAUGHING
Cosmopolitan's Premiere Dramatic Screen Favorite Springs a Surprised on the Picture World in the Field of Classic Comedy

She has proved to New York's critics that a recognized dramatic actress can win the laurel of light comedienne—the supreme test of histrionic ability.

In this, her latest achievement, Marion Davies has dared the approval of the most critical press in the world, and has heard them confess that "She has done the best work of her screen career."

Marion Davies' work in "Enchantment" is merry-making of the finest order—subtle, spirited, compelling, artistic!
ENCHANTMENT

A Clever, Brilliant "Flapper"—Gorgeous

M ARION DAVIES as the adorable Ethel of her hand, and gets away with it. She lists her experiences as the scintillating

Mother gets the diary and Papa Hoyt's eyeglass. Engaging the services of an old friend, Erastus in the capacity of lioness tamer, Papa Hoyt as Caveman—with the motto reading, "Enchantment" gorgeously picturized

"Enchantment" gorgeously picturized by R. Adams, which delighted a million

Robert G. Vignola, the director, picturization from the scenario. Joseph Urban lives in Edith Shayne, Tom Law, Maud Turner Gordon.

A PICTURE
THE CLEVER
APRIL
“TMENT”

in the Modern Society
acted—Superbly Acted

red, spoiled, gay—has her devoted parents eating out
its her to record her conquests in a diary, where she
of Pierre’s afternoon tea dances.

red open to the necessity of taming his daughter.
oding man and Beau Brummel of the footlights,
otechnics—Beauty and Brains versus Apollo
ove and War.” Love wins, aided by theatre.

comedy, “Manhandling Ethel,” by Frank
of the Cosmopolitan Magazine.

man God Changed,” directed the
Reed. And the master art of
y settings. Forrest Stanley,
kin, Corinne Baker and
otable cast in support
vies

REPRESENTS

OX OFFICE

DNS
MARION DAVIES in "ENCHANTMENT"
MARION DAVIES in "ENCHANTMENT"
Mary Pickford as "Dearest" and Cedric — the perfect dual role

MARY PICKFORD
in
"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCREENED BY BERNARD McCOVille
PHOTOGRAPHY BY CHARLES ROGIER
DIRECTION BY ALFRED E. GREEN & JACK PICKFORD

A story of mother-love and sacrifice; based on the famous book millions have read and that appeals to youth and age alike: a sweetly dignified mother and an impudently rollicking, but courageously real boy; a dual devotion that brings tears and smiles; a picture that delights and thrills.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM AbramS, PRESIDENT
New York Says:

"It is a wonder that is has not been advertised as a million dollar production, for it must have cost a fortune to do what they have done in the way of laying railroads and bridges in the frozen North. And it couldn't possibly be faked. There is a lot of humor in the picture in spite of its serious nature. It is an extremely interesting picture, and the scenes in Alaska are magnificent. If you like Rex Beach you will like this picture. The whole cast is good."

Harriette Underhill, in the Tribune.

"A Rex Beach story usually is as bracing as the morning plunge into a cold tub. This one is no exception. 'The Iron Trail's fate turns on the melting of the Alaskan glaciers and the effect is breath-taking."

Suzanne Sexton, in the Morning Telegraph.

"The producers have lavished upon it much in the way of atmosphere and background. This picture has action, with interpolations here and there of the Alaskan intrigue and far North bravery, heroism and romance."

Quinn Martin, in the Morning World.

"There are many thrilling scenes of the breaking up of the ice in 'The Iron Trail' which you can enjoy without a doubt."


"'The Iron Trail,' a railroad tale, sweeps along with something of the irresistible force that is rushing down on the railroad bridge being built by the hero and threatens to shiver the timbers of the bridge and the hero, too. As this is a Rex Beach story there are naturally fights, this time by the wholesale and in job lots. In the general Free-for-all the skirmish takes place mainly with picks and shovels; and it has a good deal of the spirit of the first battle of the American engineers in France."

Critic for the New York Herald.

"All romance is not concerned with the love of a man for beautiful heroines. There may be romance just as vital in the achievement of ambition, the organization of a great business, or the building of a railroad. 'The Iron Trail' pictures the heroism and the thrills involved in performing the last named task in Alaska. There are many thrilling scenes in the picture. The cast is a competent one."

Critic for the New York Globe.

"Every new photoplay drawn from Rex Beach sources has become a cinema event and 'The Iron Trail' is no exception. It is sometimes thrilling, sometimes appealing, and always an interesting story."

Critic for the New York Sun.

"The picture holds one interested throughout. The ice floe is well stimulated; its excitement sustained. It has a background for desperate deeds, hatred and intrigue. The photography throughout is good; the stage directing is artistic."


Bennett Pictures Corp.
presents a picturization of

REX BEACH'S
famous Alaskan railroad novel

"THE IRON TRAIL"

Directed by R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes

WYNDHAM STANDING • THURSTON HALL • REGINALD DENNY

ALMA TELL

UNITED ARTISTS CORPORATION
MARY DICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH

HIRAM ABRAMS • PRESIDENT
"I ACCUSE"

ABEL GANCE'S

SENSATIONAL PRODUCTION

A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ADAMS · PRESIDENT
Sherlock Holmes Returns!

The Greatest Detective
The World Has Ever Known Resumes His Work After Six Years Absence

"Well, Watson, it is good to see you in your old quarters once again. You come at a critical moment. I'm expecting something this evening," said Sherlock Holmes to his faithful friend, Dr. Watson.

"Expecting what?" Watson inquired.

"To be murdered, Watson," the great detective replied calmly.

"No, no, you are joking, Holmes! But can't you have the fellow arrested?"

"Yes, Watson, I could. That's what worries him."

"But why don't you?"

"Because I don't know where the diamond is."

"Ah, the missing crown jewel!"

"Yes, the great yellow Mazarin stone. I've cast my net and I have my fish, but I have not got the stone. What is the use of taking them? We can make the world a better place by laying them by the heels, but that is not what I am out for. It's the stone I want."

"Well, Billy, what is it?" asked Holmes, as his servant appeared in the room with a card upon a tray. Holmes glanced at it with raised eyebrows and an amused smile.

"The man himself. I had hardly expected this. Grasp the nettles, Watson! A man of the man himself. I had hardly expected this. Grasp the nettles, Watson! A man of"

Now Available to State Right Buyers—Fifteen Two-Reel Adaptations of Sir A. Conan Doyle's Famous Sherlock Holmes Detective Adventures, Brilliantly Cast, Opulently Produced, Cleverly Directed

ALEXANDER FILM CORPORATION 130 West 46th Street NEW YORK CITY
What Do Men Want?

The million dollar question will be sizzling through Philadelphia next week.

Lois Weber's greatest picture opens a special run at the famous Metropolitan Opera House, Nov. 16th.

The biggest theaters in the biggest cities everywhere are awake to the dynamic fact that here is THE YEAR'S BIG ONE.

Starting like a million dollar snow-ball, gaining, tearing forward, careening ahead—gangway for the LANDSLIDE!
Goldwyn's Sensation

Victorien Sardou's Spectacular Dram
Produced by the Unione Cinematografica Italian

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gas- pology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."

—Alan Dale in N. Y. American

"Theodora" a wonder spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum"
—DeFoe in the Morning World

"As a spectacle, this picture is truly magnificent. Most of the Holly- wood products seem like small-town stuff besides this tremendous production from Italy."

—N. Y. Times

"The scenes open with an earthquake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously starved lions loose on thousands of terrified Italian extras."
—N. Y. Globe

"Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here, "Theodora" offers a new film sen- sation."
—Evening Mail

"There is always room for one more, it seems, especially at the top. 'Theodora,' presented by Goldwyn last night, holds the altitude at the present writing."
—Evening Sun

"It is through its stupendous set- tings, far excelling anything seen here before, that it is likely to become one of the sights of New York."
—N. Y. Herald

Cleveland

(This is the first review from Cleveland received in time to catch the press)

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinemato- graphy, but an alluring, remarkable play that does not permit interest to flag during eleven reels.

Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of sur- prise and appreciation. It is believed that it will score the American recor for receipts."
—Archie Bell, Cleveland News

Detroit

"Griffith is out-Griffithed. Holly wood is made to look like a child paste-board town."
—Detroit Free Press

"And if it cost three million dollars to achieve the amazing success of trip-hammer punches such as or sees in this production, all I can say is that it looks like a full money worth."
—Detroit Journal

"Nothing so dramatic has been seen in motion pictures, and almost a miracle would be needed to stamp this Italian production as one of the most unusual that has ever been produced."
—Detroit News

"In 'Theodora,' master photopla the screen comes into its own, if ever will. The picture dwarfs all efforts of the biggest American film producers of the day."
—Detroit Evening Tim
Playing in all cities at $2.00 top, "Theodora" will open in Chicago, November 11th at the La Salle Theatre—in Boston, November 21st, at the Shubert Theatre

Pittsburg

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."
—Chronicle Telegraph

"Most stupendous scenes ever hrown upon the screen. Rita olivet is adorable."
—Pittsburgh Post

It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in the 'Birth Of A Nation.' It is more spectacular than 'Civilization' and love theme more impressive than broken Blossoms."
—Pittsburgh Sun

'Theodora' is the most satisfying reen spectacle and sets a mark excellence."
—Gazette Times

A Few Trade Opinions

"Impossible to do justice to this stupendous picture. It seems incredible that the camera could have visualized all this grandeur, this tumultuous, whirling, riotous action. The silence was broken only by fervent outbursts of applause. The picture will net a fortune. The whole country should be given an opportunity to see it."
—The Billboard

"'Theodora' has been selling out right along. You leave the theatre bewildered, and it takes moments to compose yourself to picking out the "smash" of the production, and then you are embarrassed by a confusion of choice, for there are so many big passages one can set down only a few."
—Variety

"This massive spectacle dwarfs other achievements of its kind."
—Motion Picture News

"'Theodora' is magnificent, an epic of the screen."
—Moving Picture World

"As a money-maker for exhibitors it is sure to be as big an attraction—or bigger—than any of the spectacle productions yet offered to the American buyers."
—Exhibitors Herald

"Theodora"
NOW BOOKING

For details and souvenir booklet
address
JACK WELSH
469-5th Avenue
New York City
THE BIGGEST CLEANUP OF THE YEAR FOR STATE RIGHTS BUYERS

PRICE?—That's the first question to confront the State Right Buyer. But you will find that Western Classics can give you an answer that will sweep you off your feet. If prices mean anything to a live-wire buyer, then this brand new series of 24 two-reel Western Classics will prove a gold mine. We do not want more than you can afford to pay, therefore our price will mean that territories will be closed very quickly. Will your name be inserted in our next week's advertisement?

First Three Two-Reel Sure-Fire Subjects:

"BULLETS AND JUSTICE"
Featuring Tom Pickford and Bill Patton, in a whirlwind, dramatic tale of the fast-dying West—a picture packed with thrills—daring horsemanship and human situations.

"THE HEART OF TEXAS PAT"
A stirring story of the border lands, replete with sensational stunts and a heart-throbbing theme.

"THE UNBROKEN TRAIL"
A smashing, virile drama of a lonely desert and its untold hardships.

Western Classics are being offered to the State Right Buyer at prices that will astonish them—a price that assures them an unusual profit in quick time. Three subjects are now ready for release, and the others are being produced in our Los Angeles Studio. If you are a buyer of decision and quick action NOW is the time to get in touch with our nearest office, for territories won't last long on the terms we are offering. Our slogan is: "Small profit and a quick turnover."

WIRE US—WRITE US—BUT GET THIS WINNING SERIES

WESTERN CLASSIC SALES COMPANY

Chicago: L. J. Pollard
840 Transportation Bldg.

BOB HORNER & FRED HIRONS
PRODUCERS

Los Angeles
1339 Gordon Street
"POSSSESSION"

from the novel "PHROSO"
by Sir Anthony Hope

a Louis Mercanton Production
presented by
R-C PICTURES
There's Action Every Minute in
"POSSESSION"
from the Novel "PHROSO" by Sir Anthony Hope
A LOUIS MERCANTON PRODUCTION ~ ~ An R-C PICTURE
These Scenes Reflect the Big Romance of "POSSESSION"

from the Novel "PHROSO" by Sir Anthony Hope

A LOUIS MERCANTON PRODUCTION ~ ~ An R-C PICTURE
Sir Anthony Hope is the master of dramatic story telling. His romances have vividness of first hand experience.

Mercanton, the "Griffith of Europe," has produced in "Possession" a picture of such intense action as to hold the spectator breathless.

The sets in this picture are real. A real and famous old castle. A great natural cave 300 feet below ground, its walls and roof a-glitter with stalactites of weird and eerie beauty. Every action takes place in the identical location, amid the identical surroundings that gave the novel its atmosphere and color.
We'd rather play ANYONE percentage on the million dollar question,

Showmen without exception have recognized the million dollar value of the title.

But—WE KNOW THE PICTURE!

Lois Weber's greatest production is a cyclone of dramatic intensity, a screen triumph that moves with the strength of a gigantic whirlwind.

It's a woman's picture that ALL women will see and all women will bring THEIR MEN to see.

Prepare for the onslaught; you'll need a bigger theater.
Here is one of those sure-fire features built around a personality which wins the sympathy of your audiences and has them enthusiastic before the first reel is over. It tells a story as sincere as it is realistic and reflects the life of any small American community in colorful detail.

There is action, self-sacrifice, humor, joy and romance in its telling which sweeps through five delightful reels to a forceful climax of excitement and suspense.

Tom Wise, known and admired by countless American theatre lovers, proves his wide popularity in “Father Tom” by the sympathetic portrayal of a role wonderfully suited to his personality.

The announcement of “Father Tom” with Tom Wise is enough to guarantee a successful showing of the production at your theatre.

*It is one of those features which never fail to please.*
Playgoers Pictures presents

Father Tom
with
Tom Wise

Directed by John B. O'Brien
Distributed through Pathé Exchange, Inc.

FOREIGN REPRESENTATIVE FOR
PLAYGOERS PICTURES
SIDNEY GARRETT

"Father Tom" is one of those wholesome, human productions of "The Old Homestead" type whose appeal to American audiences is proven by time and experience.
It is essentially an out-of-doors feature which wins your heart interest from the start and ends with an exciting horse race, as vividly thrilling as ever portrayed.
Tom Wise is perfect in a typical Tom Wise characterization.
"Father Tom" is a feature you can show with the assurance of its proving satisfactory and successful.

Now Booking
IS OLIVER MOROSCO'S ANSWER TO THE DEMAND FOR "BETTER PICTURES."

A picture for the entire family, the steady patron and the stay-away.

FILMED FROM THE BOOK READ BY NEARLY A MILLION IN THE HOME AND WOMAN'S CLUBS.

OLIVER MOROSCO PRODUCTIONS' DEBUT FEATURE WITH A TYPICAL MOROSCO CAST

Wheeler Oakman      Pat O'Malley
Colleen Moore       Sam De Grass
Edwin Stevens       Lloyd Whitlock
Alfred Allen        Edith Yorke
Charles E. Evans    Nellie Peck Saunders
Robert Dunbar       Eveleyn Selbie
Charles Force       Waunda Phelps

A CLEAN, STRONG, SUSTAINING STORY OF ROMANCE AND HUMAN SALVAGE WOVEN ABOUT A CROOK, A PRIEST, A BOY AND A GIRL---FILMED IN THE BEAUTIFUL, NATURAL SETTINGS OF THE SOUTH—IT IS AS CHARMING IN ATMOSPHERE AS IT IS WHOLESOME, BUT IT "KICKS."

ANOTHER MOROSCO FEATURE

"THE HALF BREED"

With the vigor of the West, the smartness of the East and the suprise of the year.

BOTH FOR EARLY RELEASE BY ASSOCIATED FIRST NATIONAL PICTURES, INC.
Lois Weber's greatest picture!

Sink deep into your mind the full meaning of those words.

Take the box-office figures of "Where Are My Children?"

Add the intake on "Hypocrites."

Then the profits on "The Price of a Good Time." Plus the deluge of coin on "Shoes" and a score of others—

Then—take a BIG JUMP!

And you're still short of the record that will be set by "the million dollar question."

OFFICES:

ATLANTA .......... Hirsch Bldg., 146 Marietta St.
BOSTON .......... .75 Broadway
BUFFALO ......... 257 Franklin St.
CLEVELAND ........... 607 Film Exchange Bldg.
CHICAGO .............. 504 South Wabash Ave.
CINCINNATI .......... Pioneer St. and Broadway
DALLAS .......... 1312½ Commerce St.
DENVER ............. 1714 Broadway
DETROIT .......... 143 East Elizabeth St.
WASHINGTON .........

Film Bldg., 17th and Main St. .......... KANSAS CITY
138 South Olive St. .......... LOS ANGELES
16 North 4th St. .......... MINNEAPOLIS
Room 1005, 729 Seventh Ave. .......... NEW YORK CITY
1225 Vine St. .......... PHILADELPHIA
124 Liberty Ave. .......... PITTSBURGH
124 Golden Gate Ave. .......... SAN FRANCISCO
3024 Third Ave. .......... SEATTLE
3017 Washington Ave. .......... ST. LOUIS
Charles L. Stephenson, the Amusement King of Canada, says: "It's the Best Curwood Picture I Ever Saw—and I've Seen Them All."

ARROW OFFERS

JAMES OLIVER CURWOOD'S
Northwoods Masterpiece

"The GIRL from"

"This Picture is Worth its Weight in Radium. You can Change My Contract Any Time You Like, and Insert the Word 'Forty' in Place of the Word 'Four'."

STEPHENSON'S ATTRACTIONS
CHAS. L. STEPHENSON

Produced by Pine Tree Pictures Inc.
Directed by Dell Henderson
The Arrow-Curwood Series is a Sample of Arrow Achievement. Every Arrow Picture Bears the Unmistakable Stamp of Success.

N.C. Shellenberger

PORCUPINE

with FAIRE BINNEY and WILLIAM COLLIERS JR.

The second of the ARROW-CURWOOD series of four magnificent features. A box-office triumph!

Exhibitors: See Your Independent Exchange

ARROW FILM CORPORATION
220-224 West 42nd Street, New York City

ARROW offers the Independent Exchange Man and Exhibitor a Complete Service.

Always Highest Class, and Always Profitable.

Distributors for United Kingdom
INTER-OCEAN PHOTO PLAYS Ltd.
162 Wardour Street, London
SECOND ANNUAL

DINNER and BALL

of THEATRE OWNERS CHAMBER of COMMERCE

Music by LOUIS FISHER'S FAMOUS DANCE ORCHESTRA

GOLD ROOM HOTEL' ASTOR

SPECIAL ADDED ATTRACTION TED LEWIS AND HIS ORIGINAL ORCHESTRA

SATURDAY NIGHT, DEC. 3rd.

ADMISSION $10.00

TICKETS AVAILABLE AT 723 - 7th AVE.
WE OUGHT TO OFFER

$1,000,000 REWARD

FOR INFORMATION LEADING TO THE DISCOVERY OF AN ESTABLISHED MOTION PICTURE AUTHORITY WHO DOES NOT BELIEVE THAT SELZNICK'S "A MAN'S HOME" IS ONE OF THE GREATEST BOX OFFICE ATTRACTIONS EVER CREATED.
— and still they come

expressions of enthusiastic approval!

Never before in the history of the industry has a photoplay been accorded such lavish praise from so many and so varied sources.
Get the million dollar press sheet today!—From the nearest exchange.

Drink in the amazing possibilities of the million dollar question; revel in the exploitation splash that million dollar title will bring you; chuckle over the greatest line of dollar-pulling advertising tools ever placed in your hands.

Read the editorial by Wid!

Get set now! Start shooting RIGHT—and shoot STRAIGHT—and the run you give "WHAT DO MEN WANT?" will clean the slate of weeks of ordinary business, balance those nights of rotten business, and leave a CLEAN-UP profit besides.

On your mark! Get set! Go!

OFFICES:

ATLANTA .......... Hirsch Bldg., 146 Marietta St.
BOSTON ................. 73 Broadway
BUFFALO .............. 257 Franklin St.
CLEVELAND .......... 607 Film Exchange Bldg.
CHICAGO ................. 344 South Wabash Ave.
CINCINNATI ......... Pioneer St. and Broadway
DALLAS .......... 1612½ Commerce St.
DENVER .......... 1714 Broadway
DETROIT .......... 145 East Elizabeth St.

Film Bldg., 17th and Main St. .......... KANSAS CITY
835 South Olive St. .......... LOS ANGELES
16 North 4th St. ......... MINNEAPOLIS
Room 1065, 729 Seventh Ave. .. NEW YORK CITY
1235 Vine St. .......... PHILADELPHIA
1201 Liberty Ave. .......... PITTSBURGH
124 Golden Gate Ave. .......... SAN FRANCISCO
3924 Third Ave. .......... SEATTLE
3617 Washington Ave. .......... ST. LOUIS

WASHINGTON ........................................ 525 13th St., N. W.
The Beggar Maid

with Mary Astor

Directed by Herbert Blache
Art Director Lejaren a'Hiller

CREATED SENSATION ON BROADWAY

"THE BEGGER MAID"

first of a series of twelve two reel pictures dramatizing the greatest masterpieces of art, created such a sensation at the RIVOLI THEATRE, New York City, where audiences considered it the feature attraction, that it was held over for a second week at the RIALTO THEATRE.

"THE BEGGER MAID"

has been booked for
one week at the STANLEY THEATRE, Philadelphia
one week at the MARK STRAND THEATRE, Brooklyn
three weeks at the PARK THEATRE, Boston

The finest theatres in every community will play this series of Triart Pictures
Caught in the clutch of the desert!

William Fox presents

WILLIAM RUSSELL
in
Desert Blossoms
The Story of a Man Who Was Down But Never Out

Story by Kate Corbaley
Scenario by Arthur Zellner
Directed by Arthur Rosson

His rival in love mortally wounded—he forgot all and turned avenger!

William Fox presents

CHARLES (Buck) JONES
in
Riding With Death
A romance packed with action and startling situations

Story and Direction by Jacques Jaccard
A STATEMENT

IN presenting "OVER THE HILL" for the entertainment and edification of theatre-goers the world over, I am performing a task which affords me a delight wholly unalloyed.

Will Carleton, upon two of whose poems this production is based, is known as the "Farm Poet." He sang of the homely things of life—the things with which you and I are intimately familiar.

In the two fine poems here referred to, Carleton touched upon the same subject which caused Absalom to break the heart of his father, David, King of Israel, and which evoked from King Lear his immortal plaint, "How sharper than a serpent's tooth it is to have a thankless child." It is a subject which will wrest songs from poets of all the generations yet to come.

I have watched the development of "OVER THE HILL," from the moment the first scene was written. I have watched it throughout the months it was in course of production. It represents a Labor of Love. In it I take a pride which has never been exceeded—or even equalled—in all the years I have been making pictures.

"OVER THE HILL" is a picture that will live as long as the homely virtues continue to exist. Dedicated to all the mothers and fathers in the world, it will do its share toward making the world a better place to live in.

WILLIAM FOX.
**Hard Times and Plain Facts**

**Box Office Results on “Over the Hill”**

Released by Fox Film Corporation

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Theatre</th>
<th>Capacity</th>
<th>Played</th>
<th>Gross (Not including War Tax)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>5,602,841</td>
<td>Lyric</td>
<td>1,349</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Central</td>
<td>992</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Park</td>
<td>1,354</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Broadhurst</td>
<td>1,120</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Astor</td>
<td>865</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(city listed below still playing OVER THE HILL)

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Theatre</th>
<th>Capacity</th>
<th>Played</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago, Ill.</td>
<td>2,497,722</td>
<td>Woods</td>
<td>1,236</td>
<td>9 weeks</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>1,709,518</td>
<td>Stanton</td>
<td>1,600</td>
<td>4 &quot;</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>756,476</td>
<td>Tremont</td>
<td>1,250</td>
<td>9 &quot;</td>
</tr>
<tr>
<td>Pittsburgh, Pa.</td>
<td>588,819</td>
<td>Savoy</td>
<td>750</td>
<td>4 &quot;</td>
</tr>
<tr>
<td>Milwaukee, Wis.</td>
<td>457,000</td>
<td>Alhambra</td>
<td>2,300</td>
<td>1 &quot;</td>
</tr>
</tbody>
</table>

**Engagements Completed**

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Theatre</th>
<th>Capacity</th>
<th>Played</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detroit, Mich.</td>
<td>993,739</td>
<td>Washington</td>
<td>1,750</td>
<td>7 weeks</td>
</tr>
<tr>
<td>San Francisco</td>
<td>508,410</td>
<td>Columbia</td>
<td>1,250</td>
<td>8 &quot;</td>
</tr>
<tr>
<td>Newark, N. J.</td>
<td>414,216</td>
<td>Terminal</td>
<td>2,038</td>
<td>4 &quot;</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>308,580</td>
<td>Lyric</td>
<td>1,500</td>
<td>3 &quot;</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>316,000</td>
<td>Metropolitan</td>
<td>1,400</td>
<td>5 &quot;</td>
</tr>
<tr>
<td>Providence, R. I.</td>
<td>237,595</td>
<td>Opera House</td>
<td>1,300</td>
<td>6 &quot;</td>
</tr>
<tr>
<td>St. Paul, Minn.</td>
<td>234,600</td>
<td>Garrick</td>
<td>2,000</td>
<td>3 &quot;</td>
</tr>
<tr>
<td>Oakland, Cal.</td>
<td>216,360</td>
<td>Orpheum</td>
<td>1,700</td>
<td>3 &quot;</td>
</tr>
<tr>
<td>Springfield, Mass.</td>
<td>129,563</td>
<td>Fox's</td>
<td>1,444</td>
<td>3 &quot;</td>
</tr>
<tr>
<td>Hartford, Conn.</td>
<td>110,900</td>
<td>Parsons</td>
<td>1,500</td>
<td>1 &quot;</td>
</tr>
<tr>
<td>Hoboken, N. J.</td>
<td>68,166</td>
<td>U. S.</td>
<td>1,400</td>
<td>1 &quot;</td>
</tr>
<tr>
<td>Sacramento, Cal.</td>
<td>65,857</td>
<td>Clunie</td>
<td>1,124</td>
<td>2 &quot;</td>
</tr>
<tr>
<td>Fresno, Cal.</td>
<td>44,616</td>
<td>Liberty</td>
<td>1,500</td>
<td>1 &quot;</td>
</tr>
<tr>
<td>San Jose, Cal.</td>
<td>39,642</td>
<td>Liberty</td>
<td>1,200</td>
<td>1 &quot;</td>
</tr>
<tr>
<td>Long Branch, N. J.</td>
<td>13,298</td>
<td>Grand</td>
<td>700</td>
<td>1 &quot;</td>
</tr>
<tr>
<td>Glen Cove, L. I.</td>
<td>8,664</td>
<td>Glen</td>
<td>900</td>
<td>6 days</td>
</tr>
<tr>
<td>Chico, Cal.</td>
<td>5,000</td>
<td>Majestic</td>
<td>900</td>
<td>3 days</td>
</tr>
<tr>
<td>Wenatchee, Wash.</td>
<td>4,020</td>
<td>Liberty</td>
<td>650</td>
<td>4 days</td>
</tr>
</tbody>
</table>

80 Million people in America will see “OVER THE HILL”

Have you booked the attraction for your theatre?
INSIDE DOPE

I WUZ JUST PUT WIZE DAT MY PITCHUR GUS EDWARDS SCHOOL DAYZ WILL BE REDY FOR THE BIG THEATERZ KRISMUS WEEK DEY ARE GONNER HAVE 100 PRINTZ REDY SO THAT 100 BIG TOWNZ KAN SHOW IT AT DER SAME TIME, GEE WONT DIS BE A TREAT FOR DER KIDZ KAUSE DEY HAVE NO SCHOOL ALL DAT WEEK. DEY GUY WOT RITE S FOIST GETS DER PITCHUR

P.S.

WESLEY BARRY

MARTHALL NEILAN LENT ME 2 DER WARNER BROS. FER DIZ PITCHUR ITS A PEACH KAUSE HARRY RAPF MADE IT AND BILL NIGH DIRECTED IT.

SUM PITCHUR
Pre-view Presentation
Gus Edwards' "School Days"
featuring
Wesley Barry
By special arrangement with Marshall Neilan
Tiger room, Sherman Hotel, Chicago,
Sunday evening November 27th, 1921.

Astor Hotel, New York City,
Thursday evening December 1st, 1921.
Seats by reservation only
First run Exhibitors desiring
engagements — address

Warner Bros.
1600 Broadway
New York, N.Y.
What Do Men Want?

You can’t play “the million dollar question” for your ordinary run. Nor for the run you usually give “a big special.”

We won’t let you!

Because we can’t allow you to THROW MONEY AWAY. And you’ll be throwing away the capacity of your box office for every day that you might have played “What Do Men Want?” if you had gone the ABSOLUTE LIMIT of your city.

In fact, there’s NO LIMIT to the million dollar question.

OFFICES:

ATLANTA .......... Hirsch Bldg., 146 Marietta St.
BOSTON ............. 367 Franklin St.
BUFFALO ............. 607 Film Exchange Bldg.
CLEVELAND ........... 367 Film Exchange Bldg.
CHICAGO .......... 404 South Wabash Ave.
CINCINNATI ....... Pioneer St. and Broadway
DALLAS .......... 1312½ Commerce St.
DENVER .......... 1914 Broadway
DETROIT .......... 142 East Elizabeth St.
WASHINGTON .......... 185 13th St., N. W.
Fine Production Given To Unusual Western

Russell Simpson in
"SHADOWS OF CONSCIENCE"
Russell's Productions

DIRECTOR
John P. McCarthy

AUTHOR
Francis Powers and John P. McCarthy

SCENARIO
By .... Francis Powers and John P. McCarthy

CAMERAMAN
Victor Milner

AS A WHOLE, Fine Western, far above the
average. Good tense drama and some splendid
acting.

STORY....Deals with the West of thirty years
ago. Keeps the stars in the foreground and gives
plenty of scope for romance and action.

DIRECTION....Does good work. Creates suspense
and gains sympathy.

PHOTOGRAPHY....Good throughout with several
excellent shots. Special attention paid to com-
position.

LIGHTING....Does good work and puts it over. At-
tractive personality.

SUPPORT.....Good. Types well chosen.

EXTERIORS.....Correct. S. E. V. C. V. S.

DETAIL
CHARACTER OF STORY
"Murder's will out."
Bad man tries to win the daughter of his mur-
dered partner. Guardian plays hero role.

LENGTH OF PRODUCTION.....About 7,000 feet

One of the happy features of this Western is that
it is different. The plot is away from the ordinary,
the construction is unusual and the ending, while
happy, does not close with a wedding. The produc-
tion as a whole forms a pleasing and satisfactory
entertainment and, while differing from the ordinary
Western, it nevertheless contains the elements of
good drama and presents real people. The characters
are well drawn, and the producer has made no mis-
take in the selection of his types. They carry on in
a logical manner and act within their parts.

Russell Simpson acts in a very quiet and restrained
manner. He is economical with his means, and gets
over a good deal of strength and personality.

In the supporting cast both Barbara Tennant and
Gretchen Olmstead do very satisfactory work in dif-
cult roles. Ita Mckenzie is quite winning in a juvenile
part, and Landers Stevens creates a good deal of hate
in the part of the villain.

It is evident that the director gave a good deal of
thought to his work. He avoided overacting and
restrained the sentiment. He has also invested a little
speculative comedy just before the climax to relieve
the tension of the drama and make it more human.

The photography is on a high plane. The hand of
the art director, Lewis E. Meyers, is also evident
and not too apparent. This is as it should be. The bliz-
rard scene in the early part of the production is well
staged and splendidly photographed.

The story deals with a man's conscience and the
storms thereof. Unfortunately this theme, which
is almost Russian in character, is over-shadowed by
the other interests and for a long time the soul of
the story is lost in the excitement of the plot. The
action takes place in a small Western town in which
Wade Curry is the keeper of the primitive hotel. He
kills his missing partner in order to gain possession of the child, but
the little girl is saved by a traveler who turns out to
be the brother of Wade Curry's mistreated wife. In
the fight that follows Curry shoots his wife and throws
the blame upon the brother who manages to escape
with the child. Ten years later their lives are picked
up again in California. The child has grown and
conscience takes hold of him and his guilt is soon made
apparent.

"Should be given a big league rating. Looks
like a three-base hit and should grab first
money in any town. There is no reason why
it shouldn't be given a Broadway premiere;
with clever presentation and some exploita-
tion will probably romp home a winner."

EXHIBITORS TRADE REVIEW.

"Has all the marks of a genuine state rights success.
It is a melodrama with a western background, rather
than a western of the 'Shoot 'em up' variety. The
suspense interest and constant action make it a moving
melodrama which should be enjoyed in all classes of
theatres."

MOTION PICTURE NEWS.

"It is a purposeful, ardent offering. An interesting, well di-
rected photoplay and never was there better photography."

VIRGINIA DALE, CHICAGO DAILY JOURNAL.

"The usual stock situation which the 'Movie' patron has
come to expect in all photoplays dominated 'western'
are noticeable in their absence. The blizzard scene
are realistic that the spectator's imagination give
him a shiver or two."

MOVING PICTURE WORLD.

"John P. McCarthy in the dual role of author
and director, has given Russell Productions a
picture that is worthy of play dates in the better
theatres of the country."

EXHIBITORS HERALD.

RUSSELL PRODUCTIONS
HARTFORD BUILDING - CHICAGO
An American Classic, Featuring Russell Simpson
SHADOWS OF CONSCIENCE
Get off with a BANG! Start the exploitation early. Every tongue in town will take up those whizzing words, "What Do Men Want?" Prepare for the biggest opening day in your history—

AND THEN THE PICTURE!

After the first packed house has seen it wild horses will be tame compared with the rush of the women of your town and THEIR men to see Lois Weber's answer to the million dollar question.
Raymond Hitchcock
Foremost figure of the American stage
says:
"From beginning to end it is the most interesting, most thrilling picture of the day."

Leon Errol
Famous comedian and star of "Sally"
says:
"One of the motion picture industry's biggest successes. It is a picture every actor, as well as every layman, should see."

R. H. Burnside
Famed producer of Hippodrome spectacles
says:
"A wonderful piece of work artistically and in every other way."

Hy Mayer
World-famous cartoonist and producer
says:
"With its remarkable individuality of types and the masterful acting I am myself drawn into the strange atmosphere."

Andrew J. Callaghan presents:

**ALL FOR A WOMAN**

One of the Most Remarkable Pictures of the Day

There'll be a Franchise everywhere
America's greatest actors, dramatists and A Woman" won a unanimous verdict:—

Stupendous!

A First National Attraction

Burton Holmes
Internationally known Traveler, Explorer, Author, Lecturer
says:
"One of the biggest and best-played films I have ever seen. It moves with a tremendous sweep."

Maclyn Arbuckle
Prominent player of stage and screen
says:
"Intensely gripping and holds steadily to the finish. It should be one of the biggest features of the year."

Frank McIntyre
Star of big stage successes
says:
"It is produced with a lavish hand and an artistry which is seldom equalled and never exceeded."

Kenneth Webb
Director of Lionel Barrymore in his classic screen portrayals
says:
"Direction and acting are all splendid. It's a long time since I enjoyed a picture so much."

pictures Ever Made! Watch for It!
An Open Market Release

Watch It At First Runs

Mack Sennett presents

in "M O L"

It is TRULY GREAT

Many big theatres have already booked it for Extended Runs
Available To All Theatres

NOW

and It Will Sell Itself

Mabel Normand

LYO''

Prints and Advertising now ready
Directed by F. Richard Jones
Distributed by Associated First National Pictures, Inc.
This Sounds Like a Fairy Tale
But It’s the Gospel Truth!

A certain amateur film enthusiast, who as yet prefers to remain unknown, decided to take a flier in the picture business on his own account.

He is an ardent movie fan; he thought he knew how pictures should be made and was willing to back his judgment at no matter what cost.

By an arrangement with us he engaged Marshall Neilan to direct the picture between his regular First National releases.

As money didn't matter, he engaged John Barrymore to play the leading role. Neilan had a free hand on the production. He assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Coleen Moore, J. Barney Sherry and other well known film players.

The vehicle selected was Albert Payson Terhune's story, "THE LOTUS EATER," a tale of a young man of twenty-five who saw a woman for the first time when he stepped off the palatial yacht upon which his millionaire father's will had held him prisoner.

In our opinion the picture is one of the most dramatic, most beautiful, and altogether most perfect productions yet made.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

(Signed) J. D. WILLIAMS, Manager.
**The Booking Guide—Its Mission**

The trade paper today, in our frank opinion, does not lend to the distribution of pictures the force it could and should.

But the fault is not primarily the trade paper's. It is rather the fault of the trade paper advertising. The press-book, in general, is similarly wrong. So, in fact, is the entire advertising effort.

The basic trouble lies in the fact that, at present and for the past several years, the whole business of distribution is very largely geared up to the first run theatre.

We are aware of the ruling opinion that a first-run booking, in itself, advertises and books the picture to later run houses to some degree.

But we are speaking here of trade paper and other printed advertising.

Let us review the present situation.

In this issue of MOTION PICTURE NEWS the picture advertising is devoted, almost entirely, to current or very recent releases. So with every issue throughout the year of every trade paper.

In many instances the release is advertised for a few issues and then never mentioned again in an advertising way for the balance of its screen life.

MOTION PICTURE NEWS has some 8,500 exhibitor readers. Only a certain percentage are immediately interested in the current or very recent release. The majority of the exhibitors won't book the picture for anywhere from two months to a year later. Yet at the time the picture is booked by this majority there is no advertising of it in the current trade paper.

Editorially we carry the picture along. It is mentioned in the release date pages. Its booking career may be given in the Box-Office Reports; its exploitation may be carried in the Exhibitor's Service Bureau. But all this time no advertising effort is put back of it—no adequate advertising effort, if any at all; and by advertising effort we mean the kind of advertising information that will not merely bring the picture fully and forcefully enough to the exhibitor's attention but also and principally the exploitation aids that will help the exhibitor put the picture over once he has booked it.

In other words and to sum up, the trade paper advertisement today announces the picture to probably 10% of the picture theatres and does practically nothing for the remaining 90%.

It will be said, in reply, that the press book which goes with the later run booking does just this thing, gives just this aid.

But if the press-book source is necessary, why not make the same effort or at least a parallel effort in the trade paper advertising pages?

And, also, let us see if the press-book, the average one, is of service to the exhibitor.

The press-book, like the trade paper announcement, is aimed too much at the early run theatre, or to put it otherwise, at the theatre which has plenty of advertising facilities.

The first-run theatre, as a very general thing, doesn't need a press-book and doesn't use one. Its advertising manager is fully able to handle the picture's exploitation. He wants the basic selling idea of the picture, but that's about all.

It's the small town and neighborhood theatre everywhere—the 90% theatre—that needs badly and should want practical exploitation aids. But, candidly, how many, as contained in the sixteen pages of the average press-book, are within the publicity facilities of the small town showman?

The problem, in this important respect, has for some time been our own problem.

We are meeting it immediately with "The Booking Guide," the 400 pages of which give detailed booking and exploitation facts on every release of 1920-1921.

The subject is, to our minds, of such large importance that we bring it, in these columns, to the serious attention of each branch of the trade.

"The Booking Guide" gives all possible information, all pictures being treated alike.

The Producer, the Distributor, the Star, the Director.

The summary of the story, so that the theatre man may know the plot, the high spots and whether it will fit his particular audience.

In addition all references made in Motion Picture News to the picture are referred to by pages—when reviewed—first run showings—producer's advertisements—exploitation—newspaper display—prologue suggestions, etc. This means a complete record of the picture from every angle.

The first issue covers all pictures released between September 1, 1920 and September 1, 1921. This volume of 400 pages combined with a file of the "News" will be absolutely invaluable to any theatre man.

The "Booking Guide" will be issued in future every six months so that the next edition will contain all information on all pictures between September 1, 1921 and February 1, 1922.

The exhibitor will need a complete file of Motion Picture News to use with this second volume.

Start now. Don't let a copy get away from you. Look them up if necessary but—

**FILE MOTION PICTURE NEWS**

Wm. A. Johnston.
Executive Committee, Motion Picture Theatre Owners of America: L. C. Aarons, President, Motion Picture Theatre Owners of Northern California; George Aronson, Secretary, Motion Picture Theatre Owners of Eastern Pennsylvania; S. S. Herman, Secretary, Motion Picture Theatre Owners of New York; Thomas Goldberger, Vice-President, Motion Picture Theatre Owners of Maryland; A. J. Moeller, General Manager, Motion Picture Theatre Owners of California, and Sydney L. Cohen, President, Motion Picture Theatre Owners of America.

Charles Urban will lend his skill, gained in an experience of twenty-five years; his great film library and his organization to the production of the best single reel that it is possible to construct. Associated in editing the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" will be an Advisory Board consisting of some of the most influential men and women in the country.

Stop Comparing Present with Abnormal Days
By Arthur S. Friend

Progress requires fundamental recognition of the truth. One is not a pessimist who acknowledges now that the attendance in the picture theatres throughout the country is, on the average, noticeably below what it was during the boom times of a short while ago. Optimism requires us to keep our eyes to this truth. The real optimist is the one who, after carefully analyzing that which is wrong, sets forth to make it right.

We must clear our own vision at this time and stop comparing present conditions with those of the good old times. Our comparisons should be with the normal conditions. The individual exhibitor must study his own problem and then develop a plan of solution. The abnormally bad can be beaten just as the abnormally good dissipated itself. The exhibitor is looking for the reasons or differences that may exist or be developed between any distributor or producer group. He must be left free to carry on the heavy work he has in hand. The problem is to attract patronage to his theatre, and to satisfy that patronage. People are not rushing in any more simply because there is a sign out with the magic letters t-h-e-a-t-r-e. The spendthrift attitude of the American public is over, and in the picture business, as in every other business, of those who are entitled to it can get the trade.

The exhibitor must be free to book the specific pictures that will serve his particular theatre, and his particular kind of clientele best.

To get at first hand at least a little information as to what "all the shooting is for" I made a short trip into the Middle West a few weeks ago, and I looked and I listened. The motion picture business is a tight, but it is our business in the world, it needs tending to by the people who are in it. The exhibitor can no longer be forced to take the worthless with the good, but he can stay on the producer's shelf, and the sooner the producer realizes that, the better for the industry. This is the time for clean pictures, built with an appreciation of the fact that the public seeks only entertainment in the picture theatres, and that if there is no entertainment for the public, it will not respond.

A joint statement issued by the M. P. T. O. of A. and the Kineto organization read in part as follows:

"It will be a reel that every exhibitor will be proud to have his name associated with; one that will be a privilege for his patrons to see; one that will be his duty to show, because it will be the official reel of the Motion Picture Theatre Owners of America. Every release will contain a message from such official prominent in public life as well as information the Motion Picture Theatre Owners of America desires the public to know.

"Every exhibitor in the country will be asked to contract to play the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America." Contracts will be made in the usual way at a price in keeping with the theatre and locality. No decision will be made until every theatre in the country will be expected to play this official screen publication of the Motion Picture Theatre Owners of America.

"We feel that every producer, distributor and exhibitor who have the interest of the country and the motion picture industry at heart will welcome and co-operate in this constructive step."

Nat'l Ass'n Strengthening Lines of Defense

The National Association of the Motion Picture Industry is strengthening its lines of defence work throughout the country.

Plans for closer cooperation between officials of the association and exchange managers of each company member are being worked out whereby the distribution representatives in each exchange center will have a clearer understanding of the industry's problems and defense plans, thus enabling them to function more systematically in matters of general importance as the occasion may arise.

As a preliminary step in welding closer cooperation in this direction, arrangements have been made for officials of the National Association to address future home office gatherings or conventions of managers, division managers and special representatives. At the suggestion of President William A. Brady this plan has been placed before the sales executives of the association's distribution company members and has met with ready response.

Officials of the National Association say that exchange managers organizations and F. I. L. M. clubs throughout the country have been of great service to the industry in actively aiding the national committees in successfully combating hostile legislation and that the effectiveness of their cooperation can be largely increased by the proposed home office "get-together" meetings.
M.P.T.O. Officers Deny Existence of Dissension in Organization

Brand as False Rumors of Discord; Re-Affirm First Purpose of Ass’n

T
HERE is no dissension in the ranks of the Motion Picture Theatre Owners of America and the M. P. T. O. of A. still stands for the purpose it was created—to protect the independent theatre owner of the country: This is the statement issued during the week by C. C. Griffin, vice president of the M. P. T. O. of A. and president of the Motion Picture Theatre Owners of Northern California, and W. D. Burford, member of the board of directors of the M. P. T. O. of A. and vice president of the Illinois Exhibitors’ Alliance.

Another communication bearing on the subject of a reported disruption in the ranks of the M. P. T. O. of A. was addressed by the same two officers to Martin J. Quigley, editor of Exhibitors’ Herald. In this letter, Messrs. Griffin and Burford deny that various members of the M. P. T. O. of A. informed National President Sydney S. Cohen that they could no longer approve of the contemplated investigation of Associated First National Pictures.

In their statement to the exhibitors of the country, Messrs. Griffin and Burford declare: “We wish to state to the exhibitors of the country, that despite all rumors to the contrary, published or conveyed through devious channels, that there is no dissension in the ranks of the Motion Picture Theatre Owners of America, and that the organization still stands for what it was created: The protection of the individual independent motion picture theatre owner of the country.”

“As every effort is now being made by the undersigned to arrive at a constructive solution of the problem whereby the in

J. D. Williams Is Asked to Meet M.P.T.O. Group

WILLIAM BRANDT, president of the Theatre - Owners Chamber of Commerce, has invited J. D. Williams, general manager of Associated First Pictures, to meet in open discussion before the Theatre Owners Chamber of Commerce on November 22nd representatives of the Motion Picture Theatre Owners of America.

William’s letter to Mr. Williams follows: “My dear Mr. Williams: “It has been officially brought to my attention that Mr. C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America, has suggested to you and you have agreed to have an open discussion before the Theatre Owners Chamber of Commerce of New York City, of the possibilities of a motion picture owners association, of the Picture Theatre Owners of America, filed against your company, by independent holders of your company as well as by other members of the Motion Picture Theatre Owners of America, in the territories where no franchise exists.”

To the undersigned date of Mr. Griffin for this discussion was November 9th, but in view of other matters previously scheduled, I have an opportunity for this discussion with you, the officers of your company and whom else you may designate, and this invitation will bring the members of the Motion Picture Theatre Owners of America, for Tuesday, November 22, at one thirty o’clock at the Hotel Astor, Broadway and 44th street, New York.”

“I therefore cordially invite you to be present on that date. It is necessary for me to say to you, that the Theatre Owners Chamber of Commerce is desirous of arranging a forum in keeping with its policy, to gladly assist in anything that will bring a healthy condition in the Motion Picture Industry, and I am certain that a get-together before this impartial body will bring adjustments of these complaints and a more amicable understanding between your company and the National organization of exhibitors.”

“Please accept this letter as an invitation and be present.”

“J. D. Williams”

D. O. Tibbitts, president of the Associated First National Pictures, Inc., and of the Motion Picture Theatre Owners of America who are sub-franchise holders, as well as those members in territories where there are no sub-franchises, will be aired in the hope that this procedure will result in immediate adjustments of complaints and a better understanding between the Motion Picture Theatre Owners of America and the officials of Associated First National Pictures, Inc.

“Dear Sir: “Your article in reference to the First National investigation by the Motion Picture Theatre Owners of America in your issue of November 12, 1921, on page 35, is a deliberate distortion of the facts. “Your statement that various members of the Motion Picture Theatre Owners of America, which included ourselves, informed our National President, Sydney S. Cohen, that they could no longer approve of the contemplated investigation of the management of the affairs of Associated First National Pictures, Inc., is absolutely untrue, and no such message was conveyed to President Cohen in any way. “The statement attributed to W. D. Burford that the explanation of officials of Associated First National Pictures, Inc., had shed a new light on the affairs of the company and that the investigating program was not called for is a deliberate falsehood. No such statement was made by Mr. Burford. “The undersigned will ask you to give the same publicity in your next issue November 19, 1921, to these specific denials, which the undersigned subscribe to, and that we are above all loyal to the organization of the Motion Picture Theatre Owners of America, of which we are both officers; that any statements to the contrary are as unfounded in fact as your article printed in your issue of November 12, 1921. “Assuring you that our organization, which was formed for the protection of the independent motion picture theatre owners of the country will always act for the best interests of its members, we beg to remain.

Very truly yours, “W. D. BURFORD”
(Signed) “C. C. GRIFFIN.”

Wire Briefs from Coast

WILLIS ROBERTS, well-known actor, died on Thursday of last week after finishing role in Universal’s production, “Human Hearts.” Mr. Roberts succumbed to an attack of heart trouble.

The local First National officers have made elaborate preparations for the re-ception on the Coast of the Norma Talmadge and Joseph Schenck producing unit. The plans include a welcome of the company at the station by Mayor Cryer and other city officials as well as a large delegation from the film colony. The Talmadge organization is expected to arrive in Los Angeles November 13th.

The Los Angeles theatres will cooperate with the American Bookseller’s Association by showing during the week of November 13th, to be celebrated as “Children’s Week,” film adaptations of children’s stories.

Rex Ingram and Alice Terry were married on Saturday, November 5th.
**Exhibitor Warns Against Alleged Fake Producer**

L. Gold, manager of the City theatre, Passaic, N. J., declares that early in September the Elid Productions, operating under the guidance of a man styling himself Elid Stanley, agreed to take moving pictures of the audience in the house, and put on an act for the amusement of the patrons.

Stanley actually did set up studio lights and set a camera for the filming of the pictures of the audience on each of the three nights, September 7th, 8th and 9th. Mr. Gold says he never secured a view of the inside of the camera and cannot therefore tell whether it was really loaded or not. He doubts it. Mr. Gold states that he paid the man for his three-night engagement after being assured that a print, approximating nine-hundred feet, would be forwarded him within two weeks. Since September 9th no word has been received from Stanley and the promised print is still undelivered. A conspicuous part of the Elid Productions outfit was a Haynes touring car camouflaged with a colored map of the United States on which the principal cities are prominently marked.

**Special Provisions Made for Armistice Day**

All the news-reel organizations have made special preparations to cover the impressive Armistice Day ceremonies at Arlington Cemetery in honor of America’s “Unknown Hero.” Governmental officials are reported to be making special arrangements for the cameramen so that the unprecedented scenes of solemnity will be presented before the people of the country as vividly and realistically as possible by way of the screen.

International News is among the organizations making elaborate arrangements. Especially advantageous points of observation are being selected for the International cameramen, according to word from the Universal home-office, to catch shots of the parade, ceremonies at the Cemetery, and the spectacular illumination effects to be staged in Washington on Friday evening. Elaborate arrangements are also being made for the rapid transportation of the film to the laboratories and from there to the theatres.

**Over 400 Pages**

Of comprehensive, readily accessible data on pictures released in the past year.

The producer, distributor, star, director, length, story, audience appeal—all this knowledge is yours.

Used in connection with your file of Motion Picture News it is an index placing before you, through the advertising and exploitation pages, the experience of other exhibitors with the pictures.

Another service that WILL serve.

Watch for MOTION PICTURE NEWS BOOKING GUIDE.

**Number of Incorporations Decreasing in New York**

Twenty-eight companies, with a total capitalization of $1,452,500 incorporated during the month of October for the purpose of entering the motion picture business in New York state. These companies, however, do not compete either in number or in the amount of capital stock with the 34 new companies incorporated during the same month a year ago, having an aggregate capitalization of $5,282,400.

The records in the secretary of state’s office show that up to the present time 389 motion picture companies have incorporated this year, with a capitalization amounting to $24,451,600.

While motion picture companies incorporated at the rate of one a day during the past week in New York state, the records in the secretary of state’s office at Albany reveal that the capitalizations were of such low amounts, that the capital stock represented reached only $71,000.

These companies include:

- painters Amusement Corporation, $500, with Nathan, Harry and Rose Suchman; Photograph Creations, $25,000, Nathan and Kalvin Hirsch, B. H. Bernstein, New York; Mallie Theatre Co., $10,000, Maliel Moss, David Linsky, Benjamin Goldstein, Brooklyn; Pictorial Clubs, Inc., $500, William T. Lee.

**Abras Guest at Luncheon**

Just prior to his departure on a short business trip to Europe, Hiram Abrams, president of the United Artists Corporation, was the guest of honor at a luncheon tendered by the board of directors of the United Artists at the Claridge.

Those present were Dennis F. O’Brien, Nathan Burkan, Albert H. T. Bandhof, Albert Greco, Kenneth H. Hays, general manager; William W. Hines, general sales manager; Charles E. Moyer, director of advertising and publicity; F. A. Beach, Comptroller, and Max Frager, treasurer.

**Fowler With F. B. Warren**

George M. C. Fowler has been appointed successor to P. J. Richgraf as purchasing agent of the F. B. Warren Corporation. Mr. Fowler takes office on November 7th.

**United Artists Executives Are Promoted**

Just before leaving for Europe, Hiram Abrams, president of the United Artists Corporation, made the announcement that Paul N. Lazarus, sales promotion manager, had been made assistant general sales manager for United Artists.

Mr. Lazarus has been with the United Artists Corporation since its inception. He came into the organization as director of advertising and publicity. Charles E. Moyer has taken over full charge of the publicity and advertising departments.

Mr. Lazarus is widely known throughout the motion picture industry, not only on the advertising end of the game, but in the exhibitor field as well.
William A. Brady Pledges Cause of Screen
In Eight-Day Campaign in Mid-West Defends Industry before Public Bodies

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has just returned from a successful eight-day campaign in the Middle West, during which he conferred with a large number of women's organizations, addressed several thousand parent-teachers and photoplay indoers and won many new friends for the industry by frankly stating its problems and accomplishments and exposing the evils of censorship. He conferred also with exchange managers' organizations in several states and with prominent exhibitors for the purpose of fostering closer relations between all branches of the industry.

In Indianapolis on Wednesday Mr. Brady addressed the Indiana Indoors of Photoplays and allied clubwomen of the city at a meeting presided over by Mrs. David Ross. Among the educators present was E. V. Graff, superintendent of schools.

Mr. Brady asked that the movies be not judged by the black sheep in the industry, but by what the screen has accomplished along educational and humanitarian lines, as well as in affording wholesome, instructive amusement throughout the world.

"You cannot keep people away from the movies," he said, "you cannot combat them any more than you can combat electricity and the telephone. They have come to stay. They can be kept worthy by earnest cooperation between the industry and organizations such as yours." "Censorship is not needed to keep the movies worthy. Anyone who shows an indelicate picture can be arrested and proscribed by the estate and federal laws. Indecency on the screen is not tolerated by existing laws any more than it is tolerated by decent people. Ninety per cent of the objectionable features have been eliminated from pictures since March when the producer members of the National Association adopted an admirable set of production standards which have been in force in the industry for six months the remaining ten per cent of objectionable features will be eliminated."

In Detroit Mr. Brady was given an enthusiastic reception by three thousand Michigan educators attending the convention of the Parent-Teachers' Department of the Michigan State Teachers' Association. Both there and in Chicago he was entertained by exchange managers' organizations and discussed with them plans for the future defence of the industry against hostile legislation in the states served by both of these exchanges. He also visited Columbus, Ohio and conferred with the exchange managers there upon conditions affecting the business in that state. Mr. Brady is greatly gratified with the result of his tour.

"I found a ready willingness among women's organizations, particularly among parent-teachers' associations, to cooperate with the industry. They are not walled up to the censorship idea and when the facts are placed clearly before them they are eager to aid the industry in the solution of its problems. The object of my trip was to show these estimable organizations of teachers and mothers that the motion picture industry, as represented in the National Association, desires to work in harmony with them for the maintenance of a clean and wholesome screen, entirely devoid of offensiveness, yet unimpeded in its ability to interest both young and old."

Rembusch for Campaign of Publicity
Urges Corps of Speakers to Place Problems of Screen before People; Lauds Wm. A. Brady

A CAMPAIGN of enlightenment, with speakers at Chautauquas and lyceums throughout the country, is upcoming by Frank J. Rembusch, of Indianapolis, to get the facts of censorship and other great problems of the motion picture industry squarely before the public. He says that by work of this character, public sentiment for the industry can be quickly crystallized as an offset to the damaging influence of professional reformers who have exploited the ill side of pictures so vociferously.

In a letter to Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, Mr. Rembusch pays a tribute to the work of William A. Brady as a champion of the industry's cause and suggests that Mr. Brady is the logical man to carry the industry's message to worthwhile people wherever possible in an enlightening crusade to further the good of the motion picture business. Mr. Rembusch's letter was as follows:

"Dear Mr. Elliott:

Enclosed find a few clippings of Mr. Brady's visit to Indianapolis. These only faintly outline the wonderful lasting good his conference here accomplished.

"The meetings in and around the city and the entire conference were a splendid propaganda and regard of the industry to the Indiana Photoplay Indoors, for their friendly attitude and help in furthering and encouraging good pictures, and their great help through the censorship fight during the session of the recent legislature.

"The most representative club women of Indiana attended the several meetings. It was a most notable meeting at the flat. His work is everywhere and in every manner. He came to us in a friendly manner, every heart went to him. The ladies were all in a state of mind that they were just as much interested in such a substantial and dignified manner that we exchanged ideas there. There was a most cordial meeting. There was just something about the whole affair that can't be told in words. In one minute, by his marvelous wit his hearers were completely subdued in another, and in another they were holding their breath in attention by his brilliant retort. They really didn't know what was his best, and that means incomparable. He is a giant when he is at his best, we all must admit. We hope he enjoyed his visit here.

"Robert Lieber and Gus Schmidt gave a dinner in his honor at the Athenaeum, and had all the downtown exhibitors present. Everybody was friendly. He was with us only a few hours and the notice of his coming and stay was so short, or we might have had a greater gathering. We certainly made good use of him, and he was about worn out, making one address after another.

"This is the kind of work that counts. We should send out speakers. Someone should be on the lecture platform in Chautauqua or Lyceum work telling the good side of pictures. The public only gets the bad side. We should get our story to worthwhile people.

"Very sincerely yours,

"Frank J. Rembusch.

"Very cordially,

"F. J. Rembusch Enterprises.

"The newspapers of Indianapolis gave much space to the meeting of educators and clubwomen at which Mr. Brady outlined the evils of censorship and set forth the good which was being accomplished through the medium of the screen. In an editorial following the meeting the Indianapolis News said in part:

"William A. Brady, president of the National Association of the Motion Picture Industry, yesterday told members of the Indiana Indoors of Photoplays, Parent-Teacher Association and others that since last March, when the motion picture producers started to purge the industry of lawless producers, 90 per cent of the objectionable features of the films have been eliminated. This is a remarkable improvement, and adds force to Mr. Brady's argument in the censorship idea and the publics' right to censorship of the films by state boards.

"In taking the stand that the movies cannot be stopped, Mr. Brady raised the question as to why any producer should believe that any one expects to stop the movie. Few persons believe that the motion picture will lose its attraction for the great mass of people. Its grip upon the public is due in no small degree to the story pictures are too strong. Instead of letting its hold upon the interest of the people, it is likely to strengthen it hold, for any one with a discerning eye who has observed the machinery of the average motion picture drama knows that the producers have only begun to exploit their medium.
Ray Leaves Coast Nov. 15th
Due in New York Nov. 22

The complete itinerary of the Charles Ray party, which will leave Los Angeles for the East on November 15th, was made public this week. Not only does the star plan to get his first view of New York City on this trip, but according to present plans he will visit several interesting places en route, including a two-day stop-over in Chicago and a look-in at Niagara Falls.

Citizens League Urges Increase in Censor Board

After discovering that the Democratic reorganization plan for virtually all of the State Department does not include the State Board of Motion Picture Censors, the Citizens' League of Maryland for Better Motion Pictures addressed a letter to Governor Albert C. Ritchie. Instead of a board as now constituted of two members and a secretary, the latter also a member, the league urges an increase in its membership to three men and two women. The league asks that the chairman and vice-chairman, one of whom shall be a lawyer, shall receive salaries of $4,000 and $3,000, respectively. The secretary, it is recommended, shall receive $3,000.

The other two members, petitioning the league, are to be chosen, one by the State Board of Education and the other by the Board of Education of Baltimore City. These, the league says, should not be paid.

Missouri Exhbitors Support Lambert Bill

MISSOURI exhibitors have launched their entire strength in support of Mr. E. B. Lambert bill. The sentiment of the "men back home" has been put squarely before United States Senator Selden P. Spencer, a member of the committee on claims: "I am just in receipt of the resolution signed by the committee of the Motion Picture Theatre Owners of Missouri, concerning the Lambert bill and taxes on file, etc., and I am very glad to have it. It is most helpful and you may be sure that I shall not forget what you have written."

This message and a bulletin, extolling the work of President Cohen and other exhibitor officials in Washington, was sent to every exhibitor in Missouri.

Musicians Strike in Los Angeles Is Settled

Representatives of the Los Angeles musicians, who have been on strike for the past three weeks and local theatre owners have reached a settlement. Under the terms of the agreement, the men will resume work at once at the old scale of $54.50 a week with an increase of two working hours per week. The musicians and the individual theatre owners will arrange the working conditions. The settlement was reached as the result of a conference between the union committee and that of the Theatres' Association on last Thursday.

National Board of Review Literature in Demand

The National Committee for Better Films declares that a very live interest in the subject of better films exists, or persists, in the states where legalized boards have been created, and that many organizations, groups and individuals have expressed their dissatisfaction with the state boards by buying and using the National Committee's catalogs or monthly lists of selected motion pictures for entertainment purposes, which are published by the National Board of Review. While Better Films Committees working with the theatres are a partial indication of this desire for improvements of equal value also are the undertakings of churches, Y. M. C. A.'s, schools, clubs, community centers, industries and individuals.

Lunn to Appeal from Order on Film Disbursements

Announcement was made this week that Mayor George R. Lunn of Schenectady, New York, would appeal from the decision recently handed down by the Supreme Court, ordering him to open to public inspection the account of disbursement of money received from owners of motion picture theatres in that city as a contribution from receipts of Sunday shows.

Mayor Lunn contends that inasmuch as the money was voluntarily contributed by the theatre owners and has been devoted to the child welfare fund for charitable purposes it would prove a source of embarrassment to those who had been benefited if the record of disbursements should be thrown open to public inspection. The amount in question approximates $7,000.

Rothafel/Chairman of Film Group of "Budget Guard"

S. L. Rothafel of the Capitol theatre, New York City, has been appointed chairman of the motion-picture group of the "Budget Guard," organized by the National Budget Committee to support the movement for national economy and lower taxes, inaugurated by General Dawes.

"The Best!"

"Your Booking Guide is the best service ever offered an exhibitor, and as a regular subscriber to the valued NEW I am obliged to acknowledge you are making no charge for what I would pay $10.00 for.

MAURICE A. CHYNSKI,
Newberry Theatre,
854 N. Clark St., Chicago, Ill.

Urges Volume of Business Instead of High Prices

After several attempts at putting over big special pictures at 75 cents and $1.00 top have failed in his theatres, Edward C. Beatty, general manager of the W. S. Butterfield string of motion-picture houses in Michigan and the Central West, announces that hereafter he will not attempt to put over products at this price.

Beatty books and outlines the playing policy of Mr. Butterfield's twenty-four theatres, twelve of which are first-run houses, and his experiences in attempting to put over pictures at high prices are interesting.

"We have booked several big pictures and have attempted to play them in our cities at prices asked and received in most of the big first run towns, but we simply cannot do it. The people pass them by and go to the cheaper shows.

"The only system in operating a motion picture house, to my way of thinking, is to keep the price within the reach of all and depend upon the volume of business instead of attempting to reach a set figure by high prices.

"Some of the pictures that are playing in the smaller cities today at high prices would simply clean up, instead of playing to only average business, if a popular price was placed on them. This action isn't fair to the public and it isn't fair to the exhibitor."

A. M. P. A. Dinner Proves a Happy Affair

Practically everybody who is anybody in the advertising and publicity game in New York attended the big A. M. P. A. dinner which was held in the Big City on Monday evening, November 6. There were a number of vaudeville acts to add to the general festivities.

The unsupported word of a handful of members of the trade press that a picture is good may not make it so.

But we'll venture to predict that word will be supported by every person who sees Harold Lloyd in his newest Pathé release "A Sailor Made Man."

We laughed at the start—we laughed throughout the hour of its projection, and we were still laughing when the lights were flashed on.

No slapstick, laugh-grabbing efforts of the ordinary kind. No played-out hokum. Fresh, novel, marvellous innovations in an honest-to-goodness story background. That's "A Sailor Made Man."

G. D. G.
Bankers Join in War on Fake Film Projects
Vigilance Committee Will Maintain Investigators in Twenty-five Business Centers

The Vigilance Committee of the National Association of the Motion Picture Industry held a conference with representatives of the banking interests at a luncheon given last Friday, November 4th, at the Uptown Club, New York City, Martin J. Quigley, chairman of the Vigilance Committee, told the banking representatives and members of the trade press present that his committee had inaugurated a course of action which will seek to protect the public from being fleeced by wildcat motion picture enterprises and which will place at the disposal of the bankers reliable information regarding the methods of the principals associated with these companies. Prominent bankers addressed the conference and promised heartiest co-operation in waging war on bogus motion picture projects.

According to Mr. Quigley's statement, active representatives of the Vigilance Committee will be maintained in twenty-five of the country's business centers. Their task will be to investigate all motion picture stock promotion schemes in their territories and report their findings to the Vigilance Committee in New York. Bankers approached for information by prospective investors in film enterprises will, upon application to the Vigilance Committee, be furnished with particulars regarding these enterprises and the men connected with them. In this way, the committee hopes to cooperate with the banking community to drive all fly-by-night organizations from the field. Where a new enterprise, not previously known of, is mentioned in the bankers' inquiries, investigators will be put to work by the Vigilance Committee so as to ascertain the character of the new project and the standing of those supporting it. Co-operation of the bankers will be effected through the American Bankers Association and the Investment Bankers Association of America. Reports on specific promotions of a questionable character will be filed with both of these organizations for action by their proper committees.

The extent to which the public has been victimized is evidenced in figures presented at Friday's meeting showing that during the past year a quarter of a billion dollars in questionable film stock was offered to the public and more than fifty thousand dollars actually invested in worthless securities of this character.

"There is being perpetrated throughout America a gigantic swindle," said Chairman Quigley. "The motion picture has provided unscrupulous promoters with the greatest bonanza they have ever known. Our committee has information which indicates that this wholesale swindle in the sale of stock of film promotion schemes is not confined to any one section of the country. Our aim is to put a stop to these activities so far as possible. In order to assure the success of this vigilance work, we need the cooperation of the banking interests and for that purpose we have today invited several prominent bankers to attend our meeting."

William A. Brady, president of the National Association, was another speaker at the meeting. He said the bankers should take the motion picture industry more seriously; that while a great amount of bogus movie stock has been floated in this country, the motion picture industry is not alone in this respect since other industries at their inception were afflicted with the wild-cat promoters. After calling attention to the high caliber of the leading men in the industry and the public service rendered by the screen through its established and reputable organizations, Mr. Brady concluded with the statement that properly conducted the motion-picture business is one of the soundest to invest in.

Thomas J. Reynolds, vice-president of the National City Bank, said that the importance of this vigilance work was fully appreciated by bankers throughout the country as well as by all business men and suggested that the Vigilance Committee work in harmony with the American Bankers Association and the Investment Bankers of America.

G. B. Walker, of the American Bankers Association, assured the committee that the American Bankers Association would gladly accept reports on questionable film enterprises and would handle such information through their regular channels.

John Young, of the National City Company, gave assurances of hearty cooperation.

Canadian Censors Plan Greater Co-operation

Representatives of all moving picture censorship boards in Canada gathered at Toronto, Ontario, recently, to discuss and agree upon co-operation and the application of standard principles to the work of censorship. The conference was considered highly important as it was a step in the direction of standardized censorship as desired by film exchanges and other interests of the Dominion. One of those in attendance at the convention was Mrs. H. R. Patriarche of Winnipeg, member of the Manitoba Board of Moving Picture Censors, who made interesting comment on the subject of film censorship in Manitoba and generally.

"Our plan is simple," she declared. "We consider that the whole effect and type of picture is the important thing rather than individual incidents. If the actual tone of a picture is off-color we reject it absolutely rather than attempt a large number of eliminations. If the motive of the picture is wrong, making crime heroic, condoning brutality or stirring sex emotions, we reject the film. The flashing of a knife does not necessarily mean a wrong motive or an instance to be eliminated. The underlying motive counts."

Warren Resigns Presidency

B. Warren announces his resignation as president and director of the B. Warren Corporation, motion-picture distributors at 1540 Broadway, New York City, effective November 8.

Mr. Warren in a brief statement announces that he has sold his entire interest in the company bearing his name to Mr. William Martin, retaining the complete ownership of the organization.

When questioned at the Hotel Astor, where he makes his home, he declined to discuss at this time his personal plans in the industry.
George Walsh, the stalwart movie producer and picture mogul, is expected to appear at the Rialto theatre this week, coming from Los Angeles for a two weeks' stay. Following his engagement at the Rialto, he will play for a week at McVickers. Another film celebrity who will be appearing at the Rialto is Valentine, who has just made a decided hit in Select's new picture, "Man's Home."

Douglas D. Rothacker, of the Rothacker Film Company's Practical Picture Division, addressed the Chicago convention of the American Pulp and Paper Association this week. He told the delegates in detail how they might employ practical motion pictures to increase business and train new salesmen.

W. D. Russell, of Russell's Productions, has returned from New York City, where he went to complete plans for putting "Shadows of Conscience," his big feature picture, starring Russell Simpson, on the state right market. New York picture men who had the opportunity of attending trade showings of this picture were strongly impressed with Russell's influence as a business attraction and predict a big success for it.

The Chicago Film Board of Trade has named a grievance committee of three members composed of J. L. Lesserman, manager of Universal's Chicago office; Clyde Eckhart, manager of Fox's Chicago office; and R. H. Seeley, manager of First National's Chicago office and has invited the Motion Picture Theatre Owners' organization to appoint a similar committee, which will meet with the Film Board of Trade representatives and settle differences and exchanges in this territory. It is suggested by the Film Board of Trade that if the two committees cannot arrive at a decision when sitting together that they appoint an arbiter who shall have the power to make final decision on questions in dispute.

Hiram Lutz, Fox News camera man, was busy in Chicago this week in connection with the visit of Marshal Foch, of the French Army, to the Windy City. Mr. Lutz has travelled throughout the country with the noted French leader and secured a large footage of interesting pictures featuring the reception America gave the Marshal.

D. M. Vandewater has accepted a positon with the advertising department of the Thos. Cusack Company and will specialize on picture and theatre advertising.

Ascher Brothers are again running their Capitol theatre at Manitowoc, Wisconsin, as a unified production house, five acts of vaudeville, as well as feature and short reel pictures being on the program. Charles Menzing, a veteran of the Ascher organization, and well known in Chicago, through his connection with local theatres, is in charge of the house.

The trade showing of "Conflict," Universal's splendid new feature starring Priscilla Dean and Herbert Roemmele, at Aryan Grotto on Tuesday of this week, brought out a big crowd of exhibitors and theatre men. The thrilling climax of this picture was highly praised by those who witnessed it and many predicted it will be a splendid box office success in this district.

Mary Carr, the little mother of "Over the Hill," made personal appearances at the performances of that picture this week and received an unusual amount of newspaper publicity. She was an honored guest at various women's clubs' functions and civic organization during the few days she spent in Chicago.

Charles Goetz has resigned the management of Associated Producers' Chicago branch and it is understood will return to the New York headquarters of that company.

Sales Manager Eichenlaub, of Associated First National, is in St. Louis this week for a conference with Joe Desberger, newly appointed manager of Associated First National in that city.

Manager Cecil Maberry is mourning the loss of his beautiful golden bird cage and pair of gorgeous, automatic song birds, with which he used to entertain visitors to his private office. It disappeared as if by the hand of a magician a few days ago and no trace of his playing can be found.

Chicago abandoned its daylight saving schedule on October 30th and went back to standard time, and already the Motion Picture Theatre Owners are making plans to combat or modify the present daylight saving ordinance before next summer. It is estimated that the daylight saving cost Chicago theatres a very large sum during the past summer, and it will be the aim of the theatre men to have the period of daylight saving, which now runs from May 1st, to October 30th, if possible, to have the ordinance revoked so that the city will run on standard time during the entire year.

President A. E. Lefcourt, of Pioneer, has appointed Ed. Silton general field manager. Mr. Silton eventually will make his headquarters in New York City but will be located in Chicago office for some time. He, this week, is making a visit to the Cincinnati and Indianapolis exchanges of his organization and is expected to resign Jack Barry Chicago sales manager as a reward for the splendid work he has done with the organization for some time past.

Harry Peters is scheduled to go to the Goldwyn office this week to have his tonsils removed and expects to be around film row again within a few days.

Balaban & Katz have renewed contract with Miss Marjorie Dodge, premiere donna, for the entire year. She has been the principal soprano in Balaban & Katz organization for the past three years and has the distinction of having appeared on the opening programs of the Riviera, Tivoli and the Chicago theatres.

The opening of "Theodora," on Friday night at the La Salle theatre, under the Goldwyn banner, and the Chicago premier of "The Queen of Sheba," Fox's big, spectacular cinema at the Woods on Thursday night, were important theatrical events of the week. The Goldwyn organization are abandonding the invitation presentation of "Theodora," originally scheduled for Thursday night out of courtesy, to William Fox, who previously had made an arrangement of showing the picture at the Queen of Sheba for that night.

The Hoddinson organization is now holding its in new quarters at 730 S. Wabash avenue.

The theatre, owned by Dallas Keith, is one of the few town halls of the city, course of a fire which swept an entire block at Chestnut, Illinois, wrecking six business houses and causing an estimated loss of forty thousand dollars.

Paramount's new Milwaukee exchange opened its doors Monday with A. F. Bernstein in charge as branch manager; H. A. Simons, chief accountant; Charles D. Kohler, chief booker; A. H. Hancox, Eddy Felix and M. M. Hirsch, salesmen.

Louis Bloom, owner of the Monarch theatre, has purchased the Crystal, a 290-seat house, on West 63rd street, from Max Aaron.

Tom Gallery is visiting Chicago and may make some personal appearances while in the city, in connection with the showing of "The Son of Wallingford," one of Vitagraph's important Fall releases, which Chicagoans will see for the first time, within a few days. Mr. Gallery has a big part in this picture, which is acclaimed as his greatest success, and his father, Captain Gallery, a veteran of Chicago's police force, has been kept busy receiving congratulations from his hundreds of friends on Tom's success in the big picture ever since Vitagraph's preview showing at Aryan Grotto.

Joe Friedman, of Celebrated, has recently added a number of important features and short reels to his list of releases, including twelve Scatteredgood stories, two reeblers; eight Western Cunco features; twelve five reel Westerns and eighteen two reel Westerns; twelve two reel Irving Cummings' Northwestern Mounted pictures; six Oscar Askel productions; four Macklyn Arbuckle features, and a series of Burr Novelty releases, one reeler combining a fashion show in color, some beautiful scenes and a cartoon. "Why Girls Leave Home," one of his recently acquired features of merit, will have a first run in the loop at the Jones, Linick & Schaefer house and its first run at Indianapolis in the Ohio.

Watterson Rothacker Goes to the Coast

Watterson Rothacker leaves this week for perhaps a month's stay on the Coast, where he will work with Joe Aller to perfect the co-ordination of the Los Angeles Rothacker-Aller Laboratories and the Chicago Rothacker plant. By the co-ordination plan the two plants use the same formulas, processes and time cards. Thus the Coast plant can make prints for the Western theatres and then forward the negative to Chicago, where the remainder of the prints can be turned out—without uniform quality resulting.

While on the Coast Mr. Rothacker will consult with producers concerning the making of their foreign prints in the Rothacker laboratory which is to be built in London.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

EXHIBITORS' REPORTS ON NEW RELEASES

FIRST NATIONAL

Two Minutes to Go—
Popularity of star drew business, but picture not up to Ray's standard. (East.)

O.K. in its class only. Receipts average. (East.)

Habit—
Picture fair but business bad. (East.)

The Golden Snare—
Picture and business both good. (East.)

Greater Than Love—
Picture was shown during American Legion national convention week and played to packed houses. (Middle West.)

Woman's Place—
Clever story for Constance. Did fine business. (Middle West.)

Bits of Life—
Interesting picture. However, did not take very big with public. (Middle West.)

The Wonderful Thing—
Norma Talmadge does excellent work in an average picture. Good box office attraction. (Middle West.)

A Midnight Bell—
A good Ray picture which went over big at this house. (Middle West.)

One Arabian Night—
Spectacular settings and Pola Negri's fine acting as the desert dancing girl make this strong attraction. Played to good business. (Middle West.)

Courage—
Poor picture and business also poor. (East.)

Her Social Value—
Rather hackneyed plot, but star draws well for me. Average business. (East.)

Child Thou Gavest Me—
Played this for second week to excellent business. Pronounced feminine appeal. (East.)

FAMOUS PLAYERS

After the Show—
Clever, entertaining, and it pleased. Cast all did splendid work. Business good. (East.)

Good picture, business better than average. Business fine at end of week—teacher's convention here. (Middle West.)

Only a fair picture. Business good. (East.)

Excellent feature which played to big business for week. (Middle West.)

Experience—
Picture which appealed strongly to high class audience. Went over big for week. (Middle West.)

I consider this one a great picture, although it did not draw at my house. (Middle West.)

Splendid acting and lavished settings make this a big hit. Capacity houses. (Middle West.)

At the End of the World—
Above average pictorially, with a fair plot. Betty Compson usually draws them here. (Middle West.)

No Woman Knows—
Good picture, business better than average. (Middle West.)

The Golem—
Playing to good-sized houses—held for second week. (East.)

Ladies Must Live—
Very fine picture, and business was correspondingly good. (West.)

The Great Impersonation—
The picture did a lively week's business. (Middle West.)

Three Word Brand—
William S. Hart has a certain following here which always assures a good week's attendance. (Middle West.)

Cappy Ricks—
Thomas Meighan is popular here and the picture did a good week's business. (Middle West.)

The Hell Diggers—
Mediocre picture and business only fair. (East.)

METRO

The Invisible Power—
Fairly good and well connected story but did not prove a good drawing card here. (Middle West.)

Picture and business both only fair. (East.)

A Trip to Paradise—
Picture and business both only fair. (East.)

The Match Breaker—
Please. Receipts good, especially latter part of week. (East.)

Lady Fingers—
Went across nicely—receipts good. (East.)

Four Horsemen of the Apocalypse—
Very favorable business, not smashing but good. Only twice capacity houses. Wonderful picture. (Middle West.)

UNITED ARTISTS

Way Down East—
Started off slow with an increase of business toward the end of the week that justified carrying it over another week. People seem to be afraid they are going to be charged double prices. (Middle West.)

Second week to big business and highly pleased patrons. (West.)

The Three Musketeers—
One of the greatest pictures and best trade getters ever exhibited here. Turned away crowds during first week and obliged to continue engagement. (Middle West.)

Met with big reception. Still going strong in second week. (East.)

Little Lord Fauntleroy—
Very fine feature and one which brought good business.

Was much surprised that we had only about average business on this picture, as I consider it one of the best releases this year. (West.)

UNIVERSAL

No Woman Knows—
Wonderful production, well deserving of the high praise it received at my house. Brought great business, too. (West.)

Red Courage—
Good picture with more than usual business. (West.)

The Fox—
Fairly good feature. Average business. (West.)

R.C. PICTURES

The sting of the Lash—
I have always insisted that Pauline Frederick was the greatest actress on the screen—and I still say so. This feature was good and drew well. The women liked it. (East.)

A fairly entertaining subject which held up well for a week's run despite bad weather. (East.)

The Swamp—
Good box office attraction. (Middle West.)

REALART

The Speed Girl—
Typical Bebe Daniels picture, light and pleasing. Business fair. (East.)

Fine picture. Bebe did herself well in it. Big business. (Middle West.)

Moonlight and Honeysuckle—
An average picture and business. (East.)

Her Face Value—
Frothy, very light—like most of this star's productions, but it pleased the flapper crowd. Reached some depths which were not stressed. On the whole, business was fair—though cool weather had a lot to do with that. (East.)

WARREN

The Old Oaken Bucket—
Very fine feature which seemed to please my patrons. Greater business than usual. (West.)

The Blot—
An average production with business about as usual. (East)

SELZNICK

The Last Door—
Decidedly not one of O'Brien's best. Business fair. (East.)

The Fighter—
Conway Tearle does not seem to pull them in at this house. Picture liked by those who viewed it. Business below average. (East.)

Clay Dollars—
An average picture which did not draw well. (East.)

HODKINSON

Pilgrims of the Night—
Fairly entertaining with fair business during run. (West.)

ARROW

God's Country and the Law—
Mighty fine outdoor story; one of Curwood's best. Business good. (Middle West.)

Has beautiful outdoor scenes and was a winner from a box office standpoint. (East.)

EQUITY

Charge It—
An average picture and average box-office attraction. (Middle West.)

The Black Panther's Cub—
An entertaining production with an interest-holding plot. Business capacity. (East.)
NEW YORK CITY

Capitol Theatre—
Overture—"Overture 1812," presented by the Capitol Grand Orchestra.
Cartoon—From Petit Paris—A Hy Mayer Travelogue.
Special—Personal appearance of celebrated French dancer, Lucien Boyer. Mr. Boyer sang and was assisted by Capitól ensemble.
Scene—Where Poppies Bloom—Pristma picture of the resting place of the soldier dead.
Tableaux: (a) Belleau Wood with U.S. Marines; (b) Joan of Arc—Doris Niles; (c) Uncle Sam and Columbia—Virginia Furlotte and James Parker Coombs.
Current Events—Capitol News.
Vocal—Selections from "The Blue Paradise," by Capitol mixed quartette.
Feature—The Ropin' Fool—Will Rogers.
Comedy—Never Weaken—Harold Lloyd.
Organ Solo—"Prelude" in C Sharp Minor—Melchiorre Mauro-Cotton, organist.
Next Week—Perjury—William Farnum.
Mark Strand Theatre—
Scene—The Victory Pageant—Kinetograph Review.
Current Events—Mark Strand Topical Review.
Vocal Prologue—"Deep in Your Heart of Hearts"—Judson House, tenor.
Feature—The Wonderful Thing—Norma Talmadge, composer, Lucien Boyer, orchestrations.
Musical—"Tambourin Chinois," by Maria de la Torre, violinist.
Comedy—The Love Egg—Eduational.
Next Week—Little Lord Fauntleroy—Mary Pickford.
Rialto Theatre—
Overture—"Belle Epoque" from "Samson and Delilah," by Rialto Orchestra.
Special—Memories, a panorama of the great figures of the war.
Novelty—Orchestral, presented by Lillian Powell, dancer.
Feature—The Sheik—George Melford.
Rivoli Theatre—
Overture—Selection from "The Queen of Sheba," by Rivoli Orchestra.
Current Events—Rivoli Pictorial, including "The Making of a

CLEVELAND

State—
Overture—Litzt's First Hungarian Rhapsody.
Piano Solo—Cadenza, rendered by Otto Munkace.
Current Events—Pathe News—Pathe Review.
Comedy—The Playhouse—Busler Keaton.
Cartoon—"The Mouse in the Milk"—Hy Decker.
Musical Specialty—Galaxy Quartette—Direct from New York. Repertoire contained the Quartette from "Martha" and the "Croming Song.
Feature—"The Wonderful Thing"—Norma Talmadge.
Next Week—"Don't Tell Everybody," with all-star cast.
Allen—
Overture—"Rienzi," by Wagner.
Encore—"Jazz Humoresque," arranged by Philip Spitalny.
Current Events—Allenette—bits from all the news reels.
Vocal—Gerol Gardner, basso, singing "Testing Tonight" amid characteristic setting arranged by Managing Director S. Barrett McCormick.
Comedy—"Never Weaken"—Harold Lloyd.
Feature—"All's Fair in Love," featuring Mayo Collins.
Next Week—"The Son of Wallingford.
Stillman—
Overture—Original. overture written for "Way Down East.
Feature—"Way Down East"—second week.
Quartet—"Singing Harmony.
Next Attraction—"Over the Hill.
Euclid—
Overture—"Morning, Noon and Night.
Thead—"Sunbeam," by Victor Herbert.
Current Events—"King of the Rhythm.
Comedy—"The Young Foolish.
Feature—"The Last Trail," by Zane Grey.
Next Week—Not booked at present.
Park—
Overture—"Carmen.
Vocal—The Toreador song from "Carmen," sung by Evian Williams.
Theme—"Just Now," by Max Weingold.
Current Events—Fox News.
Comedy—"The Playhouse," with Buster Keaton.
Feature—"Chase It," with Clara Bow and Talmadge.
Next Week—"Woman's Place," with Constance Talmadge.
Circle—
Overture—Selections from Franz Lecar's operettas.
Current Events—Pathe News.
Comedy—"Never Weaken," with Harold Lloyd.
Feature—"Ever Since Eve," with Shirley Mason.
Next Week—"Handcuffs by Kisses," with Elaine Hammerstein.
Strand—
Overture—"Poppourri of Popular Airs.
Current Events—Pathe News.
Comedy—"To a Finish," with Buck Jones.
Feature—"Cinderella of the Hills," with Barbara Bedford.
Special—
Current Events—International News.
Comedy—"Noisy Valley," with George Locknee.
Feature—"Sure Fire," with Hoot Gibson.
Next Week—"Nobody's Fool," with Marie Prevost.

CHICAGO

Chicago Theatre—
Overture—"Cavalleria Rusticana.
Scene—In the Swiss Mountains.
Specialty—Butterfly Dance by Gloria Swanson.
Topical Events.
Literary Digest.
Specialty—Dennis Sisters singing seven harmonious songs.
Feature—Charles Ray in "Two Minutes to Go.
Comedy—Harold Lloyd in "Among Those Present.
Coming Feature—"Molly O.
Roosevelt Theatre—
Overture—"Dance of the Hours.
Pathe Color—"The Tale of a Geisha Girl.
Pathe Under Sea Story—"Star of the Islands.
Slow Motion Picture—"Sniffs and Sneezes" with musical accompaniment of "They All Caught Cold.
Specialty—Henry Taylor, dramatic tenor, singing "I Wonder If You Still Care For Me.
Next Week—"Topics of the Day.
Feature—"The Poverty of Riches.
Specialty—Bacco, rag artist, and Roosevelt quartette.
Roosevelt Synopedic Orchestra playing "Swanne River.
Comedy—"Fireman, Save My Child.
Coming Feature—"The Sheik.

Randolph Theatre—
Organ Selections.
Feature—Mary Pickford in "Little Lord Fauntleroy.
Coming Feature—"Way Down East.
Tivoli Theatre—
Overture—"Light Cavalry.
Scene—"High Diving," with musical accompaniment of "The Song of Venice.
Specialty—Sigmund Bogus playing violin.
Topical Events.
Organ Solo—"Somewhere A Voice Is Calling," Milton Charles at organ.
Literary Digest.
Specialty—"Love in Lalit Time.
Miss Edith Decker, soprano.
Mr. R. Dieterich, tenor.
Ensemble of twenty-five Morgan Dancers.
Feature—Norma Talmadge in "The Sign on the Door.
Comedy—"Troubles.
Coming Feature—"Experience.
Woodlawn Theatre—
Organ Solo—"March Militaire.
Woodlawn Screen Travels—"Across Grand Canyon.
Woodlawn Pictorial Review.
Literary Digest—Topics of the Week.
Comedy—"The Skipper's Scheme.
Feature—"Nizima" in "Camille.
Intermission—"Pick Me to Sleep in My Old Tucky Home.
Coming Feature—Thomas Meighan in "Cain's Circus.
Orpheum Theatre—
Feature—"Why Girls Leave Home.
Barbee Theatre—
Pathe News—Pathe Review.
Comedy—"Hang On John,
Feature—Love, Hate and a Woman.
Ziegfeld Theatre—
Pathe News.
Literary Digest.
Feature—Pola Negri in "One Arabian Night.
Comedy—Charles Chaplin in "The Idle Class.
Coming Feature—"The Conquering Power.

LOS ANGELES

Grauman's Theatre—
Overture—Medley.
Current Events—Pathe News.
Organ—"When Francis Dances With Me" with voice accompaniment.
Special—Complete history of the late war ending with a scene showing a transport bringing soldiers home. At the end of the feature, the screen is raised on a set representing the deck of
Mission Theatre—
Vocal—William Robyn, lyric tenor,
singing "Molly O."— 
Featuring Little Lord Fauntleroy— 
Mary Pickford.
Alhambra Theatre— 
Current Events—International News.
Comedy—Dodge Carson Torchy—Johnny Hines.
Feature—Courage—First National.

SEATTLE

Coliseum Theatre— 
Overture—Vienna Spirit. 
Current Events—Pathé and Kinogrames. 
Comedy—A Scarf for His Wife. 
Vocal—Eliza McConnon rendering 
"Song of the Soul." 
Feature—Footlights—Elise Ferguson.
Next Week—Bits of Life.
Clemmer Theatre— 
Overture—"Jolly Robbers Waltz" 
Mixed with Paper Rose. 
Current Events—International News and Chromograph. 
Comedy—Andy Has a Caller— 
Gypsies. 
Comedy—Brownies Baby Doll— 
Century.
Feature—The Rage of Paris— 
Miss du Pont.
Next Week—Nobody's Fool.
Strand Theatre— 
Second week of "Way Down East." 
Blue Mouse Theatre— 
Overture—"My Heart at Thy Sweet Voice." 
Current Events—Fox News. 
Education—Pathé Review. 
Comedy—Fast and Furious. 
Feature—God's Country and the 
Dangers of Love. 
Next Week—Everything for Sale.
Liberty Theatre— 
Overture—"Sally in Our Alley." 
Comedy—The Applicant. 
Special—Filipino Hawaiian instrument. 
Feature—The Great Impersonation. 
Next Week—Two Minutes to Go. 
Winter Garden Theatre— 
Second week of Dempsey-Carpenter fight pictures.

ST. PAUL

Capitol Theatre— 
Overture—"Semiramis"—Rossini. 
Capitol Digest—Includes Current Events, Pathé and International News.
Sunshine Gatherer—Prizma. 
Tony Sarg's Almanac—"Vamp No. 10." 
University of Minnesota Band—Fifty pieces. 
Experience—Paramount. 
Organ—Norval Beecroft (Jocelyn) —Godard. 
Ralph H. Brigham, concert organist. 
Organ Recital.

KANSAS CITY

Liberty Theatre— 
Overture—Selections. 
News—Pathé.
Comedy—"Asop's Fables." 
Organ Selections—Miss Susie Goff 
Bush and Miss Golden Evison, organists.

Feature—"A Certain Rich Man."— 
All star cast. 
Next Week—"Dream Street." 
Don't Miss! 
News—International. 
Organ Selections—P. E. Stevens, organist. 
Features—"Where Lights Are Low"— 
Sessue Hayakawa. 
Next Week—"The Invisible Power"— 
House Peters.
New Strand Theatre— 
Overture—Selections from Ziegfeld Follies, 1921. 
Current Events—Neuman News and Views. 
Comedy—"The Playhouse"—Buster Keaton, and Mutt and Jeff cartoon. 
Organ Selections—Gerald F. Baker and Q. Landwehr, organists. 
Special Number—Edmund Nolan, baritone, in conjunction with prologue. 
Feature—"After the Show"—Jack Holt. 
Next Week—To be selected.

NEW ORLEANS

Strand Theatre— 
Feature—At the End of the World—"Betty" Compson. 
Comedy—Haunted House—Buster Keaton. 
Strand Topical Digest. 
Divertissement of Music and Song— 
Senorita Trina Varela. 
Strand Orchestra. 
Next Week—Footlights—Elise Ferris. 
Liberty Theatre— 
Feature—Why Girls Leave Home— 
Anna Q. Nilsson. 
Max Fink's Synopated Orchestra. 
Kineograph and Comedy. 
Next Week—Rupert Hughes' "Dangerous Curves Ahead." 

TRIANGLE

Feature—"Tying the Tiger"—Conway Tearle. 
Comedy and Pathé week-end. 
Next Week—Not announced. 

GLOBE THEATRE

Feature—Scraper—Charles Ray. 
Next Week—Not announced. 

TUDOR THEATRE

The Flip of the Century—Dempsy 
versus Carpenter. 
Next Week—Not announced.
CONCLUSION

Motion Picture News

Comedy—A Penny in the Slot—Pathé.

PALACE


Rialto


ATLANTA

Howard Theatre—
Special—Armistice Day Prologue, tableaux, the whole entitled “Break the News to Mother.” Feature—Gloria Swanson in “Under the Lash.”

Metropolitan Theatre—
Overture—Special musical score arranged by David Love. Kineto Review. Kinograms.
Violet Solo—David Love, leader of Metropolitan orchestra. Comedy—“Exit Quietly”—Christy.

Criterion Theatre—

Rialto Theatre—
Overture—“The Debutante,” by Victor Herbert. Played by Rialto orchestra, conducted by Frank Turner.

PHILADELPHIA

Stanley—
Current Events—Pathé News—Pathé.
Next Week—“Under the Lash”—Paramount.

Ardadia—
Current Events—Pathé News—Pathé.
Travel—Burton Holmes—Paramount.
Feature—“Bunny Pulls the Strings”—Goldwyn. Next Week—“Enchantment”—Pathé.

Regent—
Cartoon—“White Meat”—Mutt and Jeff.
Feature—“Dangerous Lies”—David Powell—Paramount.
Next Week—“The Lady from Longacre”—Fox.

Karlton—
Current Events—Kinograms—Electrical.
Scenic—Rico Janeiro.
Comedy—“Skipper Strikes It Rich”—Electric.
Feature—“Snowblind”—Goldwyn.
Next Week—“Salvation Bell”—Pathé.

Palace—
Current Events—Pathé News—Pathé.
Topics of the Day—Literary Digest—Pathé.
Comedy—“The Goat—Metro.
Feature—“Song of Songs”—Elise Ferguson—Paramount.
Next Week—“Why Girls Leave Home”—Independent.

Victoria—
Current Events—Pathé News—Pathé.
Comedy—“Fast and Furious”—Metro.
Feature—“Out of the Dust”—Metro.
Next Week—“Why Girls Leave Home”—Independent.

Capitol—
Current Events—Kinograms—Electrical.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra. Special Feature—The Old-Time Movie, “Thomas Edison’s: ‘The Great Train Robbery.’”
Musical Program—The Mexican National Band by special permission of President Obregón.
Feature Picture—Gloria Swanson in “Under the Lash.”
Surprise Feature—Our Birthday Party.

New Grand Central Theatre—
Chester Outing Pictures. Feature Picture—Pola Negri in “One Arabian Night.”

Fox Liberty Theatre—

Capitol Theatre—
Special Comedy Features.

WASHINGTON

Metropolitan—

PITTSBURG

Pitt Theatre—
Feature—The Match Breaker. Comedy—New or Never. Next Week—Her Face Value.

Grand Theatre—

Olympic Theatre—

Blackstone Theatre—
**Baltimore**

Rivoli—

Overture—"Robin Hood"—R. de Koven.
Current Events—Rivoli News.
Vocal—Fonsia Wilson, soloist—(a) The Valley of Lovers, (b) The World is Waiting for the Sunrise.
Pictorial Interlude—Louis Schwartz at gello and E. Hammerbacher at piano.
Feature—Woman's Place—Constance Talmage.
Comedy—Small Town Stuff—M. St. John.
Next Week—One Arabian Night—Fola Negri.
Century—

Overture—"Yelva"—Reissiger.
Current Events—Century News.
Vocal—Mabel Mallory, soloist—(a) Homing; (b) Sweet Spring Night.
Feature—Camille—Nazimova.
Comedy—The Love Egg—Louise Pazenda.
Scene—The Isle of Desire.
Parkway—

Overture—Special score set to feature.
Current Events—Parkway News and Special Review.
Feature—The Affairs of Anatol.
Scene—

Strand—

Overture—Popular Airs.
Current Events—Strand News of the World.
Feature—Hold Your Horses—Tom Moore.
Comedy—Never Weak—Harold Lloyd.

**Milwaukee**

Strand Theatre—

Musical—Beatrice Royt, pianist.
Current Events—Knigragms & Topics.
Feature—The Invisible Fear—Anta Stewart.
Alhambra Theatre—

Prologue—Church Scene and Organist playing "The Rosary."
Feature—Over the Hill—Mary Carr.
Merrill Theatre—

Comedy—Be My Wife—Max Linder.
Weekly—Universal Review.
Feature—Beating the Game—Tom Moore and Hazel Daly.
Butterfly Theatre—

Overture—The Evolution of Dixie.
Weekly—Fox News.
Musical—Myrtle Spangenberg, soprano.
Feature—Air—Swing.
Comedy—Never Weak—Harold Lloyd.

**Cincinnati**

Walnut—

Overture—"Princess Pat"—Herbert.
Current Events—Pathes News 88.
Feature—In for Life—Christie.
Feature—Front Men to Go.
Next Week—Ladies Must Live.
Strand—

Current Events—Pathes 89.
Novelty—Cartoon—Aesop's Fables.
Feature—Bits of Life.
Week Next—Her Social Value.
Gifts—

Current Events—Fox News.
Feature—Over the Hill—(third week)
Next Week—Same.

**OMAHA**

Shea's Hippodrome—

Overture—"Semiramis"—Rossini.
Stage Setting—"Indian Summer." A fantasy in verse and music.
Feature—"For Those We Love"—Terry Compton.
Comedy—"The Idle Class"—Chaplin.
Next Week—"Norma Talmadge in "The Wonderful Thing" and Ben Turpin in "Love and Doughnuts."

Shea's Criterion—

Overture—"Samson and Deliah"—Saint-Saens.
Vocal—Selections by Enrico Arescani, tenor soloist.
Feature—"With a Fool" and "Dangers Los"—double bill.
Next Week—Criterion Pictorial.

**Buffalo**

Shea's Hippodrome—

Overture—"Semiramis"—Rossini.
Stage Setting—"Indian Summer." A fantasy in verse and music.
Feature—"For Those We Love"—Terry Compton.
Comedy—"The Idle Class"—Chaplin.
Next Week—"Norma Talmadge in "The Wonderful Thing" and Ben Turpin in "Love and Doughnuts."

**Montreal**

Allen Theatre—

Pathé British-Canadian News.
Armistice Memorial—Arranged by Francis A. Mangan. (a) "Tippery." (b) Tableau—"The Days of Peace." (c) The Allied Nations. Belgium, Japan, United States, France and Canada. (One girl representing each nation.) (d) Tableau—"Jeanne D'Arc."
The Maid of Orleans, Miss Florence Rogge. (e) Rule Britannia.
Comedy—Let Me Explain.
Victor Herbert as Guest Conductor of the Allen Premier Concert Orchestra. 1. Overture to the Comic Opera "Mlle. Modiste" (Introducing "Kiss Me Again"). 2. (a) Dagger Dance from the Grand Opera "Nanota." (b) Indian Summer ("An American Idyll"). (c) March of the Toys from "Babes in Toyland." 3. Overture to the Irish Opera "Eileen." Constance Talmadge in "Wedding Bells."
Samuels Builds Atmospheric Lobby Front

Manager Samuels, of the Alamo No. 2, Atlanta, had a very effective lobby recently, when he played “Her Sturdy Oak” for a return engagement.

The center of the lobby was occupied by a small oak tree. The floor of the lobby was covered with leaves, moss, and soft turf, so that the tree, which was a real one, and brought in from the woods that morning, seems to be growing.

In front of the tree was a small, white-painted bench, on which sat a very large doll, dressed in an airy-fairy dress, something on the order of those worn by the star in the picture. The doll was quite blonde, and with her hair dressed like Wanda Hawley’s.

There were pots of flowers around, and a book lying open on the doll’s lap added to the effect.

There were little hand-drawn cards around which read:

“If you want to own a sturdy oak, be a clinging vine.”

“It’s the girl with the smile, who knows how to cling, that wins a sturdy oak.”

“Be pretty and pleasant—and let who will be clever—if you would find a sturdy oak,” and so on.

Striking Lobby Front Used at Milwaukee

The accompanying cut shows the lobby front which Manager Perlowitz of the Rialto theatre, Milwaukee, arranged for his showing of “The Heart of the North.”

The color scheme of the display was in daring colors, a midnight blue serving as the main background against which the red of painted flames and smoke clouds were brought out in brilliant relief.

Pittsburgh Veterans Prefer Pictures

When the Pittsburgh Gazette announced a theatre party for the wards of the United States Marine Hospital and the inmates of the various homes for the aged, a general shout went up. The old folks expressly thanked the theatre for having chosen a picture show instead of a spoken play.

One old man wrote:

“My hearing is bad and I am damn sensitive about it.”

The picture was “Experience,” George V. Hobart’s allegorical play put on the screen by Paramount. The entertainment was generous on the part of the Olympic Theatre and the Gazette-Times but it is a poor philanthropy that does not bring a flood of good-will. William N. Robson, the Paramount exploiter, claims to have had the first altruistic impulse. He sold the theatre on the idea of admitting the old-folks. The theatres then turned the entire credit to the Gazette-Times which printed the stories of the matinee on the front page.

Old folks and injured war veterans don’t travel readily on street cars, and the paper put in a plea for volunteer transportation. F. B. Stockwell, a local cab man, furnished the cars free of charge.

Spectacular special front on “The Heart of the North” used during a recent showing of this picture at the Rialto theatre, Milwaukee, Wis.

Advisory Board

Exhibitors’ Service Bureau

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Jack Kohn, Loew theatres, Cleveland.
Paul Guadanovitch, Strand, Cleveland, O.
S. Barrett McCormick, Managing Director, Allen theatre, Cleveland.
W. S. McLane, Majestic and Colonial theatres, Jackson, Mich.
The cut appearing above shows one of the scenes from the prologue number for "Conflict," staged by Managing Director Andrew J. Cobe of the Central theatre, New York. The ballet with its musical accompaniment is one of the most artistic prologue numbers ever staged on Broadway.
Hyman's "Bits of Life" Presentation Numbers

As a prologue number for "Bits of Life," Manager Edward L. Hyman of the Brooklyn Mark Strand theatre worked out an idea in connection with Lake's "Old Timers Waltzes."

The set used was a scene in New York's east side showing a row of tenement houses at night with lights dimly flickering. Lamp posts were illuminated at either end of the stage and an owl lunch wagon projected from the wings at left.


An interlude was also used by Mr. Hyman in his presentation of the picture. This number is explained by the accompanying cut.

Good Idea That Can Be Used Anywhere

J. S. Toland, publicity director for First National at the Cleveland exchange, has discovered a new exploitation stunt which by the way is within the reach of nearly every exhibitor.

One of Cleveland's classiest jewelry windows displays a chronometer that invites passersby to regulate their timepieces. Recently in addition to the clock, the window carried a display of silver picture frames. Mr. Toland supplied photos of various First National stars for each frame and the store window dresser did the rest. Every photograph was autographed so it didn't look in the least like an advertisement, and there was always a crowd around the window deciphering their names.

"Toonerville" Comedies Exploited in Novel Way

It has remained for F. Reed Hass, manager of the McKinley theatre, Canton, O., to think up a new exploitation angle on the "Toonerville" comedies.

Recently when one of the "Toonerville" releases was on his bill, Mr. Reed sent out notices to all the operators of the "one man" trolley cars running in Canton that they would be admitted free.

Then, knowing there is little love existing between employes of these cars and the conductors and motormen of the larger cars, he did not fail to have the word passed around at the barns that the "one man" operators were going to be guests at the theatre.

The result was that the others made a point to be in the theatre to get the fellow that operates the little cars.

Modest Lobby Decorations Gets Business for "Anatol"

When Manager Creislein of the Modjeska theatre, Augusta, played "The Affairs of Anatol," he realized that very little exploitation was necessary, when the names of the stars had been announced.

But he chose an effective way of doing that.

A cut-out of Wallace Reid, in evening clothes, was posed at one side of the lobby, with hand outstretched. In his hands were streamers of vari-colored crepe paper, and these streamers led to various portions of the lobby. To the other end of each streamer was a small cut-out of the head of one of the stars in the picture. The streamers led in all directions, and people grew quite eager in their hunt to find the face at the end of the streamer.

This, with a twenty-four sheet across the front of the theatre, was all for the lobby, itself. But in the space back of the box-office, leading to the theatre proper, were posed twelve cut-outs of the stars in the picture. A deep green carpet on the floor, two or three shaded parlor floor-lamps, and tall baskets of flowers aided the illusion of some social function attended by the twelve "cut-out stars."
Box Office Boosted by Poetry

Zimmerman, North Tonawanda, N. Y., Exhibitor, Tells His Advertising Story in Lyrics

ONE hates to accuse anyone of such a thing, but Fred M. Zimmerman, president and general manager of Nu-Art Pictures corporation and owner of the Avondale theatre in North Tonawanda, N. Y., is a poet. The secret came out this week when residents of the western New York town received in the mail some excellent business pulling epistles from the pen of Mr. Zimmerman. A few days later another letter arrived at the doors of patrons and soon the whole community was commenting on the stunt, in fact so much interest was aroused that the high school principal and L. E. Barger, resident manager of the Avondale, got together and arranged a contest in which the students are taking part. The scholars are writing poems along the lines originated by Mr. Zimmerman booming the Avondale. Money prizes will go to the winners.

To prove that Bill Shakespeare had little on Fred Zimmerman we print some of the poetry which helped bring Tonawanda folks to the Avondale box office. Listen:

Sunday is your day of rest, so do the things you like the best And after dinner when you find a desire to appease your mind There is the AVONDALE.

And so each night, as the week glides by, Some recreation you should try, To rest your tired and weary brain And so we go right back again to the AVONDALE.

It's comfy and cozy all the time, Its pictures, music you will find Are the best to be had in the amusement line— At the AVONDALE.

The next letter sent out thanked the community for their attendance on the occasion of the showing of “The Old Nest,” and “When Dawn Came,” and went on to say that the patron responsible for the following must have derived an unusual amount of pleasure at the Avondale at a very reasonable figure. The patron, by the way, is Mr. Zimmerman. Hear:

For years and years we've heard it said, A man's a fool to board 'til dead, 'Cause a heap of work demands some play, And makes you fit for next day, So remember the Avondale, handy by And tonight when you finish your dinner try An hour and a half, or two if you wish, Of pictures and music served as a dish So palatable—at the AVONDALE.

While the poetry is rather deep stuff it got the business and because of this fact Fred has decided to keep on writing it.

Football Schedule Printed on Herald

School opened at the University of Texas September 27th, 1921, with a very large number of students registering. Mr. Hegman, manager of Austin's most attractive theatre, the Queen, has a true psychologist's viewpoint of business. He distributed dodgers advertising "Peck's Bad Boy," having a boy who resembled Jackie Coogan, stand with a dog and distribute these dodgers to the registration crowd. The college football schedule was arranged around the advertisement of "Peck's Bad Boy"; not only the schedule but the picture of glorious Tom Dennis, Texas' hero—the man who won the Texas A & M game last November.

Then Hegman enticed the students down to see "Peck's Bad Boy" by the following means: He made very charming circulars, got the name of the House Representative for the sorority or fraternity (this information can be obtained very easily from the registrar's office) and sent the herald with the invitation: "We have plenty of nice boxes. Come and enjoy an evening of real fun, and also make another rushee pledge." (The show was run during "rush" week.) These novel methods of exploitation went like wildfire even with very good opposition attractions.
Inexpensive Novelties for “Fauntleroy” Make Hit at Atlanta

During the run of “Little Lord Fauntleroy,” at the Howard theatre, Atlanta, Ga., all the population of that city had a chance to record their choice for Miss Pickford as the little Lord or as “Dearest,” his mother. 

The idea was put into effect by a special representative of the United Artists Corporation, and had the full co-operation of the theatre management. It was intended to create “talking” publicity for the picture and was entirely successful.

The voting was done as the Pickford fans left the theatre. In the lobby were attendants who handed out pink and white cards, the pink card being a vote for Miss Pickford in the character of the little Lord, and the white one being a vote for “Dearest.”

The contest also was successful in that it obtained good publicity, the newspapers printing spread stories and carrying cuts showing the voters casting their ballots.

Another exploitation stunt, which pleased Atlanta theatre goers was carried out when the services of a handsome eleven year old local boy, attired as “Little Lord Fauntleroy,” were secured to give out programs for the picture.

Cuts illustrating the voting contest appear on this page.

Log Cabin Lobby Display Goes Good for Nichols

The accompanying view of lobby display on “The Idol of the North” shows how Manager Nichols of the Paris theatre, Durham, N. C., broke his summer records. The lobby was covered with rough wooden slabs, transforming it into a northern cabin. A real bearskin was hung beside the window, and oddly-lettered signs attracted attention, in addition to plenty of stills and larger photos. Big newspaper publicity helped beat the hot weather for a record.

Schools and Literary Clubs Aid “Disraeli”

In presenting “Disraeli,” in Buffalo, Manager Arthur L. Skinner played the educational value of the story by inviting all the teachers and principals of the west side schools to a special free screening of the George Arliss production in the Victoria theatre last Wednesday afternoon. 

Not only the school folks, but members of several literary clubs received invitations. The Victoria was packed to the roof, for everyone who received a “bid” accepted.

As a result of the showing Mr. Skinner was able to get much valuable advertising through those in attendance telling of the picture’s worth. The principals and teachers urged students to attend the Victoria.

In addition to the “educational party,” Mr. Skinner arranged for several excellent window displays in the vicinity of the theatre, took additional space in the newspapers and put on a special lobby display.

New Angle to Wrecked Car Stunt

Manager Kistler, recently of the Rialto theatre, Atlanta, now located as manager of the Strand theatre, Gaffney, S. C., put on speed during the first week of his new job by staging a novel exploitation campaign for “Too Much Speed.”

Kistler picked up a wrecked Ford car, tied a cow bell fast to the ancient machine and then dragged the whole outfit, bell clanging and loose parts flopping, about the city. A banner connected the ballyhoo up with the showing of “Too Much Speed” at the Strand.

After the daily parade the banner and the wreck were parked in front of the theatre.
Cummings Gets Editor to Boost "The Old Nest"

Evert R. Cummings, manager of the Fort Armstrong and Majestic theatres, Rock Island, Ill., operated by Rosenfield Hopp & Company, grabbed off the most valued space in a newspaper when he induced the editor of the Rock Island Argus to use a half column of his editorial page for an article praising "The Old Nest."

The Argus editor was invited to a special screening of the picture and its good points, especially in its theme, judiciously pointed out to him. The result was the editorial that ran under the caption of "Elevating Amusements."

Mr. Cummings secured the services of a telegraph operator and placed him at the disposal of patrons of the theatre, to send messages in the same manner as has been described a number of times in these columns.

A huge telegram reproduction was used in the Western Union windows and other co-operative advertising stunts were put over.

Liberal newspaper space was purchased and plenty of posters placed in advantageous positions.

Lester Enters Float in Festival Parade

On the occasion of the annual Floral Festival at Columbia, S. C., L. T. Lester, manager of five Columbia theatres, alive to all advertising opportunities, entered an artistically arranged float in the parade. The float was built of flowers and tissue paper and besides advertising First National stars, carried in the rear seat of the car Mr. Lester's two little daughters. A card read "Lester's Little Queens." Much favorable comment was forthcoming from Mr. Lester's contribution to the Festival and the children were close rivals in popularity with the chosen queen of the event.

Buffalo Theatre Builds Fine Lobby Display

Howard J. Smith, manager of the Palace theatre, Buffalo, has a new exploitation idea. Most houses show trailers inside. Howard presents his outside.

"The Fox" was the attraction at the Palace and Mr. Smith conceived the novel stunt of putting on a miniature show in the front of the lobby. He set up a portable projector and made a box-type screen, consisting of an oblong-shaped box standing on end, a small hole cut out of one side and a bit of screen placed over the hole.

On this little screen, Mr. Smith flashed the trailer furnished on "The Fox." For a week in advance of the showing this same trailer was used inside the Palace.

Another eye-catching part of the lobby ballyhoo was a large stuffed fox, which Mr. Smith borrowed from a local taxidermist. Mr. Smith placed leaves and branches of trees around the animal, giving it a life-like appearance.

As a result of these excellent stunts, some good newspaper advertising and a number of window cards, Mr. Smith was able to do the best business recorded at the Palace box office since last Spring.

Good Small Town Stunt Originated by McConville

A strip of light-colored flooring, 10 x 8 feet, was laid on the sidewalk in front of the Rialto theatre, Fall River, Mass, during the run of "The Affairs of Anatol." The reading matter, hooking up both the picture and the brand of flooring, was printed so as to read two ways. Manager L. M. Boas and the Paramount exploiter John P. McConville co-operated on the stunt. McConville also used the same tie-up for the Park theatre, Barre, Vt., thereby adding one more piece of evidence to the proposition that "If it works for the other fellow it will work for me."
Illustrative Symbols in Glens Falls Exploitation

A bizarre but nevertheless striking display was made for “The Affairs of Anatol” when it played at the Rialto theatre, Glens Falls, N. Y. Herman Phillips, the Albany exploiteer for Paramount, grabbed the location at the arcade just opposite the public square.

He placed a big Webster's Dictionary on a stand to which he attached a card, reading:

“All the 'good' adjectives in the dictionary will describe the wonder picture 'The Affairs of Anatol' at the Rialto theatre.”

Phillips also disproved the coal shortage rumor by swiping a huge lump of anthracite and placing it on a stand alongside the dictionary. An accompanying card read:

“Blackstone, a great lawyer and man of affairs, if he were alive today, would appreciate 'The Affairs of Anatol.' See it at the Rialto Theatre.”

Lithographs of Agnes Ayres, Gloria Swanson, Wanda Hawley, and Monte Blue, flanked the stands. Phillips tested this display by standing across the street for an entire morning and his report was:

“Not a single person who passed failed to stop and look at the display.”

Lobby Ballyhoo on “Peck's Bad Boy” Gets Results

Mgr. Bert Jordan, of Princess theatre, Memphis, Tenn., attracted a lot of attention to “Peck's Bad Boy” by use of a grocery store display of good variety. It tied up very well in reminding all of the pranks of the mischievous boy, as did the big wagon with cut-outs of a boy and dog goin' to the store. As groceries can be borrowed so easily, there was almost no expense connected with the display.

Notopoulos Gives “Over the Hill” Every Aid

Manager A. Notopoulos, manager of the Capitol theatre, Altoona, Pa., executed a resourceful tie-up with the largest local music house in the city during the run of "Over the Hill."

With the assistance of a Fox representative, Notopoulos contrived with the music dealer to give added publicity to the sale of phonograph records and sheet music during the week of the picture's presentation. Considerable advertising space was used by the dealer, and the "Over the Hill" song was prominently featured. Of course, much free advertising accrued to the Capitol theatre from the newspaper space devoted to the song and paid for by the merchant.

Following the third reel of the film an intermission was offered, and a phonograph lent by the dealer played the song. Its appropriateness and the plaint of its melody were a strong part of the week's program.

In addition to this effective tie-up, Notopoulos constructed a special front for his lobby and arranged a private view for the clergymen, educators and leading society members of the city on the night before the opening.

Another feature of his campaign was the placing of half-sheet cards on the front of all the trolley cars of Altoona. A special trolley car was utilized for the carrying of an "Over the Hill" banner. This car was driven about the city promiscuously and attracted the interest of the public on every street of the business and residential districts.

Manager W. C. Brimmer shows exhibitors how to utilize exploitation material on "The Son of Wallingford" by putting splendid display in the big window of Picture's exchange on South Wabash avenue. At night it is vividly illuminated.

Atmospheric prologue for "The Old Nate" originated by S. Barrett McCormick, manager of the Allen theatre, Cleveland.

This is the way Roy C. Brown, manager of the Duquesne theatre, Pittsbug, decorated his lobby front for the showing of "The Three Musketeers."
Excellent Prologue Presented for "Dangerous Curve Ahead"

A novelty prologue which served as a most appealing musical number as well was staged at the California theatre recently during the run of "Dangerous Curve Ahead."

The prologue opened with one of the most popular numbers from "Canary Cottage," "I Never Knew," by James Burroughs and chorus in a richly appointed stage setting as a background. Followed a dancing number "Blue Danube Waltz" by Arthur Norbury and Marion Gould which led into a grand finale by company and chorus, "The Ladder of Roses" from the New York Hippodrome production "Hip, Hip, Hooray."

During the rendition of the verse, a ladder of roses, covering the entire opening, and studded with red, white and blue lights, descended slowly, and as the chorus swung into the refrain of the number, the girls began climbing the ladders in one of the most pleasing and attractive ensembles ever staged at the California theatre.

A distinctive feature of the prologue was the lighting effects, especially during the finale, the lights being so arranged among the flowers as to represent a brilliantly lighted rose garden at night. Another attractive feature was the costumes, the girls making two complete changes for the opening and closing numbers.

Landers Holds "Ghost Party" on Halloween

C. H. Landers, live-wire manager of the Opera House in Fredonia, N. Y., took advantage of the "ghost" situations in "A Midnight Bell," to put on a "Hallowe'en Party," October 27 and 28. Mr. Landers took large ads in the Dunkirk newspapers to advertise his party. He also showed "Haunted Spookies," a Harold Lloyd comedy as a special "Hallowe'en comedy." Folks took kindly to the idea and the box office kindly took their money.

Illustrating the accompanying story concerning the prologue presented for "Dangerous Curve Ahead" at the California theatre, Los Angeles

Vogel Hires "Anatol" Headquarters


He rented an empty store, and fitted it up as an "Anatol Headquarters." The interior was fitted with banners, stills, and other accessories. Donations from the Victor Talking Machine Company, a piano store, and a furniture store gave the place a lively and prosperous appearance. Since the goods were loaned and identification tags attached they formed a co-operative exhibit. The theatre hired two girls, one to pound jazz from the piano, while the other served coffee to the guest and showed them the stills.

There was a steady flow of visitors all day long, and it became necessary for "anybody who was anybody" to visit the Anatol Headquarters.

Telegrams dated from Los Angeles and signed by the stars decorated the front windows of the store. Cut-outs from three-sheets were also used for the exterior.

Spiffy Sandwich Man for "Experience"

A natty gent—dress suit—high topper—white gloves—cane, to all appearances a normal human being patroled the streets of Evansville, Ind. The only flaw in his make-up was the black ink on his otherwise white shirt front which read: "Did you see my back?"

Pinned to the shoulders of the coat and hanging down the small of his back was a banner advertising "Experience" at the Strand. The contrast between the neat-looking gentleman and the mission of his journey made the ballyhoo effective. Oscar A. Kantner, Paramount exploiteer, arranged the stunt.
Samuels Uses Log Cabin Lobby Display

Manager Samuels, of the Alamo No. 2 theatre, Atlanta, recently played "The River's End" for about a fifth or sixth run for his Friday and Saturday business, and, despite the fact that the picture has been seen again and again in Atlanta he "cleaned up" on.

He built his lobby into a log-cabin, lightly sprinkled with snow. He masked the one-sheet frames at the side of the theatre, and in every way possible, he hid the "personality" of the Alamo No. 2 beneath an exterior that was a faithful wilderness cabin.

There were two or three pine-trees—tiny saplings that would not dwarf the size of the cabin, and of the lobby, and they too were sprinkled with snow. In front of the cabin, on the left-side of the door, there was a small shelf with a wooden bucket half-full of water and a tin washbasin. Underneath the shelf a tin bucket.

On a wooden block above the door the words "The River's End" had been burned—in a very good imitation of the way a magnifying glass and strong sunlight will burn wood.

A pair of snow-shoes, worn and patched, hung on one side of the wall. A pair of skis leaned against the other wall, while a gun, fishing rod and tackle and divers other small articles that are necessary in the woods, were scattered about to lend atmosphere.

Potted Palms Symbol of Prosperity

Manager Charles Eggers of the Lyric theatre, McKeesport, Pa., has made his lobby a home of the evergreen. No matter what the season, there are always hot-house plants placed around and about.

In a key city there are foyers, lobbies, tapestries, friezes, wall paintings, frescoes, and the like; but in a small town the plants in the lobby mean much.

They are symbols of distinction and refinement. This policy is another reason why Frank Ponoplos, the proprietor, isn't worried about depression.

Blue Mouse Ties Up with Football Game

The management of the Blue Mouse theatre, Minneapolis, took advantage of the big football game between Minnesota and Indiana universities recently by distributing over 5,000 score cards containing a scene from "Why Girls Leave Home," and the added information that the picture was playing at the theatre.

According to the manager of the Blue Mouse the stunt caused the crowd to fight for the score cards, and the result of the exploitation proved to be very satisfactory in its box-office results.

Birch Invents Novel Animated Lobby Contrivance

At Birch, manager of the Princess theatre, Denver, hit upon a novel scheme in advertising his recent engagement of "Burn 'Em Up Barnes."

With a twenty-four sheet showing the racing scene of the feature, Mr. Birch constructed an ingenious lobby contrivance that attracted the attention of every person who passed the theatre.

The wheels of the car Johnny Hines drives in the race, reproduced practically in the twenty-four sheet, were cut out and mounted on axles connected with a motor. Then the mechanical contrivance and the twenty-four sheet were placed over the lobby entrance so that when the current was turned on the motor the wheels of the lithographed racer revolved at a tremendous speed.

Mechanical effects also carried out the idea of a real machine in action. A small steam pipe concealed behind the twenty-four sheet furnished a good imitation of dust clouds and an exhaust pipe was arranged, from which, by use of another clever mechanical rig, a realistic impression of flames shooting from the exhaust was presented.

Noise effects of racing cars running at full speed could be heard half a block away.

A cut illustrating Mr. Birch's ingenious lobby display appears on this page.
Live News From Producers

Broadway Showing for "A Man's Home"

A BROADWAY showing has been arranged for "A Man's Home." "The Greatest Picture That Has Ever Carried a Selznick Trade-Mark," has been booked for an early engagement at the Capitol Theatre, New York City. The play date has not yet been decided upon, but will probably be either the third or fourth week in November, the current month.

The Capitol date, arranged through the New York exchange, promises to stand out as one of the big events of the season. S. L. Rothafel was among the first to see the big Selznick picture after it had been finally cut and titled some months ago and was so impressed with its artistry and power that he has been an enthusiastic booster for the photoplay ever since.

Hayakawa Popular with New Yorkers

Recognition has come to Sesame Hayakawa in most encouraging fashion from exhibitors in New York City and environs, judging from the volume of bookings on his most recent R-C Production "The Swamp," reports that company. Hayakawa's latest three R-C subjects have been shown to Broadway picture audiences with excellent box office results, according to Charles R. Rogers, general manager of distribution for R-C Pictures. "The First Born" ran a week at the Strand and flirted with the house record established by "Kismet," another R-C production starring Otis Skinner. "Where Lights Are Low," which presented the star in one of his most powerful roles, was featured at the Capitol. Now "The Swamp" again introduces Hayakawa to Broadway theatrae patrons at the B. S. Moss Broadway Theatre.

Phyllis Haver to Play in Turpin Comedies

Phyllis Haver, whose name is synonymous with Mack Sennett comedies, is back on the Sennett lot after a lay-off of six weeks. Miss Haver has been shooting on the return of Ben Turpin from his Eastern tour of personal appearances in order to appear with him in the leading feminine roles of a series of eight two-reelers. The comedies will be released through First National.

"The Storm" for Universal

Pays $22,500; Harry Carey to Star; Forest Fire to Be Very Spectacular

UNIVERSAL announces the purchase, at the price of $22,500, of the picture rights to "The Storm," Langdon McCormick's successful stage melodrama. It will be used as a vehicle for Harry Carey, Universal's newest super-production star.

"The Storm" created a sensation in New York when it was presented by George Broadhurst, the producer, October 2nd. It contained one of the biggest thrills ever presented on the stage—a forest fire scene of unusual realism. The melodrama also had another thrill, almost as gripping as the fire scene. It was a storm scene in which the stage set was all but demolished in the first act. It is around these two big thrills that Universal expects to build the greatest film-melodrama ever screen-
ed.

After a year on Broadway, "The Storm" played for a second season in the Manhattan Opera House, New York City, and in other nearby playhouses. This year it is on the road, where it is reported to be meeting with unusual success, despite the entertainment depression outside of New York.

The play is now being put into continuity by Universal's leading scenario writers. Universal reports that options are being taken on an immense tract of forest land which actually will be burned so that the camera can actually record the thrills and terror of a forest fire. This tract will be far removed from other timber, so that there can be no possible chance of a disastrous spread of the fire, says Universal.

"We have bought 'The Storm,' and have paid for it the highest price ever paid for a Universal picture, because we believe it will make the most spectacular photoplay ever seen," said Mr. Carl Laemmle, president of Universal, in discussing the new Carey picture.

"There have been storm scenes in pictures and there have been fire scenes in pictures, but we mean to make this the greatest of all, regardless of cost. It will have everything that goes to make a picture great, including a tremendous heart interest."

Dramatic Picture Made in South Sea Isles

The first company of film players to penetrate the remote islands of the South Sea for the purpose of filming a dramatic spectacle arrived in San Francisco from Tahiti last week. This is the first expedition to be launched by the Far East Productions company, recently organized by W. E. Alder and S. M. Unander for the purpose of filming pictures in remote and picturesque quarters of the globe.

The production just completed is from W. F. Alder's book, "The Lagoon of Desire," dealing with the native customs and life of the South Sea islands.

Campaign Book for "A Man's Home" Ready

The Selznick home-office announces that a campaign book of an effective and serviceable character from the exhibitor's angle has been prepared on the Ralph Ince production, "A Man's Home," which has just been released. This campaign book is said to be the best thing of its sort yet turned out by the Selznick publicity department.

Mayer Feature Goes Big in Los Angeles

A new record in downtown runs in Los Angeles was established recently by John M. Mayer's "The Child Thou Gavest Me," the initial offering in First National's series of John M. Stahl Productions. The picture played to crowded houses in the business section of Los Angeles three times within a month and is now in demand for one more play date in the first-run district.
Hunt Stromberg Optimistic
R-C Pictures Producer Sees End of All “Depression Propaganda”

RETURNING to Los Angeles last week from a six-weeks’ tour of the East, Hunt Stromberg, producer of the Doris May series of features for Robertson-Cole distribution, was direct in confirming the reports of “better times—speed ahead” for the entire industry of motion pictures.

Between periods of conference with Robertson-Cole executives in regards present and future production plans, Stromberg visited executives via state righting and promotion managers in several of the principal Eastern centers.

There is no doubt but that the “propaganda” referring to “depression” has wended its course to a natural demise,” said Stromberg upon his return to the West Coast Studios. “From direct discussions and observations, I found that the trade in general, inclusive of exhibitors, company-representatives and newspapermen, are not perfectly willing, and solidly joined, to cut out the pessimism in all its forms.

“I am delighted with the progress, and position of esteem held by Robertson-Cole. It is a source of infinite satisfaction to be identified with a company having the integrity of purpose and fine high standards such as theirs.”

“The new-season product of R-C is getting its full share of representation in the biggest and the best first-run theatres of the country. My first production, “The Foolish Cardinal” is direct evidence of this fact. By November fourteenth, less than thirty days from the release of the picture, October 16th, “The Foolish Cardinal” will have played its big engagements in one hundred key points of the United States.

“I am emphatic in the statement that General Manager Charles R. Rogers has assembled one of the finest, most alert-and-on-their-toes organization in the business. Robertson-Cole is conducting affairs with a determination and enthusiasm that is in keeping with the present needs of the industry, and the exhibitors have the utmost confidence in their efforts and transactions.”

To Decide Coogan Release
Distribution of Jackie’s Series to Be Definitely Settled Soon

Foch Pictures as Specials in Pathe News

By special arrangements perfected with that object in view, Pathe News enables residents of cities giving ovations to Marshal Foch to enjoy those thrilling scenes twice—in motion pictures at the local theatres a few hours after the public reception to the country’s famous guest. These scenes were screened as local specials in Kansas City, St. Louis, Indianapolis, Detroit and Chicago in addition to being represented in the regular issues of Pathe News. In No. 87 the great Marshal’s arrival in the United States is shown. In London, a week earlier, General Pershing is seen decorating the grave of an unknown soldier.

In Italy the King and Queen are pictured during the national rejoicing over the acquisition of Northern provinces from Austria under the Peace Treaty. Ex-Emperor Charles of Austria is seen interviewing soldiers of the army which now disavows allegiance to him. Blood-stirring views are shown of the International Fishermen’s sailing contest in which the Canadian “Bluenose” defeats America’s “Elise.”

A LL matters pertaining to the national distributors of Jackie Coogan’s entire series of five-reel feature films (five in all) will be definitely settled this week after the executive meetings of Associated First National Pictures, Inc., are over.

Mr. Lesser, vice-president of the West Coast Theatres, Inc., and power behind the Coogan productions, has had several concrete offers of state righting and of large national distributing organizations. Mr. Lesser naturally is inclined to lean toward First National, while deal has not been consummated, it is generally under-

stood that this releasing body will handle the Coogan picture.

“Mr. Boy,” the first of the series, is completed and is being personally brought East this week by Mrs. Jack Coogan, mother of the star.

The bookings for Jackie’s last film, “Peck’s Bad Boy,” in England have reached the 25,000 pound point and casts of Noel and Fred Levy, who personally consummated the deal, did so but little more than a month ago, this is a remarkable record and one that is not often tied by any film feature.

There is a strong indication that both Colonel Levy, in whose hands has been placed the foreign affairs of the Coogan organization, and Sol Lesser, will make an early trip to London where they will carefully look over the ground with the thoughts of taking Jackie there to produce a big picture.

“Mr. Boy” will be given its New York premiere the end of November.

“Tropical Love” Finding Ready Favor

Associated Exhibitors report that the excellence of “Tropical Love,” which was released on October 23rd, is carrying out their 36-a-Year policy. Directed by Ralph Ince, “Tropical Love” was actually produced by Pathe, and cast includes Ruth Clifford, Reginald Denny, Fred Turner and others.

Across the Divide,” “Discontent,” “The Family Closet” and “Home-Keeping Hearts” as well as “They Shall Pay,” “Women Are Like Butterflies” and “Butterfly Girl” are previous feature productions on the Playgoers program.
Gunning Release in Big Demand

T

HE picture that the Wid Gunning organization has nicknamed The Million Dollar Question is starting off the booking career at a pace that bids fair to more than equal the finest exploitation of the distributing organization. "What Do Men Want?" is already scheduled for a number of big city openings on a scale of legitimate theatre attractions while unusual interest from exhibitors is reported at every Warren Office.

Douglas Fairbanks has called "A Million Dollar Question" in Philadelphia. The owners of the famous Metropolitan Opera House were quick to get in touch with Edgar Morse, manager of the Warren, Quaker City Office, when they heard the glowing reports on the latest Lois Weber special, and especially arranged a showing by which "What Do Men Want?" was opened indefinitely from November 16th. An advance campaign similar to that used in New York is already under way in Philadelphia Metropolitan Opera House is the most distinguished of Philadelphia playhouses and the promoters are making the engagement a special one in every sense of the word.

Out in Chicago, "What Do Men Want?" gets off to a flying start soon with a special downtown engagement at the Bijou Dream. Manager Sidney Goldman, at the Chicago Warren office, had already booked "What Do Men Want?" far beyond his original quota of prints, but he reports that since exhibitors have begun to see the picture itself the interest has assumed sensational proportions. Many exhibitors who had already set their dates have applied for additional days on "The Million Dollar Question."

Wid Gunning, who is presenting "What Do Men Want?" at the Lyric is one film man who isn't a bit surprised at the phenomenal pace set by "The Million Dollar Question." "I have been quietly telling friends for many weeks that we had a million dollar baby," he declared, "and in fact that phrase does not half tell the story, for I am convinced that we will outstrip the mark set by such record breakers as "The Miracle Man."

The bookings pouring in already show that exhibitors are aware of the tremendous exploitation possibilities of Lois Weber's greatest picture and before we have finished with the long runs in the biggest cities there won't be a soul in the industry who won't know that this year's biggest one has arrived."

Goldwyn Buys Eight Stories

Katharine Newlin Burr has written "The Summons," which is also to appear in novel form. L. G. Hawks is making the screen adaptation.

Six feature pictures are in production at the big Culver City plant. They are Anzia Yezierska's "Hungry Hearts," directed by E. A. L. Stroheim; "The Happening," directed by William A. Horne and Bryant Washburn; the latter's "The Yellow Men and Gold;" "Brothers Under Their Skin;" and "The Three Faces." "Sent for You," a Rupert Hughes story, directed by Alfred E. Green, with Colleen Moore and Ralph Graves; "What Ho, the Cook!" a Chinese fantasy from Gouverneur Morris's pen, directed by Rowland V. Lee, with Jack Abe and Winter Blossom; "The City Feller," featuring William Larrad, directed by William Beaudine, and "The Octave of Claudius," by Barry Pain, directed by Wallace Worsley, with Lon Chaney, Louise Logan and Raymond Mackee.

EIGHT new stories of unusual interest have been purchased by the Goldwyn scenario department for early production. Vice-President Lehr and Paul Bern, scenario editor, in selecting these stories have read hundreds of books and manuscripts.

Gouverneur Morris has just completed an original for the screen which bears the title "Always Warm and Green." Ruth Wightman is writing the continuity in cooperation with the author. Although several of Kathleen Norris's stories have been screened she is now working in a studio for the first time. She has written her story directly for the screen and declares she is fascinated with the work. She and Julien Josephsen are collaborating on the script for "The Story, for the present, answers to the name of "The Happiest Night in Her Life," but this is not likely to be the release title.

"Brothers Under Their Skin," a magazine story by Peter B. Kyne, is being fitted to the screen by Grant Carpenter, playwright and scenarist.

Great interest attaches to the filming of Hall Caine's novel, "The Christian," because of the announcement that the author will take passage from England next month. Charles Kenyon, rated as one of America's foremost playwrights and photoplaywrights, has already completed the scenario. It will be held for the author's final inspection and approval.

Rupert Hughes has written another original, which at the writing is known as "Remembrance."

Basil King, best remembered for his notable "Earthbound" and "Old Times" again at the Goldwyn studio and is assisting in the production plans of his latest novel, "The Dust Flower." The author and Charles Kenyon are cutting the scenario pattern together. Whenever Mary Roberts Rinehart part her typescript, coming something light and entertaining may be expected. That's what she has done in "Jane," which tells how a spoiled girl was tamed. Isabel Johnston is the scenarist.

"What Do Men Want?" Booked for Elaborate Openings

sleeves which will begin to break Sunday on the opening. All signs point to the Lyric as being a center point of interest and a show to carry the theatre firmament for several weeks to come.

"What Do Men Want?" is also stepping out like "A Million Dollar Question" in Philadelphia. The owners of the famous Metropolitan Opera House were quick to get in touch with Edgar Morse, manager of the Warren, Quaker City Office, when they heard the glowing reports on the latest Lois Weber special, and especially arranged an arrangement by which "What Do Men Want?" was opened indefinitely from November 16th. An advance campaign similar to that used in New York is already under way in Philadelphia Metropolitan Opera House is the most distinguished of Philadelphia playhouses and the promoters are making the engagement a special one in every sense of the word.

Out in Chicago, "What Do Men Want?" gets off to a flying start

"Father Tom" Offered by Playgoers Pictures

"Father Tom," the newest Playgoers offering, set for release this coming week, November 13, is described as one of those wholesome, homey attractions, of the "Old Homestead," type whose appeal to American audiences is perennial. It features the famous old character actor, Tom Wise. Essentially an out-of-doors picture, many attractive exterior sets are shown, and the thrilling race course scenes, flashed at Saratoga are realistically portrayed. Tom Wise is appealing as always, and he is assisted by a carefully-selected cast, which includes James Hill, May Kitson, Myra Brooks, Ray Allen, Harry Boles, Alexander Clark and Nancy Deaver.

Head of American Film Laboratory Resigns

Samuel L. Silverberg, for seven years laboratory superintendent for the American Film Company of Chicago, has resigned.

Mr. Silverberg, during his connection with the American, has had full charge of the main laboratories at Chicago. He has not yet announced what his future connections will be.

A scene from the William Fox release, "Without Fear," starring Pearl White.
New York Booking: Lloyd
Comedian’s “Never at Capitol and Brooklyn Strand

WITH S. L. Rothafel starting with its initial New York showing this week at the Capitol theatre, Harold Lloyd’s “Never Weaken” will have the greatest presentation in Greater New York ever accorded a Harold Lloyd production, announces Associated Exhibitors. On the week beginning November 20, no less than twenty-seven first-run theatres from Forty-second Street to the Beach, all household B. O. Fox and Loew circuits, will show “Never Weaken” day and date. After which their theatres in lower Manhattan will follow for a week’s day and date showing. Then, in turn, the Brooklyn theatres will have their week’s day and date run.

In addition to this huge circuit booking, the comedy will be shown at the Shuberts’ Empire and the New Metropolitan, both independent houses, day and date with the circuit theatres in their respective zones.

Lewis Stone is Added to Ingram’s Cast
Lewis Stone has been selected by Rex Ingram to enact the leading male role in his metro production of “The Prisoner of Zenda,” Alice Terry, of “Four Horsemen,” and “The Conquering Power” fame, has the leading feminine role. Robert B. O’Brien, the stage star, will be screen, will play the part of Colonel Sapt and Edward Connelly, the veteran actor who has been associated prominently with Mr. Ingram’s earlier successes, again will play an important role. “The Prisoner of Zenda” was adapted by Mary O’Hara.

Jones Drops “Buck” for “Charles” in Baptism
The William Fox star who has hitherto been known on the screen as “Buck” Jones has officially and with all due ceremony discarded the “Buck” and adopted the name of “Charles.” The change in name occurred when Jones was recently baptized in the Church of the Angels, Los Angeles, by the Rev. Dr. Neil Dodd.

“Kid” Three Times in Lorain, Ohio
Lorain, O., has had “The Kid” three times to date. And the popular Chaplin-Coogan scro-comic drama of the screen seems just as popular now as it ever was according to reports.

Extra Matinee Is Required
Additional Performance for “Four Horsemen” in Big Baltimore House
To accommodate the crowds in Baltimore, Md., who are thronging to see “The Four Horsemen of the Apocalypse,” a R.C. Ingram production for Metro of the famous novel of Vicente Blasco Ibanez, now being shown in that city as a matinee, double matinees have been instituted.

So enthusiastic was the reception accorded this picture, which critic all the world over agree is among the finest works of the silent drama, that long before the time when the original run had been sold out. Governor Albert Ritchie and numerous other state and city officials were among the initial audience.

The sensation caused by this picturization of the most noted story of the great war, influenced the management of the New Theatre to accede to the public demand by arranging an additional matinee. The first afternoon performance begins at 12; the second at 2.30.

The wide interest manifested in the New Theatre has been further exploited by some of the leading haberdashery stores of Baltimore. They have cooperated with the New Theatre management by having scene cuts from the picture printed on bags and envelopes used for enclosing pictures of the film. In connection with the cuts is the notice of the showing of the picture at the New Theatre.

The “Four Horsemen” was adapted by June Mathis. Joe Seitz was in charge of the photography.

Malcolm Strauss, elected president of Associated International Pictures

Doris May Picture Greeted with Enthusiasm at Allen Theatre Run
Doris May’s picture, “The Foolish Age,” which met the popular favor of the star and the quality of her first R-C vehicle, but also to the showmanship of Mr. McCormick and the aggressive exploitation campaign carried out by representatives of the R-C organization.

All this, too, in spite of the fact that opposed to Miss May as an attraction at the Allen were two of the greatest motion picture stars of the day—Charlie Chaplin and Jackie Coogan at other houses.

In every respect the debut of Miss May as an R-C star in Cleveland was a brilliant occasion. Mr. McCormick arranged a spectacular and artistic setting in which to offer “The Foolish Age,” as only he can do.

Allen Forrest Opposite Minter in New Film
Allen Forrest has been engaged to play the male lead opposite Mary Minter in a new R-C picture which has just been started. Miss Minter’s new story is by Helen R. Martin and has not yet been titled.

“Three Musketeers” Sets Mission Theatre Record
CLOSING at the Mission theatre at the end of a week’s run, Douglas Fairbanks’ “The Three Musketeers” established its second Broadway record—one on Broadway in New York, the Mother on Broadway, Los Angeles.

At the Mission theatre, Los Angeles, not only was a new mark set for length of run for Broadway playhouses, but attendance figures were far exceed.

In the 315 performances in which “The Three Musketeers” was shown on the Mission screen it is estimated by Harry David, managing director, that 150,000 persons saw the picture.
"Our Mutual Friend" Scores
Going Big on Coast; Is Booked by Kehrlein Bros. for Frisco Theatre

OUR MUTUAL FRIEND," which the Wid Gunning organization calls "the Perfect Movie," has already started its sweep along the Pacific Coast. Following closely on the heels of the news that its Los Angeles premiere had been unusually successful there comes the announcement that the Kehrlein Brothers have booked the Charles Dickens' photoplay for one of the initial offerings at the reopening of the famous College theatre.

The Kehrlein Brothers have taken the College theatre and practically built a new playhouse out of a well-known San Francisco amusement place. The entire theatre has been redecorated in mission style and those who have seen it proclaim it the last word in artistic theatrical setting.

The selection of "Our Mutual Friend" to play at the College theatre is a considerable feather in the cap of the Wid Gunning organization as competition has been keen in San Francisco for the honor of being chosen on one of the early bills of the season. The Kehrlein Brothers were known to be shopping for attractions of unusual merit both from the angle of exploitation and production quality. It was probably natural that "Our Mutual Friend" should be chosen after its engagement at Chunes, Los Angeles theatre, as the papers of the Southern California film capital have seldom accorded the praise to any production that they gave to this screen version of Charles Dickens last complete novel.

The Los Angeles Times declared "the charm in its fidelity to the character drawing of Dickens, laughter, suspense over the double principals, and hatred for the villains of the piece follow each other in rapid succession. The dramatic situations are tense. Mechanically the picture is excellent."

Fox Branch Conducts Drive
New York Exchange Aims to Stimulate Public Interest in Specials

WHAT is believed to be one of the most aggressive publicity drives ever directed to the public by a motion-picture exchange has just been launched by the New York branch of the Fox Film Corporation under the direction of Louis Rosenblum in charge of that branch. The "Direct-to-the-Public" selling campaign, after several months of intensive preparation, is now in full swing.

In a statement issued during the week, Mr. Rosenblum declares: "In offering exhibitors such attractions as 'Over the Hill,' 'A Connecticut Yankee in King Arthur's Court,' 'The Queen of Sheba,' 'Thunderlap' and a regular program service of high calibre, we are giving him the essential elements of profitable merchandising — a salable product. But a product, no matter how great its intrinsic worth may be, is valueless unless a market is created for it.

Appreciating the value of vigorous exploitation and endeavoring to extract from our productions a one hundred per cent return on their drawing power, we have installed in the New York exchange what is probably the largest staff of exploitation experts ever assembled in a branch office. Qualified by training and experience to originate and execute productive campaigns, these men are devoting their time and energy exclusively to selling our productions direct to the public.

A major and effective feature of our Direct-to-the-Public sales campaign is the maintenance of an Exploitation Circus' for the benefit of such forthcoming attractions as 'Queen of Sheba,' 'A Connecticut Yankee,' 'Thunderlap' and our Select Mix slate. 'Our Exploitation Circus' includes camels, chariots, trick motorcyclists, cowboys and in fact everything needed to stage striking bally-ho stunts. All are at the disposal of exhibitors playing these attractions."

Tod Browning Is Signed Again by Universal

TOD BROWNING, one of the best known directors of big photoplay productions, has been signed again by Universal.

This is the third engagement that Browning has entered into with the Universal, and this one involves the most money and the most work, it is declared. In fact Mr. Browning has undertaken to produce in the space of a year from November 1, two Jewel pictures and six Special Attractions. This is quite an undertaking, but Browning is satisfied that he can do it, and Mr. Laemmle, who personally signed the contract at Universal City, has ordered Irving G. Thalberg, general manager, to place every production facility at his disposal.

"Hurricane Hutch" in Central America

Armando Lopez Ulloa, Consul General from Honduras to New York, sailed for home on a short visit last week after obtaining from Pathé Exchange, Inc., a concession to handle exclusively the Pathé product in Central America. Senior Lopez carried with him also a print of the new Pathé serial, "Hurricane Hutch," the first presentation of which in his own country he will personally supervise.

As he was sailing with his concession and his first shipment of Pathé film, the Consul General exhibited considerable satisfaction over his deal with Pathé.
New Film Center for Long Island

THE Ferndale Corporation with headquarters located in the Empire Theatre Building, New York, announces that it has now under way at Ferndale, Long Island, N. Y., within a distance of sixty miles of New York, the construction of moderately equipped studios, surrounded by country of scenic grandeur and located on the borders of a beautiful lake within two miles of the ocean front.

In its announcement, the Ferndale declares that within this area are to be found settings representative of every part of the earth, while buildings already erected or under construction will afford producers every facility for filming in a community rich in historic and romantic interest. The statement from the Ferndale Corporation also emphasizes the proximity of the Metropolis with its leading directors, stars, and actors; and its great stores of costumes and production accessories.

The Ferndale announcement is directed especially to the independent producer, to whom it promises fullest co-operation. Five of the studio buildings have already been finished, according to the statement, and a large swimming pool is rapidly nearing completion. A large tract of land has been cleared and greenhouses put under construction to enhance the beauty of the location.

The officers of the Ferndale Corporation are: C. K. F. Andrews, president; Mrs. Oliver Harriman, vice-president, and Colusa McFadden, secretary.

Yard-Stick Minimizes Risks

Precautions Taken to Reduce Hazards in Making "Three Musketeers"

LETING the uninitiated into behind-the-camera secrets of motion pictures in the making is becoming popular, declares a statement from United Artists. Only recently the method of double photographic exposure, which enabled one of the greatest of film stars to play a most extensive dual role, was explained in detail. And now comes Douglas Fairbanks who tells how the foot-rule and yardstick are brought into play as camera aids, and every inch of every scene wherein there lies the least physical risk to the actor is measured and laid out with all the fineness of the most complicated engineering problem.

In Mr. Fairbanks' film version of "The Three Musketeers" there is a little more than two miles of danger, declare United Artists, and every inch of this was measured to the last degree of mathematical nicety so as to eliminate as much as possible the element of physical risk. The scenes containing the most physical risk in this film were those featuring the sword attacks. In one of these, measuring 124 feet, Mr. Fairbanks fought eleven men, and a single slip, or the least misjudgment of distance, might have brought serious injury either to the star or some of his combatants, it is stated.

There are 740 feet of danger for Mr. Fairbanks in duels alone. In his flight across the rooftops with the heroine over his shoulder in a semi-swoon there are 250 feet in which the slip of a foot meant a forty-foot fall, for both. Other scenes filled with risk are those in which he boarded the ship, dove into the water and dodged real bullets; rode bareback at break-neck speed over rough roadways; leaped from a second-story window to avoid capture; vaulted a fourteen foot gate at the port; slid down a banister.

Reviewing Boards Honor Two R-C Releases

THE official list of the National Motion Picture League issued recently included William Christy Cabanne's production of "The Barrier," in its list of subjects recommended as "family films." "The Barricade," was based on an original story by Dr. Daniel Carson Goodman, the locale of which is New York where most of the scenes were taken. Among those in the cast are Kenneth Harlan, Katherine Spencer, William Strauss, Eugene Spencer, Dorothy Richards and others.

"The Sting of the Lash," starring Pauline Frederick also won official commendation from the National Board of Review, in the October honor list of which the production is included among the "exceptional pictures" of the month. "The Sting of the Lash" was written by Harvey Gates and is a story of the strongest drama.
Truex Comedy Heads Releases for Nov. 20

PATHE EXCHANGE, INC., has added the first of a series of comedies starring Ernest Truex to the pretentious collection of short subject features scheduled for release November 20th. "Little, But Oh My!" is the title of the first offering.

"Roping the Black Panther" is the next of the series of Major Jack Allen's Wild Animal Pictures.

"The Marathon" is the next-reissued one-reeler starring Harold Lloyd. Bebe Daniels plays opposite the star, with "Snub" Pollard in a prominent role. "Dangerous Dollars" is the title of the film version of Holman Day's latest story of the same name showing life in the Maine woods. Edgar Jones and Edna May Spier are the features.

"Penny-In-The-Slot" is the title of the current Hal Roach comedy starring "Snub" Pollard. "The Woman and the Hen" is the latest released cartoon in the series of Aesop's Film Fables, produced by Fables Pictures, Inc., and created by Charles Higgins.

"Overboard" is the ninth episode of the new Pathe serial "The City of Romance" starring Charles Hutchison.

Path Review, No. 130, presents a practically all-star selection of subjects. "The City of Romance" shows views of St. Augustine, Florida; "The Tale of a Tail" is the history of an automobile shoe; "The Running Broad Jump" contrasts the American type of neighbor as the "Pancake Generation." "Springtime in Northern Africa" is a Pathicolor travel-picture.

Spectacular Setting in New Christie Comedy

Something decidedly new and spectacular in comedies is announced in the latest two-reeler comedy being produced by Christie for Educational release. The picture, which is titled "A Barnyard Cavalier" and which features Bobby Vernon, has been carried out with a magnificence in scene settings and detail which establishes a precedent for short film comedies, it is declared.

Vita Daniel is the pretty foil for Vernon in this comedy. The story of "A Barnyard Cavalier" was written by Frank Roland Conklin.

As evidence of the greater effort being put into all the new Christie Comedies, "A Barnyard Cavalier" will follow on Educational's release schedule one of the best Christie Comedies made at this time, "No Parking," Neal Burns is featured in "No Parking," with Helen Darling, as well as Jane Hart, the baby also appeared in "Sneakers," and "Laddie," the collie dog.

$60,000 for a Reel and a Half

"Iron Trail" Refutes Idea That Outdoor Films Are Cheap

REX BEACH'S "The Iron Trail," is held up as an absolute contradiction of the common idea that "outdoor pictures" are cheap to make. This picture is a second reel feature, yet two episodes, composing perhaps one reel and a half, cost more than $60,000, the producers declared.

"The results of this picture particularly interest me," says Whitman Bennett, "not only because of immediate financial considerations but also as a guide to future endeavors. The issue in outdoor pictures is whether the exhibitor wants the regular backwoods hoaxum of lumber and fish camp with its weak sledge and Indian hut, or whether he wants higher grade stories with big scenes involving big expense. It is much simpler to do the regulation brand and far less of financial hazard, but I feel absolutely assured that the more ambitious work is going to make the only permanent appeal."

"Anyone who stops to think will see at a glance that the two most costly scenes of 'The Iron Trail' were the fight at the crossing and the bridge episode at the end. The fight could have been done much more cheaply by just making it a rough-and-tumble without attempting to preserve the railroad atmosphere or to show the actual railroad construction progressing throughout the encounter."

"The construction of the artificial bridge, to match the actual bridge in Alaska, was, however, the most expensive feature, and the costliest part of the undertaking--and something of an engineering achievement. The real bridge across the Copper River in Alaska--the building of which furnished the essential facts for Mr. Beach's story--was photographed and shown in the film."

"The bridge that we built for the dramatic scenes and to show the real bridge in construction represented a span and a half of the actual bridge, was copied from exact photographs, and was built to scale with the utmost accuracy, so that the artificial and real should match. This does not mean that it was small. As a matter of fact, it was nearly a hundred feet long, the roadway or floor was forty feet above the ground, and the trusses reached another twenty-five feet into the air. Below the floor of the bridge, of course, were the scaffolds and the pilings."

"The bridge was built of wood but had to be strong enough to bear the weight of sixty or seventy people and very heavy lighting apparatus. In other words, though it was only a moving picture 'prop' it had to be strong enough to bear the traffic of any ordinary actual bridge. While the action of the play was being filmed real bridge workers and riveters swung from scaffolds, hoisted and riveted beams into place and relaid in minute detail the building of the genuine Alaskan structure."

One of many big scenes of "The Iron Trail," the Whitman Bennett production of the Rex Beach story, released by United Artists.

Chas. Bryant to Direct Madame Nazimova

CHARLES BRYANT will direct Madame Nazimova in her forthcoming production of Oscar Wilde's "Salome" and Ibsen's "A Doll's House," the double bill she is preparing as her first "repertoire film" for the United Artists.

Mr. Bryant also will have full charge of all production details. Wallace Beery has been engaged for the part of Helmer in "A Doll's House."
"Enchantment" "has all the ingredients of success"

"Enchantment" is primarily the story of a "flapper." Now, young Ethel Hoyt (which is Marion Davies name in the picture) doesn't think she is a "flapper." Not she! She thinks she is Cecilia, Helen of Troy, Theda Bara, all the historic queens of love combined. Between several young and inoffensive heroes and heretofore unheard of invitations hither and yon she begins to take herself quite seriously, and begins to wonder what is the matter with her, for she constitutes this so fatal attraction to the sex that picks up the checks.

Her father and mother are in perfect agreement, not with the picture Ethel paints of herself and her conquests but with the fact that something is the matter with her, and soon 'er her beloved child has her head completely turned.

The solution presents itself to the camera a few weeks after Our "The Taming of the Shrew" in which his friend Ernest Eddison takes the part of the tamer. Peter Hoyt takes this actor into his confidence and devises a scheme to cause the playing of his picture to step up to his same stage role for the taming of Ethel.

The actor amusingly comments, knowing what he is "letting himself in for." As Ethel thinks there is no man not susceptible to her charms, she thinks there is no man he cannot properly subdue. The game begins, she all the time unaware of the plot that has been hatched against her.

They meet and go about together a great deal. His attempts to tame her, if they exist, are to make her fall in love and be in love with him and falling in love so hard that her slightest frowns make him unhappy. And she will have none of him.

Finally comes the night when both are principal characters in a modern society pageant, the beautiful princess of "The Sleeping Beauty" legend and he the Prince Charming who is to awaken her from her sleep. Ethel goes to her--for her-great wrath indeed, for he kisses her so fervently on the stage, murmuring ten thousand affronts in her ear. And the person in the audience is aware that he is in love with her. This is all the more pleasant to her, for she is furious. She is humiliated; she hates all men and when he insists upon seeing her at home that evening, she thoroughly denounces him.

In fact, she denounced him so bitterly that were he not oblivious to all but her anger he would have gone. That she has turned his love. As it is it takes him five or six minutes to glean the truth and her father twice that long to recover from his surprise at the finale of his plottings.

The gowns Miss Davies wears in this picture are a revelation in beauty and good taste. Paris, New York and she herself supplied the designs and they are done to perfection. The gorgeous princess costume of rhinestones and pearls on a rich background of heavy furs from the hand of Joseph Urban.

Mr. Urban also designed the sets which are exquisitely simple, so that the graceful background rather than obtrusive. "Enchantment" is released by Paramount.

The Star and Cast

Marion Davies is one of the youngest stars on the screen, being but 21 years old. She was born in Brooklyn, New York, the daughter of Thomas E. Davies. It was on the set of "Getzfeld Follies" that she transferred her interest to pictures. Among her best-liked photoplays have been "Brown of Harvard," "Motion Picture Drama," "Mattress," "April Folly" and "Buried Treasure.

She is introduced in "Enchantment" by an unusually brilliant company. Her leading man, Forrest Stanley was last seen in the West Coast with "Gilda." His experience was chiefly gained on the stage with the Oliver Morosco company. His first screen appearance of Tom Lewis, the stage comedian, is another interesting factor of this picture. He plays the father. He is chiefly remembered for "The Yankee Prince," "The Little Millionaire" and "High Jinks."

Edith Shupp of the "Globe" has said of the picture, "is well known through having been leading woman in some of the chief successes of John Drew.

As the juvenile, Arthur Rankin is happily cast. A nephew of the Barrymores, he has already shown talent on the stage and screen. With his uncle, Lionel Barrymore, he played an important part in "The Copperhead."

Cortine Barker won her fame principally in "Potash and Perlmutter" on the stage. She has played, moreover, with Julian Eltinge, John Mason, Elise Ferguson, and Julia Dean. She also played with Marion Davies in "The Restless Sex."

Exploitation Tie-ups "Enchantment" starring Marion Davies lends itself to extensive exploitation. Here are some hints to exploit the picture:

The title itself is amazingly full of hints for window displays. No motion picture star can vie with Miss Davies in the gorgeousness and variety of her gowns. The story-within-the-story of "The Sleeping Beauty" plus the marvelous beautiful sequences ever seen on the screen, presents another opportunity for window displays.

Your nearest Famous Players has still photographs which show many of the gowns which Miss Davies wears in this production. Show those photographs to the head of the Ladies' Wear department of the most prominent store in your community. He or she will be immensely interested in these beautiful stills and will be pleased to arrange a window display showing the finest gowns and stills from "Enchantment." In getting together with advertisers approach those merchants that cater especially to the women's department.

In many communities it will be found possible to enlist the aid of the editors of the Women's Page of the newspapers. "Flappers," their mannerisms, their likes and dislikes, have received columns of publicity in both dailies and magazines and they form a topic that is always of interest.

Florists and proprietors of beauty parlors will be found ready to work with the exhibitor on "Enchantment" because the title can be utilized so effectively in their business.

The reception given the production in New York, where it was first shown, proves that it has a very strong appeal to the women, and the wise exhibitor will capitalize this appeal.

Experts Behind Camera A fine array of motion-picture talent was assembled for the creation of "Enchantment," Marion Davies' latest release. Robert G. Vignola, who directed "Enchantment," is one of the best known directors in the field. "The Woman God Changed," also a Cosmopolitan release, was the picture before this and is still playing to enthusiastic audiences in all parts of the country. He also directed "The Passionate Pilgrim."

Born in Italy and educated in New York, Mr. Vignola began his stage career as a Shakespearean actor. He directed pictures first for Kalem, his initial production being "The Vampire" Others of his pictures are "More Deadly than the Male," with Ethel Clayton, "The Third Kiss," "The Love That Lives," and "The Reward of Patience." For Cosmopolitan he has also done "The World and His Wife" and "Straight is the Way."

The author of this story of the modern "flapper" is Frank R. Adams, one of the most popular short story writers of the present day and also adept at analyzing the foibles of the young.

Luther Reed wrote the scenario, one of the many excellent scripts he has done for Cosmopolitan. After he left his post in New York as dramatic critic for "The Herald" he joined the screen writers on the Pacific Coast and worked with the old Lasky company. He also did both original and adapted stories for"Singing H. L. Ice, until the war when he became a lieutenant of infantry. A notable stage success of his was "Dear Me."

Miss Davies' photographer was Ira H. Morgan, one of the veteran cameramen of pictures. In 1911 he did the "Broncho Billy" series, for two years photographed Mary Miles Minter, and did four pictures for King Vidor.
Above is shown a number of scenes from the new Cosmopolitan Productions super feature, "Enchantment," in which Marion Davies is presented in the stellar role. The feature, which is acknowledged to be Miss Davies' greatest success, is released by Famous Players-Lasky Corp.
C. G. Sullivan at His Best
That is Opinion Voiced by Many After Viewing "Hail the Woman"

A survey of the versatile pen of C. Gardner Sullivan, "Hail the Woman," Thomas H. Ince’s production for Associated First National pictures, is considered by many to be the most striking expression of the vivid and spell-binding writing powers that are similar to Mr. Sullivan’s genius.

In this Thomas H. Ince production, Sullivan has expressed joint views of Mr. Ince and himself as to what constitutes the sort of motion picture play which the public demands — a screen spectacle, and which it has called so long. Thomas H. Ince designates "Hail the Woman" as "the picture a weary public has waited for — my greatest achievement," and Sullivan defines it as: "the ultimate solution of a problem — C. Gardner Sullivan’s greatest success as a writer of screen stories once again proves the general all-around naturalness of talented newspaper writers. A small town, Stillwater, Minnesota, is claimed by Sullivan as his birthplace. At school, to find an outlet for his literary tastes, he used to copy "pieces" from the local papers, and would then rewrite them to suit the fancies of his imagination. After four years well spent in the study of "fine letters," at the University of Minnesota, Sullivan decided to become a newspaper writer, and, having started the St. Paul Pioneer, has since attracted attention through the semi-humorous, semi-pathetic theme of his human interest writings — which he has vividly expressed in many a great scenario. Sullivan subsequently joined a number of newspapers of national and international renown, such as the Chicago Tribune, the New York Journal, and others.

Sullivan is widely said to be the most successful motion picture dramatist in the world. He is under contract with Thomas H. Ince, and has been made a team through Europe to gather fresh atmosphere and material for picturization.

Select Ready for Drive
Salesmen Make Final Efforts for Big Results in "Selznick Week"

REPORTS from the Selznick branches throughout the country give every indication that Selznick Week, November 13 to 19, inclusive, will be a big success. Practically every Selznick office has looked a volume of business considerably in excess of that usually done.

The Selznick specials, including the new one, "A Man’s Home," Vera Gordon in "The Greatest Love," the two Faversham pictures, "The Man Who Lost His Head and "The Sin That Was His," and "Red Foam" are most frequently mentioned in the extra contracts although there are many extra play dates for the Selznick Star Series attractions with Elaine Hammerstein, Eugene O’Brien, Conway Tearle, and Owen Moore.

O’Brien’s "Chivalrous Charley" has been made ready for pre-release during Selznick Week although the regular release date is not set until early December. In this picture O’Brien is supported by Selznick’s "Mayflower," in the person of Nancy Deaver who is now assuming a leading role for the first time in her screen career, although she has appeared frequently in minor roles with other stars.

Release "Ladies Must Live"

George Loane Tucker Production Offered by Paramount on Nov. 13

"LADIES MUST LIVE," the last production made by the late George Loane Tucker, creator of "The Miracle Man," is scheduled for release by Paramount November 13, "The Treasure of Bishop’s Pass," produced by Mayflower Photoplay Corporation and features Betty Compson in the lead.

Although seized by fatal illness just as the final scenes for "Ladies Must Live" were being taken, Mr. Tucker supervised the completion and editing of the 140,000 feet of film taken. This had to be reduced to the required number of reels, and when the work of making the finished negative was being performed, Mr. Tucker went to Hawaii for recuperation. There he struck a rainy season and was forced to return to Los Angeles where he died without having seen his finished work.

The picture was adapted from a novel by Alice Duer Miller which appeared in serial form in the Saturday Evening Post. In the story, Tucker plays the role of a young girl who has been reared by her rich father and when this father plans to marry her off to some rich man in order that his income, derived from his son-in-law, may be protected.

Robert Ellis plays opposite Miss Compson, while Jack Gilbert and Mahlon Hamilton have roles of almost equal importance. Others in the large cast include Leatrice Joy, Hardee Kirkland, Gibson Gowland, Cleo Madision, Smitz Edwards, Lucile Hutton, Lulu Warrenton, William V. Mong.
Metro Will Distribute "Fightin' Mad"

METRO concluded negotiations this week for the distribution of "Fightin' Mad," a super-special outdoor production whose cast includes such celebrated players as William Desmond, Virginia Beatty, Faire, Rosemary Theby and Joseph J. Dowling. It will be released, the indications are, not too early and in December, "Fightin' Mad," in six reels is an action picture throughout. The story is by H. H. Van Loan, author of "The Virgin of Stamboul" and other screen sensations. The picture is produced by William Desmond Productions. Joseph J. Franz directed it, under the personal supervision of Roland Banton. H. A. Gersted photographed the production.

Stunts Suggested for "The Love Charm"

Realart points out that the current Wanda Hawley production, "The Love Charm," contains a number of fine stunts, which will prove good material for exploitation.

Early in the story, the love-sick heroine imagines herself in the middle of a medieval street agitated by a fair damsel dressed in the medieval-style. The rider carries a long lance from which depends a large sign containing a woman's face on the picture. Should the armor not be available, it can be home-made, fashioned from large sheets of silvered cardboard.

Wanda Hawley makes her entrance carrying an old fashioned wire dress form and a large telescope bag. A girl similarly equipped, dressed in attention-compelling clothes, would make a good subject for a street stunt. The likeness can be painted on the side of the bag.

"Quo Vadis" Is Meeting with Great Success

The success that George Kleine's revival of the screen's greatest classic "Quo Vadis" is meeting throughout the country is evidenced by a letter just received by W. D. Gunning from Charles K. Warren Distributing Organization. It comes from a Detroit film man and is as follows:

"Had a talk with Ed. Beatty, general manager of the Butterfield Circuit, today and he gave me the information that 'Quo Vadis' has been one of the three top attractions this year. Beatty was frank to say that when he booked the classic he tossed no dice. He knew it would go over so big, even though his expectations were pretty strong. In many towns he tells me he has had to hold it for extra days. We have played many of the season's biggest pictures," Mr. Beatty said, "but the real sensation of them all has been "Quo Vadis," the George Kleine revival. It has packed houses for us on every occasion."

One of many "be-man" scenes of "Fightin' Mad," the Metro picture by H. H. Van Loan and in which William Desmond is starred.

Hodkinson Changes Staff

Thirty New Offices Are Opened; Changes in Sales Force Personnel

NOTICEABLE to such an extent that it is worthy of comment, the total lack of confusion attached to the opening of nearly thirty offices in the new Hodkinson distributing system established this week has enabled Home Office and Branch executives to continue without interruption the work that has been laid out for the forthcoming months.

Several changes in the personnel of the sales staff have been made during the past week. Ralph Pie- low, formerly a salesman attached to the Hodkinson offices in Portland, Oregon, has been promoted to the position of sales manager of the new Hodkinson exchange in Seattle, succeeding F. Butler. The Hodkinson office in Portland has been discontinued.

E. Hockstum, of the Albany territory, has been transferred to the Buffalo territory, there he will work with Mr. H. Boyle. Harry Melcher, formerly a salesman connected with the Pathe staff in Omaha, has been appointed sales manager for Hodkinson in the Omaha territory by Phil Ryan, Hodkinson district manager in the northwest.

Another addition to the Hodkinson force during the past week is that of Dan Horgan, formerly Metro salesman in the Boston territory. Mr. Horgan has been engaged as salesman for Hodkinson in the New England territory, working out of the Boston office. E. W. Whitford, another popular film salesman in the New England territory, has also been added to the Hodkinson staff.

New Roland Serial Ready

Pathé Announces as First Release "White Eagle" for New Year

THE first release to inaugurate the New Year from the Pathé Exchange will be "White Eagle," the new Gold Rooster serial starring Ruth Roland. A Pathé announcement this week states that the new chapter play has been scheduled for release January first. The new serial, besides being the ninth chapter play starring Ruth Roland, is said to surpass all the Pathé star's previous efforts in her particular field of the cinema.

The story is that of Val Cleveland, who has written many successful novels brim full of fast action. "White Eagle" sets a fast pace, dealing with the West, in which cowboys and Indians play a leading part; yet the serial is produced in such a fashion that it will be absolutely "censor-proof." W. S. Van Dyke, who was responsible for the direction of the Jack Dempsey serial "Daredevil Jack," is also responsible for "White Eagle." The new serial was produced at the Hal Roach studios under personal supervision of Mr. Roach. It is the first serial to be produced on the same "lots" made famous by Harold Lloyd, "Smoky" Pullard, and other Roach comedians, and consequently called for extensive enlargements of studio space for the filming.

Earl Metcalfe is seen opposite Miss Roland, Otto Lederer, seen as the money lender, in "Without Benefit of Clergy," plays the villainous part of Chief Grey Wolf; and Harry Girard, who is well known on both stage and screen, in the chief accomplice, aided by Frank Lankheeten.

Al Feinman Moves

Announcement is made this week of the removal of the advertising and publicity bureau conducted by A. L. Feinman to more commodious quarters at 117 West 46th street, New York City.

Universal to Make New Short-Length Series

C A R L L A E M M L E has authorized production at Universal City of a series of short-reel features which will be based upon the experiences of a newspaperman on a metropolitan daily. The series will be sent to the screen as "Ned of the News." Albert Russell will direct with Percy Pembroke, a well known young leading man, in the featured role. The stories were written by George Morgan, "Ned of the News" will travel out of "Central" with the Flying Squadron of Police to give playgoers a thrill and anyone who has any idea of the hourly activities of the modern police reporter will anticipate speed and suspense in every foot of the tableaux.

Elaborate Handbook on Goldwyn's "Theodora"

One of the handsomest motion picture souvenir books ever published has been issued by Carey Printing Company for Goldwyn's Italian spectacular film, "Theodora," which has scored one of the biggest hits in motion picture history at the Astor Theatre, New York.

The book is printed from four-color process plates. Eight pages devoted entirely to reproductions of "Theodora's" stills are in color, the other eight pages (mostly pictures also) being in black and white. In the centre is a magnificent two-page spread showing the amphitheatre which figures prominently in the drama.

Huge Lasky Stage to be Roofed With Glass

Studio General Manager Charles Eytton has let the contract for one of the biggest construction jobs to be done in Lasky Studio, that of putting a glass roof over the big open stage.

Provision for the increase in production work, "Theodora" pictures has necessitated the covering of this stage, known as Number 4, which contains the huge tank and tropical garden sets, which have been used in many photoplays of the past.

The dimensions of the stage are 115 by 250 feet.
Realart Announces Feature

"First Love," Constance Binney's New Vehicle, Has Universal Appeal

"EVERYBODY loves luxury—
in real life if possible, in reel life at any rate. Yet most folks
are ordinary folks, intent on making ends meet, loving, living, marrying
and dying inconspicuously. And since they are ordinary folks, they
like, now and then, a story about people like themselves, a picture of
their own kind of life and its problems," says General Manager J. S.
Woody, of Realart.

"First Love," Constance Binney's coming picture, is that kind of
a story, announces Realart, a story of the everyday people who dwell in
modest homes all over the country, living and loving their whole lives
through on scanty incomes, but living and loving no less intensely
than the ladies who wear ermine and the men who "dress" for din-
nner every evening. "First Love," continues the announcement, is the
story of an ordinary, wholesome working girl and her first beau.
That he was a weakling, a rotter, and a cad made no difference. She
saw him only as a hero and loved him blindly.

"Because it deals with a univer-
sal, rather than an unusual experi-
ence, this picture is bound to ap-
pel to all classes and all ages," says Mr. Woody. "There is noth-
ing morbid about it, and it can safe-
ly be advertised as a picture for the
whole family, clean, wholesome,
realistic; gripping rather than sen-
tional."

Miss Binney is said never to have
had a role exactly like that of Kath-
line O'Donnell in "First Love," a
role which offers her happier oppor-
tunities for showing the heart and
role. She has made this simple little working girl
one of the most poignant and ar-
tistic of all her screen impersona-
tions.

The story was written by Sonya
Levien, an author and magazine
writer of wide reputation. Percy
Heath and Aubrey Stauffer, of
the Realart staff, adapted the story
in collaboration. The cast has been
assembled in keeping with the usual
high Realart standards; Warner
Baxter is the leading man, George
Webb plays the "heavy," and George
Hernandez makes a splendid "i
father." Fannie Midgley will, no
do, win many hearts with her
wonderfully human "mother"
role, and the rest of the cast, Betty
Schade, Edward Jobson, Agnes
Adams, Maxine Elliott Hicks and
Dorothy Gordon, give convincing
interpretations to their respective
roles. Major Maurice Campbell
was responsible for the direction.

French Film Stirs Interest

No Studio Scenes Taken in Making
Picture of Anthony Hope's "Phroso"

THE announcement by R-C Pic-
tures of the forthcoming re-
lease of the sensational French
production, "Possession," based on Sir
Anthony Hope's novel, "Phroso,"
has created widespread interest
among exhibitors, in M. Mercan-
ton, the noted French producer.

In "Possession" not a single stu-
dio scene appears. Interiors were
taken in ancient dwellings near
Cannes, in Southern France, and in
an historic fortress on the Island of
St. Margarets, which squats out
in the sea off the coast of the re-
public—and in other out-of-the-
way places that appealed to Mr.
Mercanton as backgrounds for the
swift action of his story. This,
according to the producer, makes
for far greater realism than studio
sets could create on the screen.

Every character in the story has
been interpreted by well-known ac-
tors and actresses. Reginald
Owen, as Lord Whately, is a prominent
English actor who made his first
stage appearance with the late Sir
Herbert Tree at His Majesty's the-
atre, and was with him for some
years.

Miss Malvina Longfellow, a pop-
ular screen actress both in England
and American stage, too, for she
appeared in an important role in
support of Otis Skinner in "Kis-
met."

Other well-known Continental
actor and actresses appear in the
film: M. Paul Capellani is one of the
most distinguished actors on the
French stage, and has also
achieved great success in American
pictures, having spent some time in
the United States. Mme. Jeanne
Desclos-Guitry, the talented wife
of Lucien Guitry, has a very impor-
tant part.

"The Beggar Maid" Gets First Run
Bookings

Two important first runs on
Beggar Maid," the first of the
series of Triart Great Master two
reel features are announced by W.
W. Hodkinson Corporation this
week.

Beginning Sunday, November 6th.
"The Beggar Maid" started a
three-week engagement at the Park
Theatre in Boston. Commencing
next Sunday, November 13th, the
picture will begin a seven-day en-
gagement at the big Stanley Thea-
tre in Philadelphia.
Achievement Films, Inc.
presents

The Power Within

Adapted and Directed by Lem F. Kennedy
The Power Within

Every picture, every play that thrills and entertains and at the same time drives home a big moral, has a better chance for success and lasting fame than those which cater to the whim of the moment or pander to the passions.

Consider "Ben Hur" with its amazing record, its wonderful vitality; consider "The Old Homestead," "Uncle Tom's Cabin," "Hazel Kirke," "East Lynne" and others like them.

Some of them have been running for over thirty years and have played to their tens of millions. They thrill and inspire.

"The Power Within" thrills and inspires. It is a drama of the soul, big with nobility, charity, love, faith and courage.

Your audiences will thank you for running "The Power Within."
Robertson-Cole's Smiling Sales Organization

The men who are making R-C month a big success
"R. S Cole Month" Drive Opens

Exhibitors Said to Be Responding Readily in Campaign

R. S. COLE MONTH — the month of November—dedicated to the president of R-C Pictures by that organization as a mark of its appreciation of his leadership, has started with a bang, according to Charles R. Rogers, general manager of distribution.

With the names of Pauline Frederick, Doris May, Hase Hayakawa, William Christy Cabanne and L. J. Gasnier shining in electric lights from hundreds of theatres throughout the country, the November drive has begun in auspicious fashion.

Exhibitors in the New York district are responding handsomely to the idea of R. S. Cole Month, says Mr. Rogers. The Sting of the Lash," with Pauline Frederick has been booked widely in the metropolitan area, as have "The Foolish Age," in which Doris May made her debut as an R-C star, and "The Swamp," in which Sussey Hayakawa proves again that he has few equals and no superiors on the motion picture screen. "The Swamp is a story of life in New York; of life in the slums and the high places of society, in which Hayakawa portrays the role of a Chinese street merchant. The story was written by Hayakawa himself, with his own capabilities and limitations in mind, with the result that it gives him one of the most congenial roles in which he has ever appeared. Most striking of all the scenes is said to be those in which Hayakawa appears as a comedian and moves the audience to laughter instead of tears. It has already been released. "The Lure of Jade," also welcomed by screen critics in many of the leading cities, is another Pauline Frederick production, this time in one of her biggest roles. The story was written by Marion Orth and has to do with the experiences of a small-town girl, who becomes a rear admiral in the navy. She becomes the unwitting victim of a Scottish gambler, goes to the South Seas, virtually an asaccot. There she sets herself up as the keeper of a resort frequented by drifters from all parts of the world. Dramatic climaxes are frequent. Thomas Holding, Harry Kirkland, Leon Bary, Arthur Rankin, L. C. Shumway, Clarissa Selwynne and others appear in the cast. Colin Campbell, the" Possession," scheduled for release November 20, is founded upon the widely read novel "Phroso," by Sir Anthony Hope. It was directed from the pen of Miss Harriet Stock. It has to do with a series of dramatic episodes in the life of a group of rugged folk who live in the valley of the St. Lawrence River, in Canada. Pauline Starke, Rose Done, Tula Marshall, the Geisha Hardee and others of prominence are in the cast.

The Duke of Chimney Butte" brings back the screen in one of his most congenial roles. The story was adapted from the novel of the same name by George Washington Ogden and depicts the adventures of a rollicking cowboy who puts to rout a band of cattle rustlers. This is done with the help of a clever Indian, and there is none of the blood-and-thunder and mock heroics of the cheap Westerns. Fred Borzae, who made "Humoresque," also directed "The Duke of Chimney Butte." It is scheduled for release on December 5.

William Christy Cabanne's production of New York stage life, "Behind the Curtain," will be released in November, was written by Mr. Cabanne himself, and is said to give a vivid picture of Broadway life. A splendid cast has been assembled for this subject. Billie Burr, who is not expected to appear in the leading female role; Doris Eaton, another Follies dancer; Elizabeth North, blonde of "Entertainment" fame; Miss Follies; Willie Collier, Jr., Huntley Gordon and others of prominence take part.

For release on Christmas Day, December 25, Doris May will appear in "Entertainment," her second R-C starring vehicle. It is a romantic comedy based upon the stage success of that name, and portrays Miss May as a debutee who rebels at her father's wishes of whom she shall marry.
Entire Kineto Series to Run on B'way

A LL of the series of “Great American Authors,” Urban Popular Classics produced for the Kineto Company of America, by James A. Fitzpatrick, will play their one-release engage-
ments at the Strand theatre in New York. The first of the series with John Greenleaf Whittier as the subject, played there last week.

There will be twelve units in the series dealing only with names famous in American literature; such names as James Russell Lowell, Oliver Wendell Holmes, Nathaniel Hawthorne, William Cullen Bryant, Walt Whittman, James Fenimore Cooper, Edgar Allan Poe, Henry Wads- worth Longfellow and Wash-
ington Irving.

Thirteen Stars Seen in Screen Snapshots

Thirteen of the most important stars of filmdom will be “At Home” to film fans in the special Home Life issue of Screen Snapshots.

The stars are: Elsie Ferguson, Mary Pickford and Douglas Fairbanks, Norma and Constance Talma-
dge, Richard Barthelmess, Wall-

Apfel Series Receiving Warm Welcome

According to reports received from the Producers Security Corp-
oration, the new series of Apfel productions, is being received with great success. The first of the series is “The Trail of the Law,” and the second is “The Man Who Paid,” which is now in preparation.

Hines Feature Is 85% Sold

CHARLES C. BURR, President of the Affiliated Distributors, Inc., has expressed his great gratifi-
cation with the condition of the in-
dependent market at the present time, in their promptness in acquir-
ing the rights to “Burn ’Em Up Barnes” for our eighty-five per-
cent of the country.

It is less than two months since “Burn ’Em Up Barnes” was offered to the Independent market, and to date less than fifteen per cent of it is left unsold, with every indica-
tion that before November has seen its last day, this production will be sold one-hundred per cent.

The foreign rights are all gone, John Carlson & Company having purchased this production for the entire market, and their reports from the foreign countries, especially their Parisian office, state that this com-
edy drama with Johnny Hines has been acclaimed the best production

of its class ever offered the French Market in the last four years.

A. W. Klaasen of the Mountain States Film Attractions, who owned the rights to the Denver territory, was so encouraged by the reception accorded this production in their territory that they acquired the ad-
joining territory, comprising the States of Washington, Oregon, Montana and Northern Idaho. Mr. Klaasen stated that he would “return in June.”

Oscar D. Oldknow of the Southern States Film Exchange who owns the rights for Alabama, Florida, Louisiana, North and South Carolina and Georgia, reported that the picture is creating a sensation on its first showing.

The only territories still open on “Burn ’Em Up Barnes” at this writing are Michigan, the New Eng-
land States and the Baltimore terri-
ory.

New Independent Producer

FRANKLIN BACKER to Distribute Product on State Right Market

THE formation of two organiza-
tions, one known as Amalgamated Producing Company, Inc., and the other as a division of Amal-
gamated Productions, Inc., gives promise of renewed activity in the independent branch of the picture industry.

All productions made by the Amal-
gamated will be produced under the personal supervision of G. M. Anderson.

The Amalgamated Producing Company, Inc., was organized for the purpose of producing features, with casts in which several of its members would be stars of such recognized standing in the theatrical world that they would have to be co-starring in three or four of the same picture, Franklyn E. Backer is the president and man-
aging director of East Coast Pro-
ductions, Inc., which was organized to handle the Amalgamated Production-
together forming affiliations with independent exchanges for that purpose.

The first contract between East Coast Productions, Inc., and Amal-
gamated Co., Inc., calls for twelve productions co-starring more than three big stage and screen actors. These pictures thus far are to be released by the producers at the rate of one a month begin-
ing December 15th, this year.

Three pictures are now finished and delivered to East Coast Pro-
ductions in the Times Building, New York City, where the New York office of Amalgamated is also located. The first is entitled “A By-Ess” and is presented by a cast including William Courleigh, Myrtle Steadman, Shanton Reck, Carrie Clarke Ward, Wedgewood Nowell and Margaret Landis. The second, which heads its cast with Robert Edeson, William Courleigh, Fully Marshall and Lydah Leslee, is entitled “Any Night.” The third is “The Greater Duty.” All of these features are now ready to be shown to exchange men.

“Tarzan” Serial a Hit in First Run Houses

As proof of the success with which “Adventures of Tarzan” is being presented in New York in theatres which have never before shown a serial, Louis Weiss, Secretary of Adventures of Tarzan Serial Syndicate, is in receipt of a letter from the management of the Regun theatre, a house seating 3,000.

“I take pleasure in advising you that ‘Adventures of Tarzan,’ your serial starring Elmo Lincoln, has thus far proved a wonderful box office attraction at the Regun the-
atre. While our policy is against the showing of serials I feel that we have made a wise move in book-
ing ‘Adventures of Tarzan,’” writes the theatre management.

Charles Brabin Joins M. P. D. A

At a recent meeting of the Motion Picture Directors Association, Charles Brabin, well known direc-
tor who made “While New York Sleeps” and many other Fox suc-
scesses, became a member of the organization of stellar directors. His initiation was attended by a large number of members.

Jane Novak Completes First for Associated

Jane Novak has completed her first starring picture for Associated Photo-Plays, Inc., titled “Soul of a Woman.” This was made under the direction of Chester Bennett and is one of a series of five pictures the above star.

Warner Closes Foreign Deal on Feature

ONE of the biggest for-
eign deals that has thus far been made with Warner Bros.’ productions, “Why Girls Leave Home,” was recently consummated by Bobby North, general manager of the Apol-
o Trading Company, New York. The exclu-
sive rights for Great Britain were purchased by Messrs. Tom Davies and Hy Winick, of the Earl Film Co., Ltd., of London.

With the closing of the deal Messrs. Davies and Winick are said to have made arrangements with several showmen to show the picture for an indefinite run at the Terrace theatre, London, following the screening of “The Kid.”

“Chic” Sale Popular on Vaudeville Stage

Few American players have received more enthusiastic receptions from the critics than those being showered on Charles (Chic) Sale during his present vaudeville tour of the middle west. “Chic” is be-
ing honored with the traditional kill-
ing of every theatre at which he plays, and in addition to delighting his audiences, he is receiving the most casual but laudatory praise from the newspapers. Many of the critics speak of his absence from the stage with sorrow, while others mention “His Nibs,” the motion picture in which Chic Sale is starred by Exceptional Pictures, pointing out the seven roles he plays in the motion picture are counterparts of his stage characterizations.
Second National Production Plans

PRODUCTION plans of the Second National Pictures Corporation are now in their formative stage, and will come to life within the coming fortnight, according to announcement this week by Bernard Levey, Vice President and General Manager of Section National Pictures Corporation.

Plans are now being perfected for the production of a series of special five-reel features, the first of which is to be a well known actress who has appeared on the screen and stage with almost unparalleled success. The Second National Pictures Corporation, according to Mr. Levey, also plans in association with a well known Director the production of a series of feature photoplays starring a celebrated boy actor.

J. W. Film Announces Cast Willard Mack Author of “For Your Daughter’s Sake”; Has Big Cast

E. S. MANHEIMER has made public the author and cast of “For Your Daughter’s Sake,” one of the J. W. Film Corporation Society Drama Series scheduled for immediate release to independent exchanges. This picture is considered by many the strongest of the series.

As stated in the original announcement, “For Your Daughter’s Sake” is a Burton King production with Grace Darling as the featured player but it now becomes known that the credit for the story goes to Willard Mack, who has originated a plot, not only most unusual in its workings, but with one of the delightful surprise climaxes for which he has become noted.

Big Campaign on “His Nibs” National Campaign to Start in Saturday Evening Post Wins Praise

THE announcement from Alexander Beyfuss, President of the Exceptional Pictures Corporation, that among other mediums the Saturday Evening Post would be used in the national publicity campaign to be carried on in connection with “His Nibs,” the star vehicle feature production in which Charles (Chic) Sale is the star, was greeted with most emphatic approval by exhibitors throughout the country, announces Exceptional.

A striking and handsome page has been prepared for the Saturday Evening Post.

This is said to be the first time in the history of the motion picture industry that a feature production sold on the independent market has been advertised in the Saturday Evening Post.

When Mr. Beyfuss, President of the “His Nibs Syndicate, Inc.,” conferred with the Exceptional Pictures Corporation officials, they agreed that the “Chic Sale” with Charles (Chic) Sale playing seven distinct character roles, was worthy of a tremendous publicity campaign.

A full page in the Saturday Evening Post is but one link in a chain of publicity that will include the motion picture trade papers, the regional papers, fan magazines, newspapers and the national magazines. Further announcements will be made regarding this publicity, which will in time incorporate every important division of the publishing field.

Exceptional Pictures feels justified in its publicity plans, by which it will make Charles (Chic) Sale known and beloved by every motion picture fan in the country. Mr. Sale is at present playing a season in vaudeville, and the critical reviews of his work show how great a favorite he is. Within the past few weeks he has played St. Louis, Cleveland, Milwaukee and Chicago, among other places.

At Your Service” Ready for Federated

“Dear Sir,” the newest of the Hallroom Boys Comedies featuring Sid Smith, which Harry Cohn, the producer brought from the West Coast producing centre, was given final editing this week under the personal supervision of Mr. Cohn.

This picture was turned over to Federated Film Exchanges of America, Inc., for release, following a special screening for the Federated committee.

Fox & McCormick Book Warner Bros. Feature

The recent announcement by Warner Brothers that their latest feature, “Why Girls Leave Home,” was the third book office in the first run theatres throughout the country once more reveals the true worth of the motion picture trade as an advertisement medium. No end of queries have been received at the Warner offices from many of the booking theatres, and the latest negotiations to be closed for the presentation of the production were made with William Fox and S. Barrett McCormick.

Mr. Fox has signed to show “Why Girls Leave Home” in the Washington theatre, Detroit; Libby St., Los Angeles, Denver; and Mr. McCormick will present the feature in his customary high-class manner at the Allen theatre in Chicago. Warner Brothers, the producer, Harry Rapf, and director William Nigh, as a tribute to the production.

“The many responses we have received from first run theatres throughout the country,” said A. Warner, “are directly attributable to the trade journals. And I firmly believe that money spent in trade journal advertising is money well spent.”

“Handful of Seneca” From Broadway Reaches Stage

“Handful of Seneca” from Broadway reaches the stage, according to announcement from the law offices of Mr. Rosen, where the matter is in litigation.

This is said to be the first time in the history of the motion picture industry that a film, which has been released by a big studio, has been put on the stage.

Miss Darling’s supporting cast also promises to attract more than the usual notice. Rod La Rocque, who shared honors with Grace Darling in “The Discarded Woman,” plays opposite her in “For Your Daughter’s Sake.” Turning from the stage to pictures, Mr. La Rocque has numbered among his successes “The Unvanquished,” “Fires,” “The Kaiser’s Bride,” “The Venus Model,” “A Perfect 36,” “Easy to Get” and “Greater than Life.”

Another prominent figure in this cast is anders Randolf who has made his appearance in many worthy productions. James Cooley, Stephen Iwan, Alice Gordon and Virginia Wall are also credited with screen work in an exceptionally large cast.

Jans Features Are Sold for Australia

A deal has just been concluded whereby Mr. Johnson, general manager of the Australian Films Ltd., has acquired the distribution of Australia and the dominion of New Zealand, the rights to distribute “Man and Woman” and “The Amazing Lovers,” two Jans productions.

Hoxie Western Titled “Sparks of Flint”

Arrow Film Corporation announces that the title of the second Jack Hoxie Western Drama, produced by Ben Wilson, is “Sparks of Flint.” The exteriors are being shot at Big Bear Lake.

Moore Books “Judgment!”

Tom Moore, owner of the Moore chain of theatres in Washington, D.C., has booked the World Film Corporation’s drama, “Judgment!” for a week’s run, beginning Sunday. Mr. Moore has obtained “Judgment!” from the Plax Brothers, Liberty Film Exchange, which has bought territory to include the District of Columbia, Maryland and Delaware.

“Ashamed of Parents” New Warner Release

Warner Brothers announce “Ashamed of Parents” as their next release. This photodrama, following in the wake of “Paid Dick Tonts,” contains a cast of screen players who were especially selected to portray the various characterizations, it is said. The cast includes Jack Lionel Bohn, Charles Eldridge, Edith Stockton, Walter McEwan and W. J. Gross. The story was written by Charles K. Harris.
Clara Kimball Young

in her latest picture—"WHAT NO MAN KNOWS"—played Kunsky's Madison Theatre in Detroit to overflow crowds. In a special wire to the Moving Picture World published in the issue of Oct. 29th, the report read:

"WHAT NO MAN KNOWS" presents novelty . . . with plenty of red-blooded action. In her past few pictures Miss Young played the role of beauteous social butterfly. . . . "WHAT NO MAN KNOWS" takes her entirely out of this sphere. . . . Miss Young showed that she can wear rags with the same grace that she wears elaborate gowns. . . . Some especially fine shots in plant of Los Angeles Examiner are used to build up the "press time" theme in picture. . . . Little Jeanne Carpenter (child wonder in Mary Pickford's "Through the Back Door") in sympathetic part does exceptional work. . . . Scenario well handled. . . . All Equity wishes to add to this wire report is just this—Get a copy of the Campaign book on "WHAT NO MAN KNOWS" and see the elaborate exploitation that has been specially prepared for this production. . . . Note how Equity backs up its pictures with constructive service, unique original, powerful in its capacity to get the money for exhibitors. Your nearest Equity franchise holder will furnish you with a copy of this new Campaign book, and after you have examined it, your Equity franchise holder will arrange your playing dates.

If your Equity franchise holder cannot supply you at once with a copy of this book, communicate with EQUITY PICTURES, Inc., 33 W. 42nd Street, New York City. Study the book and you'll get a full appreciation of the box office power of the distinct and unusual title—

"What No Man Knows"
“School Days” to Be Released Christmas Week

GUS EDWARDS' classic, "School Days," starring Wesley Barry, will be given a spectacular, trade showing both in the East and in the Middle West, according to an announcement by Warner Brothers. The production, made by Harry Rapf and directed by William Nigh, will be released Christmas week and it is declared that 100 prints will be available for screening in 100 key cities.

Broad and sweeping publicity and exploitation campaigns have been devised for the picture, in addition to a number of "kid" novelties, and these will all be ready for distribution during Christmas week.

Antrim Short in N. Y.

Antrim Short, popular juvenile and leading man, leaving a successful career and numerous friends to mourn his temporary absence from Hollywood motion pictures, has arrived in New York. His most recent work released is a prominent role in "The Son of Wallingford." Previously, Mr. Short, working in his important role in "Black Beauty," and will be remembered for his work with Compagnie Talmadge in "Romance and Arabella."

Arrow Announces Two New Comedy Stars

Arrow Film Corporation announces the signing of two stars to make a series of comedies to be known as the Mirth Quake Brand. These stars are Billy Francy and Ralph O'Conner.

This arrangement was made by W. E. Shallenberger, president of the Arrow Film Corporation, during his recent visit to the coast. This series of Mirth Quake Comedies completes the schedule of the Arrow Comedy Franchise which will be fifty-two two-reel comedies to be released one a week. Others on the schedule are Arrow Speed Comedies, produced by Morris Schlank, Arrow Melodramas, and Arrow Comedies, produced by H. M. Herzig, and Arrow Broadway Comedies.

Strass Heads Company

Producer is Made President of Associated International Pictures

MALCOLM STRAUSS has been elected president of the Associated International Pictures, following a meeting held in the company's offices, 6 East 39th Street, New York City. Those who have been appointed to the position of Directors with Mr. Strauss are Charles Presbery, Louis Meyer, Paul Meyer, Benjamin Kaye and George S. Helm.

The printing and editing of "Tears of the Sea," its first attraction, is rapidly nearing completion under the personal supervision of Mr. Strauss. "Tears of the Sea" is an original story written by Sam Benelli, author of "The Jest," and features Belle Savery, a noted English beauty.

Those who are familiar with the story unfolded in "Tears of the Sea" say that it is a tale exotic in locale and fascinating in situation that it possesses a powerful force and underlying fidelity which fights its way through a series of interesting scenes. Its plot concerns itself with the escapades of a dissolute French nobleman who, for wealth and an unhappy woman who sought to avenge herself on the daughter of the man who wronged her.

"There is no doubt," states the company, "that the merging of the definite elements of acting photography and settings—important factors in all motion pictures—has been so deftly accomplished in "Tears of the Sea" with an originality which few photographers can claim."

Start New Young Picture

Garson Confers with Equity on Plans for Forthcoming Feature

HARRY GARSON arrived in New York from the West Coast last week to complete arrangements with Equity for the big new Clara Kimball Young picture which will be started with the next ten days at the Garson Studios in Los Angeles.

The selection of the cast is now being made. "This is the first time that I ever made a special trip to New York to organize in the perfect details of any picture says Garson, so you may be sure this picture will be played up with the best in which Miss Young has ever starred."

Reports from the offices of Equity lend weight to Garson's enthusiasm over this new production which at this writing has only a temporary working title, and the main title of which will be announced in due time.

Drafts and working plans of the sets are now being made, in minature and are being decorated and painted in full color to give a preview of the stagings necessary for this new picture. The working staff of the Garson studios has been increased to speed up production with all possible haste.

The issue of this paper will be announced the permanent title of this new C. K. Y. production. Work has already begun in the studio and the beautiful sets requiring none of the miniature lay-outs as these will be confined to only the more ornate and elaborate settings.

"Bali the Unknown" Sold in Ill. and Ind.

Harold H. Horton reports the sale of the five reel feature travel story "Bali the Unknown," in Prizma color, to Greiner Productions of Chicago, for the territories of Northern Illinois and Indiana.

Should the Independent Producer "Sell the Public"?

NORRIS KASHIN is one of the few independent distributors who believes in advertising his product direct to the consumer along the same lines that have been adopted for years in the merchandising of commercial products. And it is this plan that he intends to follow in the marketing of his new feature, "I Defy!"

The idea of reaching the fan direct, although it has been made use of by many of the larger companies, has as yet been limited to only one or two independent distributors. Mr. Kashin contemplates a campaign which is to include an appeal not only to the industry but directly to the theater patrons through the daily press. "After all," states Mr. Kashin, "the public is the final judge of the merit of each production, and upon their approbation or disapproval depends success or failure. The producer's aim is to route the director and exhibitor and in his advertising he forgets the public."

"Personally, I strongly believe that it is the distributors duty not only to sell the exchangean, the state-righter or the exchange-holder, but also to see that the public is informed in disposing of the product to the public. The most feasible way to sell the public a picture is to sell it to them directly by means of the press and through creating a desire for the product even before it has been sold to the exhibitor."

"Unconquered Woman" for Lee & Bradford

H. THROOP, president of the Pasha Film Corporation, who have recently completed their first Ruby de Remer picture entitled "The Unconquered Woman," announces that this feature will be offered on the state right market by Messrs. Lee & Bradford.

The negatives are now being cut and as soon as this is accomplished, Messrs. Lee & Bradford will start an advertising campaign. It will be remembered that Lee & Bradford recently acquired "Fountain of Youth" Is Abramson Release

The first public screening of the "Fountain of Youth," an allegorical story about "Fantasy," will be held this week. This is a six reel feature released by Ivan Abramson of the Graphic Film Corporation. Some ingenious exploitation ideas for "The Fountain of Youth" are being included in an elaborate press campaign prepared for Abramson by the Wesner-Davidson Agency.

"The Hypocrates," another Graphic Film production, is now being sold by Ivan Abramson for the territories of New York and New Jersey. Other productions being released and sold rapidly by Abramson are: "Mother Eternal," "A Bride's Confession," "The Wrong Woman," "A Child for Sale" and "The Echo of Youth."

"His Nibs" 30 Per Cent Sold in One Week

L. L. Hiller, President of "His Nibs" Syndicate, Inc., which is handling the distribution of unique feature production in which Charles (Chic) Sale is starred, has reported to Exceptional Pictures Corporation, the producer of this unusual production, that the advertising and exploitation value of the feature is so great that critics in the trade press have had an unprecedented effect, stimulating both the inquiries and actual sales. Mr. Hiller's report carries the information that in the one week following his corporation's announcement that it had acquired the rights to "His Nibs," thirty per cent of the territory had been disposed of, and taking the uncommonly large number of requests as a whole, he feels confident that the seventy per cent balance will be closed before the Christmas holidays.
Vitagraph Announces Releases

**Big List of Pictures Ready for Release Before New Year**

The distinctive merits of Shadows of Conscience make it an especially suitable subject for the independent market," said W. D. Russell in making the announcement recently that this production will be sold on a territorial-right basis. This decision follows a wide introductory campaign by the exporter on the Coast, in the Middle West and in the East which has been familiarized with the picture which has had a number of successful trade showings.

By releasing "Shadows of Conscience" through the independent exchange, Mr. Russell has further expressed the confidence in the state-right buyer and the latter's facilities for exploitation, which was responsible for his success in handling a number of important productions in the past. The special attention which the independent buyer is able to give to extraordinary features, he believes will be a great asset in putting "Shadows of Conscience" on the exhibitor market.

**Foreign Rights Sold on "Martha Queed"**

The foreign rights to "The Sin of Martha Queed", which was acquired for domestic distribution by the Associated Exhibitors Inc., last week, has been sold to Gus Schlesinger, well-known motion picture exporter, according to information disclosed by Mr. Schlesinger, the latter part of the week. "The Sin of Martha Queed" is an Alan Dwain production, produced by that well-known director with an all-star cast headed by Mary Thurman and Niles Welch.

**Look Ahead!**

**Don't stay out in the cold**

**Hallroom Boys Comedies**

Featuring SID SMITH

Will pack your house throughout the Winter

Book 'em today at FEDERATED FILM EXCHANGES OF AMERICA, INC.
Jessen's Studio News by Wire

FIRST NATIONAL
Buster Keaton's fourth comedy has been titled "The Pale Face." Norma Talmadge will first work in "The Voice on the Minaret," by Richard Kitchens. Sydney Franklin will direct.

Allan Holday will arrive this week to begin the production of an original story at Brunton's starring Dorothy Dalton.

The cast for Anita Stewart's "The Woman He Married" includes Darrell Foss, Donald MacDonald, Charlotte Pierce, and Charles Belcher. Fred Niblo will direct.

An error in a recent issue of the Motion Picture News stated that John Stahl was editing a Ray picture. Mr. Stahl is working on his own productions.

INCE
C. Gardner Sullivan has completed an original story to be directed by Irving Willat. The story is as yet untitled.

The company filming "Jim," under the direction of John Griffith Wray, has gone to the Colorado river in Arizona. Ince has engaged Mischa Gutter- son, Grauman's musical director, to write the musical score for "Hail the Woman."

Lambert Hillyer is writing the continuity for "The Brotherhood of Hate."

GOLDWYN
Rupert Hughes is directing his own story "Remembrance." The cast includes Claude Gillingwater, Kate Lester Patsy, Ruth Miller, Cullen Landis, Nell Graig, Dana Todd, Richard Tucker, Esther Dalton, Arthur Trimble and Lucille Rickson.

"The Dust Flower" is the title of Basil King's new story. The adaptation is by Charles Kenyon and the direction by Roland Lee.

Grant Carpenter is now adapting Peter B. Kyne's story, "Brothers Under Their Skin."

Isabel Johnson is adapting Mary Robert Rinehart's story, "Jane."

ROACH
Harold Lloyd's next is entitled "The White Feather." The complete cast includes Mildred Davis, Charles Stevenson, Wallace Howe, Molly Thompson, Anna Townsend, and Dick Sutherland.

"Leave It To Me" has been shipped, and "Loose Change" finished. Both are Paul Parrott comedies. Ethel Broadhurst plays the female lead and the cast includes Mark Jones, Sunshine Sammy and George Rowe.

METRO
Ralph Lewis and Marjorie Maurice have been cast for roles in Viola Dana's "The Five Dollar Baby," under the direction of Harry Beaumont. A big New York set is now being built for this.

Grace Dillard has been engaged to play opposite George Hughes in George D. Baker's production, "Stay Home." Bartie Burket is to play an important part.

Florence Deshon has been engaged for the role of Lady Burlesdon in Ingram's "Prisoner of Zenda."

REALART
Edward Le Saint has been engaged to direct. He will first make a Constance Binney production.

BRUNTON
Nazimova's cast for "The Doll's House" includes Wallace Beery, Nigel De Bruijer, Adolph Menjou, Florence Fischer, Cora Lee, Zeffie Tilbury, Charles Bryant is to direct, assisted by Albert Kelly.

Fred Windemier has been added to the directors employed by the Hamilton-White company.

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A Wonderful VisionAwaiting Fulfilment
Possibilities in the Small Theatre Building
By F. S. Lawrence.

A few years ago the building material circles of New York City were considerably stirred by the appearance of a strange individual who burst on the local firmament, like a brand-new comet of inexplicable origin and eccentric orbit. He was a foreigner—it may be near enough to say of the Latin race, and of a coloration and personal appearance generally of the most startling nature. Within three or four weeks he had the leading architectural circles, manufacturers and dealers in lines of building material and equipment buzzing with a feverish anticipation of great things which were to flow from the conceptions of an extraordinary genius. This man represented himself as controlling enormous capital, which was to embark in the moving picture enterprise with a chain of 100 palatial houses to be devoted to the moving picture drama on a scale of magnificence hitherto undreamed of by any operator yet in the field. Leading firms of architects started enthusiastically on the preparation of plans, whose essential feature was to be the lavish use of polychromatic terra cotta and other ceramic materials, and manufacturers in these lines were busy for months preparing alternative colored drawings in collaboration with architects, interior decorators and workers in stained glass, while leading real estate operators were scurrying about for the selection of sites and the procuring of options on desirable located properties.

At last it seemed that the moving picture drama was to come into its own in a series of theatre buildings worthy of the great mission which the moving picture could fulfill in the life of the people. Not only were the buildings to be of the finest architectural design, but the character of production was to be of an order that would take its place with the noblest productions of the dramatic art of the "legitimate" stage. Organ and orchestral music of the highest order was to supplement the program, and the whole enterprise was to prove that the motion picture drama conducted on this plane would be not only an overwhelming popular success, but a financial venture of the soundest character. Facts and figures carefully compiled from months of inquiry into the experience of motion picture houses generally seemed to establish conclusively that the vision was possible, and that the genius had arrived who would dare it. It is not my purpose to pursue the history of this extraordinary vision and its attendant activities to its ultimate dissipation some months later into the mists of vanished dreams. Suffice it to say the conviction ultimately spread that all parties concerned had been duped through the operations of a mind capable of visualizing the most magnificent conceptions, but "temperamentally impossible" and beyond all power of practical action in carrying these into effect. Indeed, it may be questioned whether the resources for doing so ever existed otherwise than in imagination, although tangible evidences existed, sufficient to lead the most conservative to take the chance in months of expensive effort.

The point is that with all the wonderful strides which the moving picture house has made since that time in architectural merit and distinctive elegance, nothing has yet appeared comparable to
Lobby of Grand theatre, Hartford, Conn. A rich and sumptuous interior wherein polychrome terra cotta in brilliant coloring has been used for the entire construction of walls and ceiling.

the gorgeous conceptions which emanated from this strange incomprehensible person whose activities are mentioned above, and this seems remarkable in view of the fact that the architectural treatment of the individual house was by no means beyond the scale of financial possibility under the costs of building as they then were, and the probable returns demonstrable from the gate receipts of many houses whose experience had been closely inquired into. In fact, it is reasonably sure that numerous instances exist where equal sums have been spent in moving picture theatre construction, and that the reason the results do not appear to the writer comparable with what was projected is solely that the ideas of design and use of material have not turned in the direction which these conceptions took.

It is the purpose of this article to point out that there yet exists the opportunity for the progressive motion picture theatre owner to realize economically something as distinctive and compelling in interest through the use of polychrome terra cotta for the facade, and for the treatment of the entrance ways and lobby. The illustrations accompanying this article are of some of the best examples which have yet been erected, where this material of wonderful possibilities has been effectively used, but in very few so far has the enormous possibility in color been fully realized and employed. The average theatre, where not carried out in brick or stucco, has presented usually a solid white facade, relieved only by a few touches of coloration, and generally disfigured by electrical signs and hideous posters. Conceive a front glowing with color in brilliant harmonies of blue, green, yellow, purple and cream or white, combined with the master touch that is possible in harmonious relation of these to one another, and carried out with the gorgeous intricacy of detail that is to be found in examples of old Spanish and Moresque architecture, and realize that any competent architect who has given study to the uses of color, in collaboration with the expert technicians of the terra cotta industry, can produce a design that, by regarding the economies of manufacture and construction native to the material, can be realized at a cost that is but very little greater than that now encountered for the inappropriate tasteless elaboration sometimes achieved in the effort to force a distinctive note. Those who have given any attention to the problem of the motion picture theatre know that there is a decided difference of opinion as to the value of architectural effect, and that some successful operators decry the use of anything tending to dignify or elevate the status of the moving picture house in this way. It is not

(Continued on page 2718)
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Frank H. Goulette, Pioneer of Industry in Far East, Studies Conditions Here

Philippine Magnate on a Tour of Moving Picture Centers

On his trip to the various moving picture centers of this country and Europe, Frank M. Goulette, pioneer in the development of the exhibition of films in the Philippines, is spending several weeks in New York.

Mr. Goulette is identified with several branches of the movie industry in Manila and in the Philippine provinces. He owns the Lyric and Savoy in Manila, and runs a supply service and the Lyric Film Exchange. He also has other theatrical interests in the islands and his activities in the amusement field reach as far as Hong Kong.

After serving in the Spanish-American War in Porto Rico with the 19th U. S. Infantry, Mr. Goulette settled in the Philippines. In 1916 he built the Lyric, which he claims is the best theatre in the town, and the only one in the islands in which feature films have been run with any success. The Philippine patron demands serials, and Mr. Goulette states that it is impossible to rent features in the provinces. If features are run, serials must also be shown to carry them. The Savoy was purchased by Mr. Goulette in 1917.

Besides moving picture, Mr. Goulette has been interested in other fields of amusements. He managed Bostock’s Royal Italian Circus for one year, and at another time he managed the Russia Grand Opera Co., which was a company of eighty-five people.

Vision Awaits Fulfillment

(Continued from page 2716)

The writer’s purpose to embark on any argument against this view. It is his conviction that there exist enough successful men, or men capable of success, now in the motion picture theatre field who disagree, to be confident that a strong movement for the betterment of moving picture theatre architecture will continue to manifest itself, and that to these the possibilities inherent in the use of terracotta will have a strong appeal as these possibilities become better known and as visible evidences arise to illustrate them. No material has yet been developed which approaches the effectiveness of architectural terracotta for the decorative problem of the motion picture theatre front. Apart from its plasticity as clay that can be moulded into almost any shape and permanently fixed by the application of intense heat in firing, it possesses the virtue of being cleanable at any time by the process of ordinary washing down with water, and thus resuming its pristine brilliancy of appearance and newness.

As a material that has already been subjected to a heat greater than that of the average conflagration, its fire-resistant qualities make it one of the first order as desirable construction for an edifice where risk of fire must be always reckoned with, not only as a fact but in the psychology of public view. It may be true that when people go to the motion pictures they do so to see the production and not the building, but there can be no doubt that casual interest figures largely in the promptings of strolling patronage. No better illustration of this fact exists than in the experience of a certain store building, known to the writer, where the distinctiveness and beauty of its polychrome front not only resulted in entirely renting the building during the course of construction by tenants attracted by passing in the street, but on the testimony of tenants afterwards, was found to materially augment patronage by new customers. To the extent that the experience of a small store and loft building on a side street may contain suggestion for the prospective builder of a motion picture theatre this instance is quoted for what significance it may have to those interested in housing the motion picture drama.

To those who may be interested in pursuing the development of better design in the small theatre building, and realizing something of the vision which yet awaits fulfillment in this field of architectural work, it may be added that the terracotta industry maintains a bureau of information for the assistance of owners contemplating the erection of such buildings, which is known as the National Terra Cotta Society, whose offices are at No. 1 Madison Avenue, New York City. This society does not concern itself in any way with the sale of terra cotta, prices, or other negotiations pertaining to the use of material, but exists for the general assistance of the public in realizing better standards of architectural art in all classes of buildings through disseminating a knowledge of the possibilities which architectural terra cotta presents.

Four Western Theatres Simplexized

The Western Theatre Equipment Company of Seattle, Washington, distributors of the Simplex products for the northwestern part of the United States, report the opening of the Rivoli Theatre at Pendleton, Oregon.

This theatre, which has a seating capacity of over eight hundred and represents an approximate investment of $100,000, was entirely equipped with Simplex chairs and draperies, carpets, and projection equipment by the above company.

The projection room, which is thirteen feet in length and eight feet wide, is equipped with two late model Simplex Projectors which project a 16-foot picture through Simplex lenses upon a Gardiner Gold Fibre Screen at ninety feet. They also report the installation of opera chairs, Simplex Projectors, Trans- visors, stage electrical work, etc., in the new Blue Mouse Theatre at Corvallis, Oregon, and the new Rialto Theatre, Hood River, Oregon. The new Neptune Theatre, Seattle, Wash., which will open shortly has also placed their order for Simplex Projectors and other projection room equipment with this concern.

Smith Joins Salt Lake Co.

Earl D. Smith, formerly branch manager of the Swanson Theatre Equipment Company, and afterwards branch manager for their successors, the Argus Enterprises, Inc., of this city, has severed his connections with the Argus Enterprises and has accepted the sales management of the Salt Lake Theatre Supply Company of Salt Lake City.

Mr. Smith has been very popular among the exhibitors in this territory, well liked and credited for his knowledge of the supply business. The Salt Lake Theatre Supply Company deem it a very fortunate circumstance that they are able to have Mr. Smith connected with them.

Robert-Morton Organ in Pantages

The new Pantages Theatre, Kansas City, has a large Robert-Morton Orchestral Pipe Organ. This instrument was installed by the American Photo Player Company. It is needless to state that the new organ is one of the main attractions of this beautiful new temple of the silent drama.

Remodeled Lyric Opened

The remodeled Lyric theatre, Cincinnati, opened its doors Monday night, September 19. The house is operated by Mr. Mathews and Jackson.

The Lyric theatre has for years been one of the leading legitimate houses in the city, showing pictures only during the summer. The new policy will be that of combined vaudeville and motion pictures, with Pantages' vaudeville being featured.

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New Karlton Theatre, Philadelphia, a Moving Picture Temple of Great Beauty

Decorations and Lighting Effects Arc Features of Latest Stanley House—Entire Fireproof

The new Karlton theatre, Philadelphia, Pa., which opened recently, is truly a gem. The handsome marble facade is resplendent and of immaculate beauty and the new interior of the theatre building is a revelation in decorative art. Masses of brick and steel that were upon the site were removed quickly once the builders entered actively upon their contract—and there arose with surprising celerity a structure that is sure to win unstinted praise and to rebound to the credit of Philadelphia.

The Karlton is to be a first run feature photoplay theatre under the direction of the Stanley Company of America and Jules E. Mastbaum, president of the company, gave the Hoffman-Henon Company, architects, carte blanche to make the theatre a thing of beauty. Its construction is of the latest type—fireproof from front to rear. It will be one of the safest buildings of any kind, the heat being furnished by the Land Title Building which adjoins the Karlton.

The style of the entire theatre is classic with Adam’s influence. The main floor consists of an open lobby, closed vestibule, a large mirrored vestibule and foyer and finally a large auditorium. The front of the house from the lobby to the foyer is wainscoted with white Italian marble; the foyer is decorated above the marble work with gold leaf decorations and beautiful polychrome color effects. On each side of the foyer, there are beautiful marble fountains of Bottechino marble, over which are Mural paintings by George Harding. The main vestibule, besides being wainscoted with Italian marble, has beautiful violet Breche marble pilasters between French plate cut glass mirrors. The chandeliers in this vestibule are of Venetian crystals. The entire scheme of this vestibule will be of light, airy effect.

The ornamental plastered effect of the ceiling is worked out in very delicate reliefs. The main auditorium is decorated in an entirely different color scheme from the entrance and foyer. The ceilings are all of light plain colors, the ornaments being high lighted with gold and the background decorated with various colors. The side walls are beautifully panelled and the panels are hung with imported French tapistry. The color effects around the tapestries are all in keeping with these panels and are worked out in various colors and tones to harmonize. The wainscoting is of Spanish leather and Circassian walnut, beautifully panelled.

A novel lighting scheme is the feature of this auditorium and it has one of the most expensive lighting schemes of any auditorium of its size in the country. Three large circular grills panels are the features of the main ceiling with small rectangular lighting panels between the ceiling lighting group. Around the main cornices are concealed hundreds of lights. At the top of the wainscoting there are another series of lighting reflectors interrupted every thirty feet by a special lighting unit designed by the architects for this particular theatre, which has a very novel effect. This entire lighting system in the switchboard room on the both floors. Every possible shade in the rainbow may be secured by this further augment this lighting scheme.

There is an elaborate system of ventilators that ensures perfect air conditions. Large fans, blowers and air washers were concealed all about the theatre, insuring a warm and healthy atmosphere in winter and coolness in summer. The organ is concealed behind beautiful grille screens on both sides of the proscenium arch. It is one of the largest organs ever placed in a theatre of this size. New musical effects never before attempted in any other theatre will be obtained from this instrument.

The entire stage setting will be unique and out of the ordinary. The hangings and draperies are all of silk damask, trimmed with gold brocade and fringes. The carpets were all specially woven for this theatre. The main carpet is in Jasper stripes of black and gold. The ladies rest room is beautifully furnished and carpeted and the walls are hung with colored damask laid out in panels. French mirrors are built in the walls at both ends. The men’s smoking room is finished in antique oak with furniture to match, all upholstered in Spanish leather. Of course the Karlton has been provided with the latest types of projection machines and with a screen of the most approved sort.

Building Mesa House

A $85,000 theatre is being put up at Mesa, Ariz., by George A. Johnson. It will be built to take care of moving pictures and road shows.

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That Thomas H. Ince has utilized the most intricate and efficient inventions of modern motion picture science to guarantee the photographic perfection of "Hail the Woman," his pulsating drama of American life, is convincingly indicated by a brief description of the Ince Studios Laboratories and a glance at the expert technicians in charge.

These laboratories, a unit of the studio plant, boast of as excellent equipment and as great a capacity for production as any in America or abroad. The men in charge include many of the darkroom's most proficient experts to whom the attainment of superior results and the production of consistently perfect prints is not a matter of guess work, but of scientific precision.

While all Thomas H. Ince productions receive the most painstaking attention in these laboratories, "Hail the Woman" was accorded that additional amount of care that was characteristic of its entire production.

The film for every one of the more than a hundred prints of "Hail the Woman" was perforated by the most accurate machines, new and superior improvements but recently installed in the Ince laboratories. The new machines are said to be a positive guarantee against torn sprocket holes, the constantly recurring fault of so many inferior prints. The precision with which the sprocket holes are cut is also an assurance of the utmost screen-steadiness and the elimination of jumpy projection.

Every foot of the hundreds of reels of "Hail the Woman" that will circulate to the nation's exhibitors was printed in ultra-modern machines but under the eyes of seasoned workers of years of experience who gauged the exposure of every scene, thereby eliminating the possibility of over-timed or under-timed prints. This unusual attention to detail assured faithful transference to the theatre screen of the splendid original photography.

Equal efforts to secure uniformity in the development and tinting of the prints were made in the darkrooms and the washing tanks. The prints of "Hail the Woman" have been delicately and artistically printed, with several innovational color effects an added feature.

Fully appreciating the annoyance of that chronic bugbear of the past, broken film, Thomas H. Ince some months ago installed in his laboratories a battery of the latest design automatic splicing machines and trained a staff of special workers to operate them. Hand splicing, and its unsatisfactory results, are a thing of the past with Ince films. The various lengths of the "Hail the Woman" prints are securely cemented together and exhaustive tests have demonstrated that defective splices have been entirely eliminated.

Polishing and inspection are the two remaining processes that are given the utmost attention in the Ince laboratories. Every foot of print is inspected before it is permitted to leave the laboratories. This work is accomplished by specialists, who review each print, running at normal speed, on miniature screens. If a blemish is detected, or an imperfectly exposed length of film, it is immediately marked and new film substituted. Sprocket holes are also inspected and no print is sent out unless it bears these inspectors' O. K. of one hundred per cent perfection.

The final process, polishing, is completed on automatic machines, the film being washed with alcohol and polished by camel's fleece buffers.

Alfred Brant, one of the best-known authorities on photographic chemistry in the United States, who has been with the Ince Studios for more than a decade, is superintendent of the laboratories. His chief assistant is A. Schmidt, also a noted chemist. More than eighty experts comprise the laboratory staff.

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Dear Ed:

Here goes for a write up for our News and Discussions Column.

I think the column will fill a long-felt want and will be of value to every projectionist who wants to be up to date on all new ideas and suggestions.

Now to help Andrew Compton in his difficulty: I can't say that I have any suggestion that would help him unless he put his lights in the floor around the edge the way that footlights are built in theatres.

I am going to send in a picture of my projection room and motor generator room soon. I also have a motor rewind that I designed myself which I will describe.

I am enclosing a membership application for my assistant. He is anxious to join the league. Yours truly,

R. L.
Chief Projectionist,
Grand Theatre, I. A. T. SE Local No. 554
N. A. M. L. No. 1125.

Richmond Theatre, Alexandria, Va.

Dear Sir:

Please send a supply of film can labels and also a league button as I have mislaid mine. My membership number is 1094. I have been a member for some time and have always worked hard to help my brother projectionists.

I have been chief projectionist at the Richmond Theatre here for five years running. Simplex machines, Am enclosing view of theatre and a photograph of myself, I will send more news later.

Wishing all the members the best of luck, I am,

Very truly yours,

F. JONES, No. 1094.

---

National Anti-Misframe League Pledge

As motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

---

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N. A. M. L. FORUM

(Continued from page 2724)

Opera House, Frederick, Maryland.

Dear Sir:

Enclosed please find application blank for membership in your league. Hope to hear from you by return mail. I am

Fraternally yours,

AL. H. STINE.

HONOR ROLL

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(1491) E. E. L. Sprigler, Colo.
(1492) Chas. Pesino ............. Bristol, Conn.
(1493) Chas. Prindle ............. Cool Spring, Ind.
(1494) Frank Bruner ............. Washington, Ind.
(1495) H. E. Crossland ........... Albia, Iowa
(1496) Bailey J. Rose ............ Junction City, Kan.
(1497) L. A. Schlichter ........... Noland, Kan.
(1498) A. W. Waldo ............ Ashland, Ky.
(1499) D. W. Engert ............. Lynch, Ky.
(1500) Lurty Dull .............. Annapolis, Md.
(1501) J. E. Atwell ............. Baltimore, Md.
(1502) M. H. Silver ............. Frederick, Md.
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(1504) Jonas Dauphin ............ Hastings, Neb.
(1505) Paul Mitchell ........... Ashbury Park, N. J.
(1506) Homer Wagner ............ Asbury Park, N. J.
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(1508) Fred Beckerle ............. Buffalo, N. Y.
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(1511) Maurice Shy ............. New York City, N. Y.
(1512) W. D. Morehouse ............ Waterport, N. Y.
(1513) Pete Dannerberg ......... Drumright, Okla.
(1514) Robert Tarkington ........... Tahlequah, Okla.
(1516) Patsy Cordi .............. Derry, Pa.
(1517) Andrew Gmitter ......... E. Mauch Chunk, Pa.
(1521) Philip Darome ............. Reynoldsville, Pa.
(1523) Anthony Forcino ............ Thornto, R. I.
(1524) Fred K. Redfield ......... Providence, R. I.
(1525) J. H. Britton ............. Eastland, Texas
(1526) Frank A. Caudle ........... Lakeville, Texas
(1528) Edward Earle ............. Culpeper, Va.
(1530) Roy M. Denny ............. Winchester, Va.
(1531) Eugene Minerath ............ Milwaukee, Wis.

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Music and the Picture

Metropolitan Season Opens
Many Aspire to Caruso Roles; 31 Sopranos Engaged for New York Opera

The Metropolitan’s annual season of opera begins next week, with every prospect bright for another year of success. The whole music world is especially interested in what promises to be a race among aspirant tenors who would sing the roles of the immortal Caruso. There are three of his countrymen, Gatti, Gigli and Martelli, who will bid for public favor.

Two are Americans, Chanamed and Harrold. Further, George Meader, Aureliano Pertile and Manuel Salazar are new, and there may be “dark horses” yet among a field of fifteen.

Of thirty-one sopranos, eight are newcomers, and of fourteen contraltos, but one. Besides Galli-Curci and Jeritza, the added foreign prima donnas include Selma Kurz of Vienna, to be heard later, and Angeles Ottein, a Spaniard, who sang with the Scotti company on its recent tour to California. Five American girls win a Metropolitan debut. Yvonne d’Arle, born in France, has lived in this country since her second year; educated in Denver, she sang in light opera in “The Lilac Domino” and was “discovered” for grand opera while engaged on a New York roof garden cabaret. Suzanne Keener, a young coloratura soprano from Pittsburgh, appeared with Sousa’s Band and assisted during the war in Liberty Loan drives. Grace Anthony and Viola Philo are New Yorkers who coached for opera respectively with Ginho Seitz, the opera chorusmaster, and a former tenor of the house, Carl Jorn. Last of the young Americans is Myrtle Schaff, mezzo-soprano, another of those recruited for opera by Antonio Scotti.

In a list of fifteen baritones, the newcomers are Titta Ruffo, a star of magnitude, and Louis Rosza of Budapest. Among nine basses there is Fedor Chaliapin.

It has been hinted that Chaliapin will make a limited number of Metropolitan appearances in “Boris,” acting possibly both the drunken monk, Varlam, and the usurping Czar. Mr. Ruffo is announced with Rosa Ponselle in Verdi’s “Ernani,” to be revived in the season’s fourth week, narrowly preceded by Massenet’s “La Navarraise,” with Farrar, and followed by “Die Walkure,” with Matzenauer. Frances Alda returns late in December in the production of Laló’s “Le Roie d’ys,” Lucrezia Bori in January in Rossini-Korsakov’s “Snow Maiden,” the later novelties being Catalani’s “Loreley” and in February, and in March a possibly first local production of Mozart’s “Così Fan Tutte.”

“Chopin Suite” Brooklyn Mark Strand Specialty

The “Chopin Suite” interpreted in rhapsodic motion served as one of the most pleasing numbers on a recent Brooklyn Mark Strand bill.

The dance numbers for the Chopin suite were staged in a Grecian set with cut out pillars and a drop of the early century motif. The prelude, light airy music was interpreted by an appropriate quiet dance of the same type as the musical theme, the girls wearing Grecian robes and wreaths. Four girl dancers were in the next number “Valse” which was more spirited. In the third number “Nocturne,” the dancing took on a lively playful spirit with the dancers using veils to good effect with colored lights playing on the filmy veils from the booth. During this dance number Jeno Sevely, concert master of the Mark Strand Symphony orchestra played the Chopin text in a solo number. The final dancing number of the suite was “Polonaise” with the dancers in drill formations and posings.

Folk Music Compilations Excellent for Theatre Use

The death by accident of Mrs. Natalie Curtis Burlin recalls to memory the fact that this authoritative and ardent worker in the domain of folk music, especially the music of the American Indian and the negro, has contributed at least three musical compilations that should be in the library of every organist or conductor who is under the necessity of building scores for the motion picture.

Her publication of “The Indians’ Book,” in 1918, containing 500 songs and chants of eighteen different Indian tribes, of her own collection. “Songs of Ancient America” presents Pueblo Indian corn-grinding songs. In 1918 she published a series of “Hampton Negro Folk-Songs” containing notations of “spirituals” and work and play songs for male quartet, harmonized as the negroes sing them without retouching. Her latest publication was a volume entitled “Songs and Tales from the Dark Continent,” which appeared last year, in which Mrs. Burlin had recorded and studied the singing and sayings of two native-born Africans who were students of the Hampton Institute and who repeated for her songs and stories they had learned in their native land.

Symphony Recital Given at Grauman’s Theatre, Los Angeles

M Ischa Guterson, a musical director at Grauman’s theatre, Los Angeles, recently accepted a challenge of the severest music critics and presented an “all-symphony program” at a Sunday concert, the quality of which could not be bettered in the schedule of any of the world’s greatest orchestras repertoire.

It was not as Mr. Guterson explained through various mediums prior to his venture, a symphonic concert—that is, a concert merely partaking the nature of a symphonic recital, but rather an authentic recital, the individual numbers of which were standard in the world of great music.

Beethoven’s immortal Fifth Symphony was played in its gorgeous, appealing entirety. Every movement given characteristic interpretation. In superb contrast with the purities of Beethoven in his noblest moods was a presentation of Tchaikovsky’s “Romeo and Juliet” symphonic composition. This is the creation that the composer himself once asserted was his favorite of all his works. Laidow’s poignant and humorous “Musical Snuff Box” was the other orchestral offering.

The soloist of the occasion was Alfreld Kastner, harpist, who offered Saint-Saens’ “Fantasie.”

Buffalo Musician Conductor at New Loew House

Emmet G. Luedeke, well known Buffalo musician, formerly a member of orchestras in the Shea and other houses, has been appointed conductor of the new Loew State Theatre in the Queen City of the Lakes. Mr. Luedeke has a personnel of 15 in the State orchestra. A large Moeller organ is used by the State.
**Feature Subjects of Short Length**

**"The Dog and the Bone"**
*(Aesop Fables—Pathé)*

IT'S like taking candy away from a baby and cream away from a cat to take a bone away from a dog. This is some comparison but it serves in pointing the very excellent moral of the latest animated fable brought up to date from the ancient Mr. Aesop. The venerable gentleman intended that "a bone in the mouth is worth two in thebrook." Paul Terry the cartoonist shows a dog playing Narcissus with himself. He sees the reflection of the bone in his mouth and thinks it belongs to another. And straightforward commits an error by dropping it. He then registers grief in losing his valuable meal ticket.

There is some good comic effort displayed in the antics of a miserly hound secretively placing the treasured bone in a safe. The safe is wrapped up on a paper and attached to the wall, but a peg-leg pirate dog of the French poodle breed enters and burglarizes the safe and steals the precious plans and by putting two and two together or perhaps three and three, he locates the buried treasure. The strip is cleverly conceived and executed and the moral is well emphasized. — Length 1 reel. — **LAURENCE REID.**

**“On Location”**
*(Snum Pollard—Roach Comedy—Pathé)*

THEY are kidding picture production in this latest Snum Pollard comedy as its title would indicate. The author has thought up a really clever burlesque which may be said to be the comedian's best bet in many moons. The director has spared no one in his exaggerations. He puts that tragic touch to the picture conception of the man with the megaphone and includes them all—even the extras. The irresistible Snum plays the part of a caretaker in a certain cozy home. Along comes a director and commanders the house for picture purposes, with the big scene being a battle which is to be staged upon the front lawn. Snum objects to this high-handed business, but becomes so interested in the proceedings that he insinuates over to the set and fqallows a fight merrily along and it is compact with ridiculous fun. The old Union suits (no pun intended) are dragged out and some of the extras appear in them as Northern soldiers, while others put on the regalia of the Indians. Marie Mosquini lends the charming touches through a fragrant personality which is emphasized through a fetching crinoline costume. This is a capital filler anywhere.—Length 1 reel.—**LAURENCE REID.**

**“Late Hours”**
*(Eddie Boland—Hal Roach Comedy—Pathé)*

THE dream situation is used in this latest opus from the Hal Roach lots starring Eddie Boland and his "sidekick" lil' Sunshine Sammy. Eddie arrives home late in the wee sma' hours to discover that his wife and the ever-faithful mother-in-law are waiting for him. He sneaks into the cellar to avoid them and is ensnared over to eat and fall down a flight of stairs. When the bottom is reached he finds a trip door which leads into a cave (after the Arabian Nights idea) and his eyes feast upon a group of Oriental maidens.

And at this point the comedy enters and proceeds with plenty of snap and ginger. Eddie awakens from his dream with the shock that the girls are hastening upstairs to mother-in-law. The author and director have injected some rattling good incident, besides giving it a tone of novelty and a praiseworthy setting.

Book it and watch your crowd swallow it hook, line and sinker.—Length 1 reel.—**LAURENCE REID.**

**“Great American Authors”**
*(Kineto Reviews—Series of Single Reel Subjects)*

**K INETO** is offering here a series which is sure to have a successful reception by schoolmen and educators. Each reel deals with a single author, and illustrates one or more of his poems, quoting them in the subtitles. No subject is more acceptable to the non-theatrical field, and at the same time the pictures have the elements of general entertainment which will make them acceptable in the higher class theatres.

The first three reels deal with Longfellow, Lowell, and Whitmer. These reels (and presumably those to follow) are developed in the same manner. First comes a photograph of the author, then the scene of his birthplace and other landmarks, such as the college where he studied, followed by a view of his grave.

Longfellow's "The Village Blacksmith" is the poem selected for screen illustration. The poem is quoted in couplets, and the scenes are illustrated in pictures. "The Courtin'" is chosen from Lowell's "Bigelow Papers" and shown, on the screen in the same burlesque fashion in which the poem was written. Two of Whittier's well-loved poems are quoted and illustrated. They are "The Barefoot Boy" and "Maud Muller." This reel, we believe, is superior to the other two viewed, largely because more interesting scenes can be made from these poems.

The "Great American Authors" series, judging from the three already seen, will fill a want in a truly national way. We don't very much enjoy a hearty reception in the entire educational field, and in the better class theatres.—**MATTHEW A. TAYLOR.**

**“The Adviser”**
*(Mermaid Comedy—Two Reels—Released Through Educational Exchanges, Inc.)*

**LOYD HAMILTON** enters the profession of advising and comes into the usual standard of Mermaids and developed along the usual lines. The opening shot is unusual, showing Ham in conference with Mr. Wilson and Mr. Bryan, who are not caricatured in any way, but merely carefully impersonated.

For the rest, there is a court room scene with Hamilton defending a criminal. Of course his defense is a joke and the man is convicted. To supply a chase finale, the criminal escapes, and there is some pummelling and hooko supplied by a Ford or two. But it isn't very funny when the oil tank empties itself on Ham's upturned face.—**MAATEW A. TAYLOR.**

**Advance Film Review**

**“Red Hot Romance”**
*(Emerson—Loos)*

**A UDIENTS inclined to enjoy comedy in any form, combined with drama, dependent upon travesty, polite slap-stick or any kind of mirth prove this unqualifiedly the immortal three cheers for "Red Hot Romance," the very acme of comedy perfection. Laughs come one a minute in expeditious spontaneity without the introduction of any unclean or objectionable method, relying upon a snappy story, perfect comedy and scintillating subtitles, a production that could hold its own in a race with the heralded "specials" and stand a good chance to win. Action is swift, situations colorful, scenic value of superior merit.

First honors are due John Emerson and Amia Loos. They have created a veritable Rolls Royce screen offering, which will increase their already enviable reputation a hundred fold. It evidences their combined knowledge of audience psychology and screen technique in addition to the well known sense of humor of each contributor.

From a point of direction, Victor Fleming has scored heavily with the selection of a bullet proof cast, each an artist as well as a type. Basil Sidney, Mae Collins, Roy Atwill, Frank Lawlor, Tom Wilde, Frank Stockdale, Snitz Edwards and many others whose names deserve creditable mention, each give excellent proof of their worth, also a Miss Valerie, the "vamp." Camera work, credited Frederick Palmer and Oliver Marsh will put bright new features in their caps.

Story hinges on son of deceased insurance magnate. Father leaves a most unkind will obviously with hope of inducing luxury living offspring to become acquainted with work. Financial position is embarrassing, especially since he is in love with girl whose father believes in son-in-law with visible means of support. Girl's father, aspirant for political assignment for forty years, is detailed to "Bun-koolah" where lawlessness reigns supreme, vicinity of islands in the Caribbean Sea. King and his court drink up everything but the aquatic surroundings.

Hero, forced by father's will to sell life insurance for one year, huge fortune depending upon success as salesman, follows to "Bunkoolah" Dan is laid to rest by rival suitor, one of a group of plotters intent upon stirring up revolution, who learns of proviso in will. Villain then makes it possible for hero to sell policies to King and his attaches, just before revolution is to break, threatening the life of all hero's clients. If insurance company suffers loss account of boy's endeavors, entire fortune is scheduled to revert in favor of home for feebie minded. It is therefore up to the American's position is embarrassing, especially since he has saved many failures. It is a picture first aid in treating the tired business man, the perpetual grouch, amusement screen long will fingers—the public at large. One working comedy that would get a broad smile from the Sphinx. Six reels.

—LILLIAN R. GALE.
### 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.)

#### APRIL

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bucking the Tiger</td>
<td>Convoy Tarry</td>
<td>Selznick</td>
</tr>
<tr>
<td>Cabinet of Dr. Caligari</td>
<td>Special Cast</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Charmed, The</td>
<td>The Alphonse</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>City of Silent Men</td>
<td>Famous Players</td>
<td></td>
</tr>
<tr>
<td>Dangerous Moment</td>
<td>Carmel Myers</td>
<td>Universal</td>
</tr>
<tr>
<td>Deception</td>
<td>Captain Porte</td>
<td>Selznick</td>
</tr>
<tr>
<td>Desperate Youth</td>
<td>Gladys Walton</td>
<td>Universal</td>
</tr>
<tr>
<td>Don Quixote</td>
<td>Benita Hume</td>
<td>Deluxe</td>
</tr>
<tr>
<td>Dollars and Destiny</td>
<td>Joe Horowitz-S. R.</td>
<td></td>
</tr>
<tr>
<td>Duck and Drake</td>
<td>Bebe Daniels</td>
<td>Selznick</td>
</tr>
<tr>
<td>Everyone’s Problem</td>
<td>Dorothy Davenport</td>
<td>Plymouth Pic-S. R.</td>
</tr>
<tr>
<td>Fresh Out of The West</td>
<td>Kate Calhoun</td>
<td>Selznick</td>
</tr>
<tr>
<td>Ghost in the Manitou</td>
<td>Dorothy Dingle</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Girl in the Taxi, The</td>
<td>Carter Dr. Haven</td>
<td>First National</td>
</tr>
<tr>
<td>Great Day, The</td>
<td>Arthur Bouchier</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Hands Off</td>
<td>Tom Mix</td>
<td>Selznick</td>
</tr>
<tr>
<td>Heart of Maryland</td>
<td>Catherine Calvert</td>
<td>Selznick</td>
</tr>
<tr>
<td>Her Lord and Master</td>
<td>Alice Joyce</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>Im the Penman</td>
<td>Lionel Barrymore</td>
<td>Selznick</td>
</tr>
<tr>
<td>Know Your Men</td>
<td>Pearl White</td>
<td>Selznick</td>
</tr>
<tr>
<td>Little Clown, The</td>
<td>Willy Walker</td>
<td>Selznick</td>
</tr>
<tr>
<td>Old Dad</td>
<td>Mildred Harris</td>
<td>Selznick</td>
</tr>
<tr>
<td>Parent’s Love</td>
<td>Jack Perrin</td>
<td>Pathé</td>
</tr>
<tr>
<td>Passion Flower, The</td>
<td>Helen Barlow</td>
<td>Pathé</td>
</tr>
<tr>
<td>Poor Dr. Marg. Kirby</td>
<td>Elaine Hamlet</td>
<td>Selznick</td>
</tr>
<tr>
<td>Pot Luck, The</td>
<td>Pauline Frederick</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Society Snobs</td>
<td>Convoy Tarry</td>
<td>Selznick</td>
</tr>
<tr>
<td>Three Little People</td>
<td>Jonas Montgomery</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>Wakefield Case, The</td>
<td>Herbert Rawlinson</td>
<td>World-S. R.</td>
</tr>
<tr>
<td>What Happened to Rosy, Mabel Normand</td>
<td>F. Brown</td>
<td>Selznick</td>
</tr>
<tr>
<td>What's A Wife Worth?</td>
<td>Casson Ferguson</td>
<td>Robertson-Cole</td>
</tr>
<tr>
<td>What's a Whirl?</td>
<td>Claire Windsor</td>
<td>Famous Players</td>
</tr>
<tr>
<td>What's Your Reputation?</td>
<td>Corinne Griffith</td>
<td>Vitagraph</td>
</tr>
</tbody>
</table>

#### MAY

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Adventure, The</td>
<td>Breezy Eaton</td>
<td>Universal</td>
</tr>
<tr>
<td>Biting Trail, The</td>
<td>Frank Mayo</td>
<td>Universal</td>
</tr>
<tr>
<td>Blazing Trail, The</td>
<td>Frank Mayo</td>
<td>Universal</td>
</tr>
<tr>
<td>Call From the Wild</td>
<td>Special Cast</td>
<td>Pacific Film-S. R.</td>
</tr>
<tr>
<td>Cheated Love</td>
<td>Carmel Myers</td>
<td>Universal</td>
</tr>
<tr>
<td>Coincidence</td>
<td>Special Cast</td>
<td>Metro</td>
</tr>
<tr>
<td>Colorado Pluck</td>
<td>Russell Fox</td>
<td>Selznick</td>
</tr>
<tr>
<td>Comedian</td>
<td>Russell Fox</td>
<td>Selznick</td>
</tr>
<tr>
<td>Divorce of Convenience</td>
<td>Owen Seaton</td>
<td>Selznick</td>
</tr>
<tr>
<td>Don't Band</td>
<td>William Desmond</td>
<td>Federated Film</td>
</tr>
<tr>
<td>Forbidden Love</td>
<td>Creighton Hale</td>
<td>Wistaria-S. R.</td>
</tr>
<tr>
<td>Garden Street, The</td>
<td>Special Cast</td>
<td>Pathé</td>
</tr>
<tr>
<td>Gilded Lies</td>
<td>Eugene O'Brien</td>
<td>Selznick</td>
</tr>
<tr>
<td>Good Time</td>
<td>Thomas Matthews</td>
<td>Selznick</td>
</tr>
<tr>
<td>Hearts and Masks</td>
<td>Eileen Field</td>
<td>Federated Film</td>
</tr>
<tr>
<td>Highest Bidder, The</td>
<td>Madge Kennedy</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>His Great Love</td>
<td>Tom Nash</td>
<td>Selznick</td>
</tr>
<tr>
<td>Home Stretch</td>
<td>Douglas MacLean</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Housewife</td>
<td>Sarah Alexander</td>
<td>Famous Players</td>
</tr>
<tr>
<td>I Am Guilty</td>
<td>Louise Glum</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>If I Can't Love</td>
<td>Elizabeth Williams</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>Lambighter, The</td>
<td>Shirley Mason</td>
<td>Selznick</td>
</tr>
<tr>
<td>Lavender and Late Lace</td>
<td>Margaret Snow</td>
<td>Selznick</td>
</tr>
<tr>
<td>Lure of Egypt, The</td>
<td>Claire Adams</td>
<td>Parke</td>
</tr>
<tr>
<td>Made in Heaven</td>
<td>Tom Moore</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Magic Cup, The</td>
<td>Constance Bansey</td>
<td>Realart</td>
</tr>
<tr>
<td>My Dear, The</td>
<td>Mrs. Hannah E. Hammerton</td>
<td>Selznick</td>
</tr>
<tr>
<td>My Mother</td>
<td>Vivian Martin</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Oath, The</td>
<td>Miriam Cooper</td>
<td>First National</td>
</tr>
<tr>
<td>On the Job</td>
<td>Jack Croy</td>
<td>First National</td>
</tr>
<tr>
<td>Peck's Bad Boy</td>
<td>Jack Croy</td>
<td>First National</td>
</tr>
<tr>
<td>Pumpkins of Fate</td>
<td>Violeta Dana</td>
<td>Metro</td>
</tr>
<tr>
<td>Reputation</td>
<td>Priscilla Dean</td>
<td>Universal</td>
</tr>
<tr>
<td>Sentimental Tommy</td>
<td>Greta Hughes</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Seven Years Bad Luck</td>
<td>Edward Penney</td>
<td>Robinson-Cole</td>
</tr>
<tr>
<td>Sighs</td>
<td>Clyde Cook</td>
<td>Metro</td>
</tr>
<tr>
<td>Sky Pilot, The</td>
<td>John Bowers</td>
<td>First National</td>
</tr>
<tr>
<td>Tombstone, The</td>
<td>William Holdridge</td>
<td>Neston National</td>
</tr>
<tr>
<td>Traveling Salesman</td>
<td>Roscoe Arbuckle</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Unmarried</td>
<td>Alice Lake</td>
<td>Metro</td>
</tr>
</tbody>
</table>

#### JUNE

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beach of Dreams</td>
<td>Edith Storey</td>
<td>Robertson-Cole</td>
</tr>
<tr>
<td>Beautiful Gamblers</td>
<td>Special Cast</td>
<td>Universal</td>
</tr>
<tr>
<td>Beyond Price</td>
<td>Pearl White</td>
<td>Fox</td>
</tr>
<tr>
<td>Black Panther’s Cub</td>
<td>Florence Reed</td>
<td>Equiv Pic-S. R.</td>
</tr>
<tr>
<td>Butterflies, The</td>
<td>Claire Kinsey</td>
<td>Selznick</td>
</tr>
<tr>
<td>Charge It</td>
<td>Clara Kim, Young</td>
<td>Equiv Pic-S. R.</td>
</tr>
<tr>
<td>Fighting Lover, The</td>
<td>Frank Mayo</td>
<td>Universal</td>
</tr>
<tr>
<td>If Women Only Knew</td>
<td>Robert Gordon</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Keeping Up With Lizette</td>
<td>Erato Bennett</td>
<td>Hoxton</td>
</tr>
<tr>
<td>King of Tokes</td>
<td>Roy D'Arcy</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Kiss in Time, A.</td>
<td>Wanda Hawley</td>
<td>Realart</td>
</tr>
<tr>
<td>Last Card, The</td>
<td>Frank Sheriden</td>
<td>Pathé</td>
</tr>
<tr>
<td>Lessons in Love</td>
<td>Constance Tambidge</td>
<td>First National</td>
</tr>
<tr>
<td>Love Never Dies</td>
<td>Harry Pickard</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Lost Romance, The</td>
<td>Conrad Nagel</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Man of the Forest, The</td>
<td>Alice Playton</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Man Tamer, The</td>
<td>Gladys Kate</td>
<td>Selznick</td>
</tr>
<tr>
<td>Message from Mars</td>
<td>Bert Lyrille</td>
<td>Metro</td>
</tr>
<tr>
<td>Mother Heart, The</td>
<td>Shirley Mason</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Mother O’ Mine</td>
<td>Betty Bythe</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>One a Day, The</td>
<td>Douglas Kirkland</td>
<td>Metro</td>
</tr>
<tr>
<td>Private Scandal, A.</td>
<td>Mary Maycox</td>
<td>Universal</td>
</tr>
<tr>
<td>Riders, The</td>
<td>Margaret Lang</td>
<td>Metro</td>
</tr>
<tr>
<td>Ridin’ Romeo</td>
<td>Tom Mix</td>
<td>Fox</td>
</tr>
<tr>
<td>Sacred and Profane Love</td>
<td>Bessie Ferguson</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Salvation</td>
<td>Pauline Frederick</td>
<td>Robertson-Cole</td>
</tr>
<tr>
<td>Scrambled Wives</td>
<td>Marjorie Clark</td>
<td>First National</td>
</tr>
<tr>
<td>Sham</td>
<td>Ethel Clayton</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Silver Car, The</td>
<td>Earle Williams</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>Snow Blind</td>
<td>Russell Simpson</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Straight from Paris</td>
<td>Clara Kim, Young</td>
<td>Equiv Pic-S. R.</td>
</tr>
<tr>
<td>Ten Dollar Raise, The</td>
<td>Leah Playton</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Too Much Speed</td>
<td>Wallace Reid</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Two Weeks With Pay</td>
<td>Bebe Daniels</td>
<td>Realart</td>
</tr>
<tr>
<td>Two Wise Wives</td>
<td>Louise Calhern</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Voice in the Dark, The</td>
<td>Ramsey Wallace</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>White, The</td>
<td>William S. Hart</td>
<td>Famous Players</td>
</tr>
<tr>
<td>White and Unmarried</td>
<td>Thos. Melpham</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Won’t Cool</td>
<td>Junie Johnson</td>
<td>Realart</td>
</tr>
<tr>
<td>Wom, God Changed, The</td>
<td>Rena Owen</td>
<td>Famous Players</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appearances</td>
<td>Special Cast</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Behind Masks</td>
<td>Dorothy Dalton</td>
<td>Famous Players</td>
</tr>
<tr>
<td>Big Bad John</td>
<td>Special Cast</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>Broken Doll</td>
<td>Special Cast</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>Carnival</td>
<td>Special Cast</td>
<td>United Artists</td>
</tr>
<tr>
<td>Caught In The Nick</td>
<td>Jack Croy</td>
<td>First National</td>
</tr>
<tr>
<td>Closed Doors</td>
<td>Alice Calhoun</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>Dangerous Paths</td>
<td>Neve Gerber</td>
<td>Arrow-S. R.</td>
</tr>
<tr>
<td>Deception</td>
<td>Hazel Dawn</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>Devotion</td>
<td>Mary Nefcy</td>
<td>Universal</td>
</tr>
<tr>
<td>Girl</td>
<td>Mary M. Minter</td>
<td>Realart</td>
</tr>
<tr>
<td>Foolish Matrons</td>
<td>Hobart Bosworth</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>Gamblers</td>
<td>Special Cast</td>
<td>First National</td>
</tr>
<tr>
<td>Great Profit</td>
<td>Edith Storey</td>
<td>Robertson-Cole</td>
</tr>
<tr>
<td>Heart to Daughters</td>
<td>June Johnson</td>
<td>Realart</td>
</tr>
<tr>
<td>Home Talent</td>
<td>Bert Turpin</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>I Am Guilty</td>
<td>Louise Glum</td>
<td>Associated Prod</td>
</tr>
<tr>
<td>Journey’s End, The</td>
<td>W. Standing</td>
<td>Hoxton</td>
</tr>
</tbody>
</table>

(Continued on page 2712)
Theo Flynn Makes Debut as Star in Lively melodrama

FOX is uncovering new stars these days. Lately the screen public has been introduced to the Murphy-Walker combination, to be followed by Bert Lytell and Marion Garrick (Lefty Flynn). Lefty made his debut as a star after some seasons spent around as bandy man to heroines in distress. The erstwhile Yale fullback has doubled in brass, has played the oily villain and the straightforward hero, thus giving him plenty of opportunity to cope with the duties of stalwart rank.

"Bucking the Line" is simply made to shine for him. The Flynn who crashed into the Harvard gridiron competition has erossed into this picture with plenty of abandon and enthusiasm. He has his work cut out for him, but receives the signals from the director and obeys them by scoring dramatic touchdowns—most of which have to do with rescuing three individuals and a train load of young picnickers.

It is a brand new situation, perhaps a trifle obvious and arbitrary, but the action is so lively that one has no time to hunt for flaws. Carl Harbaugh, the director, has paid special attention to the various elements. The note of humor is ever cropping out to give it a balance and this note is sharply emphasized by Norman Selby, otherwise known as Kid McCoy. The celebrated jugsus quaintly, the hero in the manner born, and it is exceedingly good fun to see him take up the plot. The play revolves around the extraordinarily simple theme of moulding character. A small town social lion as the story begins and when his sweetheart upbraids him for his nine o'clock ideas, and a shady partner causes him to flee town through a trumped up charge of appropriating funds, the erstwhile Yale football player carries a letter from an old pal, a letter written from a railroad train, and combines the two to get him and a train load of likely young picnickers safe. The Flynn has his work cut out for him, but receives the signals from the director and obeys them by scoring dramatic touchdowns—most of which have to do with rescuing three individuals and a train load of young picnickers.

The plot is an admirably rounded out railroad melodrama which figures for a lot of ways. And Flynn enters the situation with unhallowed enthusiasm. He beats up the section crew, rescues the daughter of the president from a mad ride on a gasoline hand-car, pursues a social pirate from his old-town town, pilots an engine in a mad race to reach the drawbridge in time to save the picnic train from leaping the tracks, and does divers and romantic things which may boil down to a word "excitement." It goes with a bang from inception to conclusion. With succeeding pictures as clever as this Flynn will be popular in no time. It carries adventure, suspense and thrills in abundance,—Length, 5 reels.—Laurence Reid.

THE CAST

John Montague Smith ............ Maurice Flynn
Corona Baldwin .................. Molly Malone
Ivy, Maudie ..................... Col. Dexter Baldwin
F. Franklin ..................... J. B. Farrell McDonald
Frank Hayden .................. James Patres Tucker Jibby
Rand Barlow .................... Lesly Casey
By Frank Lorch
Directed by Carl Harbaugh. Photographed by Frank Gould.

PRESS NOTICE—STORY

Maurice (Lefty) Flynn, erstwhile Yale football star, has reached stardom in another and adventurous side of his talent and character actor for various screen companies has been so uniformly good that Fox has made him into a stalwart figure and he comes to the theatre next week with his first feature. "Bucking the Line" is the story written by Francis Lynde, a popular author, and translated for this screen a proving vehicle for the exploitation of Mr. Flynn's acting talent and athletic ability.

It revolves around the struggle for possession of a valuable railroad right of way, with a four-cornered love theme interwoven through the rapid and exciting action. It is a fascinating romance which never fails to interest the perfect a small town banker's girl. A false charge of appropriation of funds is sent him away as a fugitive, and plunges him into a series of adventures which are thoroughly adventurous. There are many thrilling scenes which will keep suspense. The cast, including Molly Malone and Norman Selby (Kid McCoy), is excellent.

PROGRAM READER

Maurice Flynn, formerly a star of the gridiron, has become a star of the silver screen, with many adventures in between. The famous Yale fullback deserves screen immortality. Description of his talent and character actor for various screen has been so uniformly good that Fox has made him into a stalwart figure and he comes to the theatre next week with his first feature. "Bucking the Line" is the story written by Francis Lynde, a popular author, and translated for this screen a proving vehicle for the exploitation of Mr. Flynn's acting talent and athletic ability.

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SUGGESTIONS

Here is your opportunity to make the most of a new star. Maurice Flynn has become a well known figure on the screen through his good work as leading man and character actor. Now that he is a star the chance is yours to build up a popularity for him. The screen public is always eager to see new personalities. And they will flock to see Flynn, because being an exceptionally good actor and an athlete of ability, he will provide full entertainment. The picture is rich with adventure, suspense and thrills, and fascinating points. Play up Flynn and describe something of his career.

"THE LURE OF JADE"

(R.C. Pictures)

Pauline Frederick Has Emotional Opportunities in Unconvincing Story

T HIS picture gives Pauline Frederick another opportunity to reveal her emotional capabilities, although the substance of the plot and the characterizations leave room for an interesting picture. The premise upon which the heroine flies civilization and takes up residence in the South Sea Islands seems faulty and rather stupid inasmuch as the quelled concerned defamations of character which a little explanation from either one of the two characters involved would probably satisfy the gossips. The scene is a naval base, and a picture for enacting the daughter of the commander.

Some years previously, according to the flashback, the young woman had carried on a liaison with a certain officer in a retreat of the South Seas. When he professed his love, she calmly advised him to remain steadfast in his devotion to his promised fiance. She forgets her own words and rediscovers in him the apologies after he played the gentleman by defending his gossipy wife. She accuses him of changing the death of her father, and the next seen of her, she is presiding over a clever "diver" in the South Seas. The story is quite involved but is easy to follow. But it never rings genuine. The dramatic opportunities arrive when she catches the gossipy wife in the identical situation in which she herself was caught, although the former's liaison is dishonorable. The picture never quite get over their erstwhile romance. The dramatic fireworks arrive when the crazed youth kills the villain, with the emotional priestess of the " dive" assuming the guilt to save her father from worry and misfortune. The ending is truly tragic for the death wench is taking the unhappy woman on her last journey, much after the fashion of Joan of Arc and Sidney Carton.

The picture carries good atmosphere, with the sets being uniformly good and the extras looking like genuine derelicts, Kanakas, and babites of out-of-the-way places. Leon Bary makes a snappy villain, while Thomas Aitken Corry plays himself as a naval officer. The best work of the assisting cast is contributed by Arthur Rankin. Miss Frederick dominates the picture throughout.—Length, 5 reels.—Laurence Reid.

THE CAST

Sara Vincent ................. Pauline Frederick
Captain Louis Corey .......... Thomas Holding
Stuart Beresford ............. Arthur Rankin
Miss Maloney .................. Hardee Kirkland
Duchess .................................. Clarissa Selwyn
Sidney .................................. L. C. Shumway
Diana .................................. YamaOUCH
Willis's servant ............... Goro Kino

By Marion Orth
Scenario by Marion Orth.
Directed by Franklin Copeland.
Photographed by Dev. Jennings.

PRESS NOTICE—STORY

Pauline Frederick has an occasion to flash her extraordinary talent as an emotional actress in her latest feature entitled "The Lure of Jade," which comes to the screen next week. The talented star plays a heroine of unrequited love, whose passion and devotion for her father cause her to leave civilization and go to the South Sea Islands, a country where she had experienced her great romance. Utterly disillusioned over the turn of events, she is persuaded to take her lover's place as a notorious pirate's dive.

And years later the naval officer who had wed the woman who started the evil goosis comes to the South Sea Islands, and the latter a youth of some twenty years. It is the star's privilege to show a fine sight of self-sacrifice. The mother is killed and the boy kills a man. The picture is filled with dramatic incidents and carries appropriate atmosphere. In the cast are Thomas Holding and Arthur Rankin.

PROGRAM READER

A fascinating romantic drama which travels over two hemispheres and which permits the emotional star, Pauline Frederick, another opportunity to reveal her talent at its highest development is "The Lure of Jade," which comes to the screen next week. The story of unrequited love, of hope destroyed, of gossipy tongues which wreck chivalry, of a romance which may be one of the best vehicles in which Miss Frederick has ever appeared. The picture is the result of a number of adventures which the heroine never forgets. It is a story which carries sufficient elements for popular appeal. So come next week and be royally entertained.

SUGGESTIONS

A Pauline Frederick picture is always one which is well equipped with good acting. Best assured of that. So emphasize the fact that the emotional star has a vehicle which entitles her to the greatest praise. Tell your patrons that the star rises to emotional heights again in this fascinating romantic drama. Outfit it up as a story of mystery, love, pathos, sentiment, honor, and self-sacrifice. Tell of the cast and mention the important players. Your house can be decorated in a green color scheme, and a prologue can present idol dancers and incense providing the atmosphere. The figures can be garbed a la Oriental.
**“HER FACE VALUE”**

(Realart)

Enjoyable Romance in a Hollywood and Broadway Setting

WHEN Earl Derr Biggers’ story, “The Girl Who Paid Dividends,” appeared in the Saturday Evening Post, it did not take an astute mind to guess that the tale would soon find its way to the silver sheet. When a new phase of American life is offered in fiction, and a new type of character presented, it is doubly welcome. We have had countless stories of chorus girls and eventual theatrical fame—here is a story of a chorus girl who reaches much more than the stage. There is a glimpse of the workings of Hollywood producers and a sequence showing the taking of a stunt picture. While only the professional side of the producing industry is shown, there is no revelation of the intimate producing secrets.

We consider the story and its development the best thing about this Wanda Hawley picture. The screen’s credit for providing a program feature which is an example of the highest class heart interest drama—wholesome, real and fascinating. Suspense is held. To many the final surprise will be a real surprise. There is romance—enough to satisfy them all—and a neat characterization in the person of “Jimmy Parsons,” a carefree, light-hearted, lovable rogue of a press agent. And Wanda Hawley carries off her lines with the grace of a lady.

“Peggy Malone” is a chorus girl with a grafting father and brother, and no job, when the story opens. “Jimmy” is the show’s press agent, and his characteristic impulsive manner decides to abandon the lure of Broadway, settle down, and marry. It is the in-laws who do most to disrupt the love nest. They always call at dinner hour and spread themselves over the most comfortable chairs. “Jimmy” drifts back to Broadway; “Peggy” returns to the footlights—her wealthy admirer once more appears from out in the wings to do the con artist’s ultimatum to “Jimmy”—“Arizona—immediately.” Shattered in health, he goes to a ranch alone and Peggy clings to the last hope in the picture game. Father and brother continue to sponge. Then when the star is injured making a dangerous scene, she is forced to choose between her wealthy admirer or Jimmy, who has recovered and come to Los Angeles to fight for her. We leave Jimmy returning her money which she has sent him during his illness. In his solitude he has the time to tell her what he loves her and that he wants her to come back. They plan their second honeymoon. Father and brother begin to look through their treasures again.

While we dislike the Pollyannish, we would call “Her Face Value” delightful entertainment. It is well directed by Thomas Heffron—filled with clever character touches. T. Roy Barnes is the press agent, and excellent.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Peggy Malone — Wanda Hawley
Pop Malone — Lincoln Plumer
Eugene Burrell — Jack Paterson
Jimmy Parsons — T. Roy Barnes
Martin Fox — Donald MacDonald
Jack Darnell — Harvey Clark
James R. Greenwood — George Periolat
Chimpan — Abe Wing

**PRESS NOTICE—STORY**

Wanda Hawley, the dainty Realart star, is said to have one of her finest portrayals in her newest feature, “Her Face Value,” which comes to the theatre next — December 3rd. The story is essentially a tragedy of in-laws in the home, and proves conclusively that young people ought not to be left alone to work out their own plans. Miss Hawley in her portrayal of the chorus-girl heroine who attempts marriage without first forming the family because who have always left her possessions, is a neat and charming little figure throughout. The spectator wishes she would show more firmness in handling her selfish father and brother, who have always imposed on her good nature, and continue to do so after she marries, until they have succeeded in wrecking her little home. The coming of this little daughter, who she is desired by the eligible males. T. Roy Barnes plays the part of the press-agent and young husband, while the rest of the cast is up to standard. The picture is adequately staged and directed.

If you don’t want to experience the same sensations that Peggy did when her show company suddenly fell without warning, don’t miss Wanda Hawley, the charming Realart star, and see her newest picture in the theatre next — December 3rd. It is a story which tells the thrilling events behind the scenes of famous stage and screen stars. Wanda Hawley, as Peggy Malone, is the chorus girl. When she became famous the older man took life easy. And relatives thought the little girl was the best thing she could do. They couldn’t leave her alone in domestic bliss. Come and see “Her Face Value.” A human and humorous story.

**SUGGESTIONS**

A teaser campaign would be a good angle to exploit this feature. Hitting upon the idea that young married couples have a difficult time finding happiness through the interference of relatives should be made the basis of your argument. Advise your patrons that the chance is theirs to see a picture which serves a splendidly effective lesson and at the same time entertains. Tell of the star’s other attractions, most of which have been bungled up. Describe it as a picture which dispels with life. Tell that it is unusually human. Tell that the author is the playwright of “Seven Keys to Baldpate.” Play up T. Roy Barnes who is in the cast.

**“FALSE KISSES”**

(Universal)

Contains Dramatic Material But Runs Excessively to Titles

A material for Miss du Pont’s second starring vehicle, Universal has selected a one act play by Wilbur Daniel Steele, published under the title of “Ropes.” The play contains undeniably dramatic material, but it is the drama of words and the situations of the stage, rather than action and incident that the sketch provides and in consequence “False Kisses,” as the picture is titled, is more largely titled than any photoplay should be and more restricted in episodes than are most features which stick their head up above the average.

The action of the picture after an introductory prelude is confined entirely to a lighthouse and the little island on which it is located. Here three people, hero, heroine and villain, work out their particular domestic problem in which a wife is forced to accept the kisses of a silver-tongued lover, in order to save her blind husband his job as keeper of the lighthouse.

The husband’s blindness is caused by a fall on the jagged rocks of the island and his sight is restored by another blow delivered when he runs into the winding stairway of the lighthouse in attempting to protect his wife from the advances of the villain, a charming young fellow.

Miss du Pont has been born of the clothes and luxurious surroundings of her first starring vehicle and appears in calico, as the wife of the lighthouse keeper. Pat O’Malley is the husband and has what is really the leading role of the feature. Lloyd Whitlock is the villainous inspector of the lighthouse. All three give consistent performances and if the picture always seems somewhat as environment the fault should not be placed at the door of either cast or director.

The photography and lightings are exceptional, and the few settings needed adequate for the story.—Length, 4,335 feet.—J. S. Dickerson.

**THE CAST**

Jennie — Miss du Pont
Paul — Pat O’Malley
Jim — Lloyd Whitlock
Peggy — Camille Clark
John Peters — Maud Hunt
Mrs. Glomp — Miss du Pont
Mr. Glomp — Joe Hazelton
Mary — Mary Philbin

**PRESS NOTICE—STORY**

Miss du Pont, the new Universal star, who created such a sensation in “The Rage of Paris,” because of her boyish looks and charm, comes to the theatre next — December 3rd — in her latest feature entitled “False Kisses.” This is from the one act play by Wilbur Daniel Steele, and in the charming star has a part which enables her to flash her individual beauty and personality. The story is a complete and well-suited picture in a lovely setting of coast and lighthouse towns. Jennie, the character played by the star, has come there to teach school and, before she returns to her home, she becomes involved in a love drama. Jennie marries Paul, and Jim goes away, only to return some years later. He discovers the little family in distress and offers them assistance. Paul is assigned the work of lighthouse keeper in an isolated place. Ten miles out at sea. The young woman is lonely except for the visits of Jim, who still professes his love. The picture builds through dramatic scenes to a climax of undeniable power, the sweep of which invites the greatest suspense. The story is a rugged one and is laid in picturesque settings. Miss du Pont is assisted by a clever cast that includes Pat O’Malley and Lloyd Whitlock.

**SUGGESTIONS**

Here you have Miss du Pont as the star of her picture. In her first stellar vehicle, “The Rage of Paris,” she created a good impression through her talent and extraordinary good looks. And here she has a vehicle which again calls for the display of her beauty. It is a bit of real, and one of the most beautiful actresses on the screen. Play up that it is a rugged drama with calls for the closest attention. Play up its rugged character, that it builds keen action and suspense. Make mention of O’Malley and Lloyd Whitlock as appearing in the cast. The picture is directed by Mary Philbin. These players are all well known. Play up the director, too. Bill the picture as a dramatic document which is thoroughly interesting.

**CATCH LINES**

See Miss du Pont in “False Kisses.” A picture of rugged characterization and powerful drama.


**THE WONDERFUL THING**

(First National)

Slender Story Made Entertaining by Good Production and Appealing Star

"THE WONDERFUL THING" originally was a whimsical little stage comedy in which Jeanne Eagles played a sort of French "Peg o' My Heart" character and provided most of the entertaining qualities of the plot. "The Wonderful Thing" in pictures tells the same story as the stage play, with a little more logical ending, but the whimsical part of the original is missing and therefore the photooplay becomes a rather ordinary vehicle in plot for Miss Talmadge and presents a very considerable number of the original lines in the stage production, as in order to help the star get over the general idea of the role she is portraying.

The plot of "The Wonderful Thing" concerns a titled Englishman who marries a convent-hired French girl for her money, the necessity being a scrape a younger brother has gotten into. The girl finally finds out about the trick which has been played upon her and becomes estranged from her husband. A resolution is effected by the girl's father after both husband and wife have come to Iowa. U. S. A., where dad owns a big hog ranch.

A generally fine production in which no expense has been spared, the beauty and popularity of Miss Talmadge and the smooth, well-developed continuity provided by Director Herbert Brenon and Clara Beranger give the pictures an undeniable value. This is the slender plot. The dialect titles probably will not register with the average fan, but the star and her supporting cast will. It is a perfectly safe, absolutely clean, piece of screen entertainment in which technical and acting skill make up for lack of action and incident or originality of plot.

In support of Miss Talmadge's performances are types, among whom is Harrison Ford as the hero. The photographing and lightings are unusually fine and the atmosphere both of the English and "hog" episodes of the story excellent. Miss Talmadge gives a performance quite unlike that of Miss Eagles in the stage version, but nevertheless appealing and artistic. Length, 6 reels.—J. S. Dickerson.

**THE CAST**

Jacinthe Laurentine Beggs ..... Norma Talmadge
Donald Manners ..... Harrison Ford
Catherine Lanigan ..... Howard Truesdale
James Sheridan Boggs ..... Laurence Manners
Dame Manners ..... Robert Agnew
Dulce Manners ..... Ethel Fleming
Lady Sophia Alexandra Manners ..... Mabel Berthelot
Angela Manners ..... Florence McEwen
"Smiling Bill" Carser ..... Walter McEwen
General Lancaster ..... Charles Craig

**PRESS NOTICE—STORY**

Any announcement that Norma Talmadge is coming to the screen is an occasion of much interest. This popular and talented actress has a sure hold upon the public through her gift of expression and her wonderfully charming personality. Those who have seen the next and to see "The Wonderful Thing," will see this gifted star in a role which is widely different from anything she has heretofore portrayed. It will cause the spectator to marvel over her versatility which seemingly knows no limitations. She has the role of a vivacious young French girl whose wealth causes her to be ardently courted by eligible and uneligible alike. The test is to prove to be sincere and a worthy catch" is brought out with plenty of sentiment and romance. The picture is finely acted and staged.

**SUGGESTIONS**

The combination of Norma Talmadge and Herbert Brenon is a good one to exploit for this feature. The first-mentioned is a wonderfully talented star, the other, one of the most gifted directors. So feature their names above any other line of arguments. When you are ready to appeal to the public, make sure that the star has had. Mention that it scored a decided hit upon the speaking stage with Jeanne Eagles and Clara Beranger. Miss Talmadge, who was born in a Hoyt, is a member of the elite of New York society, and that she makes her debut on the screen. Ask for the film as a kind of new pictorial, stick to ideas that will not stress the "snow" part of the story. Prologues in which the "anvil chorus" idea is carried out with your music alleged to be made by striking the rails of the road under construction would be novel and effective. The picture is one for 24-sheet stands and book tie-ups.

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**THE IRON TRAIL**

(Whitman Bennett-Artists)

**Faithful Adaptation of Famous Beach Novel**

"THE IRON TRAIL" in picture form is a faithful adaptation of the popular novel by Rex Beach, relating how "Murray O'Neill," an Irish-American civil engineer, against uncompromising elements and crooked rivals, built an Alaskan railroad and won a newspaper woman employed on a sheet owned by his enemy as his bride.

The picture is melodrama of the sort that the Beach stories have made fine hits with, with an occasional bit of comedy relief. The building of the railroad is an important part of the story, and when rival gangs clash in an attempt to get a right of way through a certain pass, the picture provides the sort of action that certain audiences eat up and which characterized most of the Beach productions.

The development of the story concerns itself principally with the part of the plot relating to the building of the railroad, with the romance treated as incidental.

The principals of a large cast are excellent types and adequate for their respective roles, except Wyndham Standing, who fails to look or enact the part of the energetic, indomitable young engineer, so vividly described by Mr. Beach in his novel.

The best acting of the feature is contributed by Thurston Hall as "Curtis Gordon" and Harlan Knight as "Tom Slater." Both present characterizations of uncompromised quality and originality. Alma Tell is a pretty heroine, but is provided with little to do except wait for the end of the picture.

A number of scenic shots of the Alaskan country are interesting and all the exteriors selected are in keeping with the story. The picture was directed by R. William Neil and produced by the Whitman Bennett Pictures Corporation.—Length, 7 reels.—J. S. Dickerson.

**PRESS NOTICE—STORY**

Rex Beach's famous story of Alaskan life and especially of the perils and thrills of building an Alaskan railroad, "The Iron Trail," has been transferred to the silver sheet and will be the attraction at the theatre for a "seven days' engagement beginning—

The cast engaged for the various roles of the "Iron Trail" is all star and such players as Wyndham Standing, Betty Carpenter, Alma Tell are in the roster. "The Iron Trail" is a picture of red blooded action typical of the Beach stories and is a worthy successor of such features as "The Girl From Outside," "The Silver Horde" and "The Spoilers." The feature was directed by R. Richard Neil and was produced in the Whitman Bennett studios. United Artists Corporation, the firm releasing the productions of Mary Pickford, Douglas Fairbanks and Charlie Chaplin, is presenting the feature.

**SUGGESTIONS**

"The Iron Trail," one of the best known and most popular of the Rex Beach stories, has been transferred to the screen in a theatre for a "seven days' showing beginning—

The picture tells the story of the struggle of a group of engineer, lawyers and a crooked engineer to build a railroad and attain the building of an Alaskan railroad and the love story of "Murray O'Neill," the big Irish engineer who succeeds against odds, an uncompromising elements and a crooked railway long attempting to construct a rival road.

In the cast, a long one, are such well known players as Wyndham Standing, Thurston Hall, Betty Carpenter and Alma Tell. Action and thrills are the outstanding features of "The Iron Trail." There are fights that will bring the spectator to his feet and some wonderful shots of ice breaking up in the Alaskan rivers.

The feature was directed by R. Richard Neil and was produced in the Whitman Bennett studios. United Artists Corporation, the firm releasing the productions of Mary Pickford, Douglas Fairbanks and Charlie Chaplin, is presenting the feature.

**SUGGESTIONS**

Bill as a Rex Beach story, following the lines of the other pictures by the author. For lobby display if you play a feature during the winter, stick to ideas that will not stress the "snow" part of the story. Promulgates in which the "anvil chorus" idea is carried out with your music alleged to be made by striking the rails of the road under construction would be novel and effective. The picture is one for 24-sheet stands and book tie-ups.

**CATCH LINES**

Another of Rex Beach's red-blooded stories of the last American frontier transferred to the screen in all its fullness. A great pictorial of a great story. As fine a photoplay as "The Girl From Outside," or "The Raggedy Ruflle." The complete release chart of a feature which has built a railroad in Alaska in spite of the uncompromising elements and a gang of crooked rivals.

**The Complete Release Chart. A Real Aid to Every Exhibitor. In This and Every Week's Issue of the Motion Picture News**
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION
Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber)
Love, Hate and a Woman (Grace Davison)
Dove's Eloquence (Geo. Melford Prod.)
The Girl From Porcupine (Greer Blythe)
Devil's Daughter (Helen Perdue)
The Star Reporter (Billee Rhodes)
A Call of Adventure (Daw-Stewart)

SPEED COMEDIES
(One Released Every Week)
MURIEL OSTRIEHE COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little)
15 episodes
Non of the North (Ann Little)
15 episodes

ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
Never Weaken
PLAYCOER PICTURES, INC.
(Distributed through Pathé)
Nov. 4—Little Smokey (Little Smokey)
Oct. 13—Father Tom (Tom Booth)
Oct. 20—Tropical Love

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson)
Crossing Tracks (Pete Morrison)
Ghost City (Helen Holmes)

ASSOCIATED PRODUCERS, INC.
(Released through First National)
Dec. 1—The Sea Lion (Howard Bosworth)
Dec. 9—Carry the Load (Bert Stewart)
Dec. 10—Love Never Dies (King Vidor)
Dec. 11—To Live (Lash Lee)
Dec. 24—Molly O (Mack Sennett)

C. B. C. FILM SALE CORP.
HALL ROOM BOYS COMEDIES
(The Boys Twice a Month)
SCREEN SNAPSHOT
(One Reel Twice a Month)
STAR RANCH WESTERN
(One Two—Reeler Every Two Weeks)

GEORGE H. DAVIS
Oct. 15—The Heart of the North (Roy Stewart)

EXCEPTIONAL PRODUCTIONS CORP.
(Releasing Arrangements to be Announced Later)
Jan., 1922—His Habs (Charles (Chic) Sale)
Jan. 1922—Jungle Adventures (Martin Johnson)

FAMOUS PLAYERS-LASKY CORP.
PARKMONT
(January Releases)
Kent Free (Wallace Reid)
The Romance Booster (Will Rogers, Lila Lee)
Pool's Paradise (Cecil De Mille)
The Lane That Had No Turning (Agnes Ayres)
Love's Boomerang (Ann Farrell)
The Law (John Miljan, Marjorie Dawson)
Three Live Ghosts (Geo. Fitzmaurice Prod.)

(December Releases)
The Little Minister (Betty Compson)
Miss Lulu Bett (Wm. de Mille)
Under the Banyan Tree (Polly Swenson)
White Oak (William S. Hart)
Half the Fun (Benj. W. Hughes)
Don't Tell Everything (Special Cast)
Exit the Vagabond (William S. Hart)
A Prince There Was (Thomas Meighan)
(October Releases)
Oct. 30—Beyond (Evel Clayton)
Oct. 30—After the Show (Wm. de Mille)
Oct. 23—Experience (Geo. Fitzmaurice)
Oct. 8—The Great Impersonation (Geo. Melford Prod.)

FIRST NATIONAL EXCHANGES
All For a Woman (Special Cast)
The Plum (George B. Seitz)
Woman Against Wife (Whitman Bennett Prod.)
Nov. 14—Allen's Button (Special Cast)
Oct. 1—The Heart of the North (Roy Stewart)
Oct. 17—Woman's Place (Constance Talmadge)

BUSTER KEATON COMEDIES
The Boat
The Playhouse

FOX FILM EXCHANGES
SPECIALS
Footfalls
Shame (Special Cast)
Thunderclap (Special Cast)
Over the Hill (Special Cast)
A Grand Scotch Affair (Special Cast)
The Last Trail (Special Cast)
Queen of Shosa (Special Cast)

WILLIAM FARNUM SERIES
Pebble
His Greatest Sacrifice

PEARL WHITE SERIES
A Virgin Paradise
Beyond Price

DUSTIN FARNUM SERIES
The Lower Depths

TOM MIX SERIES
Oct. 30—The Rough Diamond
Oct. 9—The Night Horsemen
After Your Own Heart

WILLIAM RUSSELL SERIES
Oct. 2—The Lady from Lowell
Sept.—Singing River

SHIRLEY MASON SERIES
Oct.—Jimmie
Oct.—Loveline
Sept.—Lovemite

20TH CENTURY BRAND
Dec. 4—Whatever She Wants (Eileen Percy)
Nov. 29—The Boy in the Mink (Hugh Rank)
Nov. 20—The Jolt (Walker-Murphy)
Nov. 6—The Mysterious (Charles Ray)
Nov. 6—Hucking the Line (Maurice (Lefty) Flynn)
Oct. 23—Cinderella of the Hills (Barbara Bedford)

SERIALS
Fantomas (20 episodes)

SUNSHINE COMEDIES
The Happy Plotter
Love and War
A Perfect Villain
One Million Pounds
Singer Midgets' Side Show

CLYDE COOK COMEDIES
The Chauffeur
The Torero
The Sailor

MUTT AND JEFF CARTOONS
Long Live the King
The Great Mystery
Turkish Bath

GOLDWYN EXCHANGES
SEASON 1921-1922
FIRST GROUP OF GOLDWYN PICTURES
Oct.—Pardon My French
Oct.—The Grim Comedian (Lloyd)
Oct.—My Honor Relation (Will Rogers)
Oct.—Be My Wife (Max Linder)
Oct.—My Mother Was a Blue Skirt (Lloyd)
Oct.—From the Ground Up (Tom Moore)
Oct.—The Sky (Donald Crisp Prod.)
Oct.—The Man from Lost River (Lloyd)
Oct.—The Old Nest (Hughes)
Oct.—Dangeroous Curves Ahead (Hughes)
Oct.—The Invisible Power
Oct.—And Those Were the Days
Oct.—Ace of Hearts
Oct.—Heart's for Sale
Oct.—All's Fair in Love

HODKINSON CORP., W. W.
Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Ben, B. Hampton Prod.)
Feb. 22, 1922—The Heart's Haven (Ben, B. Hampton Prod.)
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—The Poppy (Triart Pictures Corp.)
Dec. 25—Cameron of the Royal Mounted (Winnipeg Prods.)
Dec. 11—The Bashful Suitor (Triart Pictures Corp.)
Dec. 1—The Scarlet Cell (Irvin V. Willard Prod.)
Nov. 20—The Light in the Clearing (T. Hayes Hunter)
Nov. 13—The Beggar Maid (Triart Pictures Corp.)
Nov. 6—None Eyes (Hugh Ballin Prod.)
Oct. 23—The Mysterious Rider (Ben, B. Hampton)
Oct. 2—Rip Van Winkle (Ward Laselle Prod.)

KIPLING ENTERPRISES
The Long Hand
The Midnight Riders
Outlawed
The Notting Kid

KREMER FILM FEATURES, VICT.
(Released on States Right Basis)
The Stampede (Texas Guinan)
I Am the Woman (Texas Guinan)

BERT LUBIN WESTERN P. CORP.
Lady Luck (Alene Ray)
Partners of the Sunset (Alene Ray)

METRO PICTURES CORP.
Jan. 22, 1922—The Prisoner of Zenda
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)
Dec. 12—The Golden Girl (Alice Lake)
Dec. 5—Turn to the Right (Special Cast)
Nov. 29—Red Lighted Adena (Houlie Pictures, Inc.)
Nov. 18—The Idle Rich (Bert Lytell)
Oct. 20—The Three Villains (Viola Dana)
Oct.—The Conquering Power

C. E. SHURTLEFF PRODUCTIONS
NAMIZOVA PRODUCTIONS

ROWLAND WEST PRODUCTIONS
NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)
Shadows of the Cross (Hedda Nova)
The Lotus Blossom
The Four Seasons (Urban)

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS
PATHE EXCHANGES
FEATU RE
Dec. 18—The Power Within

SERIALS
The Yellow Arm
(Pentid Episode—Starring Geo. B. Seto and June

ALSES'S FABLES
Dec. 18—The Wolf and the Kid
Dec. 11—The Concieted Monkey
Dec. 4—The Sleepy Cynopon
Nov. 27—The Frogs That Wanted a King
Nov. 13—The Woman and the Nest
Nov. 13—The Owl and the Grasshopper

ERNEST TRUEX COMEDIES
The Bashful Lover

STILL Picture
Little, But Oh My

BILL AND BOB SERIES
Dec. 11—Tapping the Wessel
Nov. 27—The Best of Both Worlds

TOM SANTSCHI DRAMAS
Nov. 13—The Heart of Doreen
Oct. 30—The Spirit of the Lake

HURRICANE HUTCH
(Pentid Episode Serial—Starring Charles Hutchin

(Continued on following page)
COMING RELEASES
(Continued from page 2736)

EDGAR JONES PRODUCTIONS
GAYLORD LOYD COMEDIES
Oct. 3—Chandeliers for Cuckoo
Oct. 15—Dodge Your Debts
HAL ROACH COMEDIES
Dec. 18—Shore Up (Shub Pollard)
Dec. 11—Sink or Swim (Shub Pollard)
Dec. 4—Dustman (Shub Pollard)
Nov. 27—The Joy Rider (Shub Pollard)
Nov. 20—Penny in the Slot (Shub Pollard)
Harold Lloyd Reprises
HOLMAN DAY PRODUCTIONS
Cupid, Registered Guide
Oct. 20—The Man That Wasn't There
Oct. 9—Wings of the Border
Eddie Boland COMEDIES
Oct. 28—Late Hours
Oct. 9—Sweet By and By
MAJOR ALLEN SCENICS
Nov. 20—The Bonnie the Black Panther
Nov. 23—Capturing Lions by Aeroplane
NEWS REELS
Sunday—Favorite of the Day
Wednesdays—Pathe News
Saturdays—Pathe News
REALITY PICTURES CORP.
Morals (May McAvoy)
Dec.—A Virginia Courtship (May McAvoy)
Nov.—Wages of Fear (Herbert Rawlinson)
Nov.—Hush Money (Alice Brady)
Oct.—The Case of the Millionaire (Betty Compson)
Oct.—The Case of Becca (Constance Binney)
R.C. PICTURES CORP.
Possession
Nov. 27—A Kingdom of Gold
Nov. 13—The Lure of Jade (Pauline Frederick)
Oct. 30—The Boss of the Cut-Off (Adair Paton)
Oct. 16—The Foolish Age (Doris May)
RUSSELL PRODUCTIONS
FRANK BRAIDWOOD SERIES
The Quiet Cupid
The Sheriff of Camps
The Western Thoroughbred
Arizona Gunfighter
Wolves of the Camp
The Cat and the Mouse
AL JENNINGS SERIES
GEORGE HILLIARD SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES
Lone Hand Wilson... 5

SHORT SUBJECTS
(Continued from page 2736)

Feature
In the Brier Country (Scenic)
It's a Bear (Mutt and Jeff Cartoon)
Japan (Scenic)
Japanese Judo (Educational)
For the Love of the King (Scenic)
The King of the Circus (Scenic)
Eddie Polo
Land of Chu Chin Chow (Scenic)
Let's See the Animals (Educational)
Life History of Mammals (Educational)
Liquid Gold (Educational)
The Hunchback of Notre Dame (Silent)
Lorraine of the Timberlands (West Dr.)
Tom Sawyer (Pictorial)
Lost a Yodel (Educational)
Major Joe (Educational)
Modern Centurions (Educational)
Moore (Educational)
Mountain Lion (Bill and Bob Series)
Movie Chat No. 48 (Educational)
Movie Chat No. 49 (Educational)
Movie Chat No. 52 (Educational)
Musical Comedy Short (Educational)
Music in the Air (Educational)
My Lady (Educational)
Naturalist's Paradise, The (Scenic)
Next to Remember (Educational)
Netting the Leopard (Wild Animal)
No! Vote (Educational)
No More Gasoline (Educational)
Not Married But a Wife (Cartoon)
Our Navy in Action (U.S. Navy)
Painters' Frolic, The (Mutt and Jeff Cartoon)
Prance (Educational)
Paris the Beautiful (Scenic)
Pathé Review No. 129...
Ranger and the Law (Western)
Witch's Luck (Western)
Selznick (Lewis J.) Ent.
ELAINE HAMMERTON STAR SERIES
EUGENE O'BRIEN STAR SERIES
Oct. 24—Black of the West
Owen Moore STAR SERIES
CONWAY TEARLE STAR SERIES
SPECIAL PRODUCTIONS
Dec. 1—A Man's Home
REELS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLANN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS
The Whirlwind
Tiffany Productions, Inc.
Peacock Alley (Mae Murray)
UNITED ARTISTS CORP.
Nov.—The Iron Trail (Rex Beach Prod.)
UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
Nov. 21—False Kisses (Miss Du Pont)
Nov. 14—The Millionaire (Herbert Rawlinson)
Nov.—Sure Fire (Hoot Gibson)
Oct. 31—The Fox (Harry Carey)
Oct. 22—The Flirt (Pat O'Brien)
Oct. 24—High Heels (Gladys Walton)
SRILANS
TERROR TRAIL
Do or Die
(Battling Spider—Starring Eddie Polo)
(Battling Spider—Starring Eddie Polo)
CINEMA NEWS
A Monkey Schoolmaster (Joe Martin)
P. D. Q. (Lee Moran)
Robinson Crusoe (Eddie Jones)
CENTURY COMEDIES
A Nervy Dentist
Teddy's Girl
A Muddy Bride
PLAYHOUSE MYSTERY
STARDOM SERIES
Ice Box Pirates... 1

Feature
Peculiar Pets (Educational)
Philippine Futurity, The (Scenic)
Play Ball (Sergiograph)
Polo (Educational)
Polo (Educational)
Primitive Life in Tennessee (Silent)
Queen Holland (Scenic)
Red Trail's End, The (Silent)
Secret of Butte Ridge, The (W. Dr.)
Seven League Booters (Silent)
Science at Home (Pathe Review)
Science, The (Educational)
Science, The (Educational)
Secret of Mojave, The (W. Dr.)
Secret of the Car (Silent)
Shaping the Pen (Cartoon)
Secret of the South (Educational)
Skeet (Educational)
Stratford on Avon (Silent)
Swan Song (Educational)
Sweetheart (Western Drama)
Ten Months (Serial)
Thrills (Sport Topic)
Train (Western Family)
Two Much Overheard (Educational)
Train Wreck (Cartoon)
Train Wreck (Cartoon)
Tremont Trail (Silent)
Trick of the West (Western)
Village of Ten Thousand Smokes (Educational)
Vivian (Educational)
Vivien (Educational)
Vivien (Educational)
Wanted an Elevator (Mutt & Jeff)
Wanted an Elevator (Mutt & Jeff)
Wanted an Elevator (Mutt & Jeff)
Wanted an Elevator (Mutt & Jeff)
Wanted an Elevator (Mutt & Jeff)
Water Babies (Educational)
Wild Men of Borneo (Adventures)
Wild Men of Borneo (Adventures)
Wings of the Border (Western Drama)
Worshippers (Silent, Art Accord)
Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
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Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
Yellow Dog, The (Serial)
Cleveland

Metro film men held a district convention here this week. Among those present were District Manager W. C. Bachmeyer, General Sales Manager E. M. Borden, Managers Kahn, of Buffalo; Townsend, of Detroit; Atkinson, of Pittsburgh; Roland, of Cincinnati; and C. E. Almy, of Cleveland, who will play only high class first run attractions.

The Knickerbocker theatre is closed.

The Knickerbocker has been one of the leading high class neighborhood motion picture theatres for almost ten years. It has always maintained a high moral tone under the management of Emery Downs. Now, after a year's vacation, it finds itself sandwiched in between the million dollar houses to the north and 105th street and the big downtown theatres. So, in the midst of progress the Knickerbocker passes out.

Utah

Ogden Theatre Corporation has taken over the Ogden theatre of this city, according to the announcement of H. W. Perry, general manager of the Ogden theatre corporation which controls the Ogden theatre and the new Ogden City dance hall. Perry states that the entire holdings of Joseph S. Campbell and family are acquired.

Mr. Perry announced the Utah theatre would not be closed but would reopen at a later time during the period of reorganization and renovating.

Kansas City

Samuel Harding, of Kansas City, president of the Associated Exhibitors and owner of the Liberty and Dior theatres in Kansas City, returned from a trip to New York last week.

L. C. Montgomery, formerly a Vitaphone representative at Dallas, Texas, is now representing that company in the Kansas City territory.

Among the changes in management of theatres in the Kansas City district during the last week are:

Prof. H. O. Oswego, Kan., purchased by N. W. Huston, of Columbus, Kan., from his brother.

Kansas City, purchased by S. W. Wilkins, of Wichita, for the City Theatre.

Sunnyside, purchased by C. R. Rugg, of Belmont, Buhl, Idaho, purchased by W. I. Maple, of Farmington, Mo., purchased by H. Fader.

The sale of the First National two-reel comedy features has been placed in the hands of W. W. King in western Missouri and Kansas territory, according to E. C. Housman, manager of the Kansas City First National branch.

Michigan

The Tuxedo theatre, after a week's delay, opened to tremendous crowds the first day. Wanda Hawley in "Her Face Value" was the picture used to open. The Tuxedo will change programs twice weekly.

Byron D. Bailey has resigned as manager of Butterfield's Regent theatre, Film. He has accepted the position of managing the new million dollar theatre, erected in Seattle, Pa., by Charles H. Miles, of Detroit.

Joseph R. Denniston, of Monroe; James C. Ritter, of Detroit; W. S. Butterfield, and H. S. Gallup, of Marquette, delegates, have returned from the get-together of First National franchise holders at Chicago.

Harry Hoholt, of Imlay City, Mich., has taken over the Majestic theatre at Brown City, which was formerly operated by the Davenport brothers. Hoholt now has three houses, one at Imlay City and two at Brown City. All are within a radius of 25 miles and accessible by machinery.

"The Three Musketeers" is now on its third week at Kunsky's Adams theatre, with the crowds still holding up well. "Why Don't We" is playing for its second week at the Fox Washington.

Some downtown houses reported the week's business as unusually good. The worst this season. The old bugaboo of the business depression, aided and abetted by abnormally low rentals, was responsible, some exhibitors said.

Police captured a burglar who broke into the North Star, neighborhood theater, on the night of Oct. 29, and recovered $240 and a revolver he had stolen.

Manager Ralph Lieber, of the Grele, came back from the New York and Chicago trip last week with a bag full of new ideas. The local folks are waiting for him to spring.

Tampa Business on the Mend after Storm

It is two weeks since the hurricane hit Tampa, Fla., on Tuesday, Oct. 25th, and the effects are being rapidly felt. All theatres are now in operation again. None were damaged to any extent by the storm but were forced to close through the fact that they could get no electricity. The last one to receive juice was the Maceo, located at Scott street and Central avenue. They did not get lights until Saturday night, Oct. 29th, suffering a loss of four days' business.

The street car service was resumed to some extent on Thursday noon, and all lines are being rapidly extended so that the city lines are nearly normal again. The interurban line to Ballast Point and Port Tampa will hardly be in operation for two weeks at least, as the mile-

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JOHNNY HINES is taking his place among
the foremost comedians of the screen.

JOHNNY HINES is taking his place among the foremost comedians of the screen.

“Burn 'Em Up Barnes” is not only playing the best theatres, but will pack them in

Has already played such representative theaters as

GRAND THEATRE, Cincinnati
“Did largest week's business of entire summer.”
Ike Libson

KEITH’S STRAND, Louisville
“Great picture. Am holding over.”
Maurer, Mgr

LOEW’S STATE, Cleveland
“Audience laughed themselves sick. Critics pleased. Personal opinion, great box-office attraction.”
W. N. Skirball

LIBERTY and SAVOY, Pittsburgh
“Good week's business in face of very heavy competition.”
Rowland & Clark

STATE, Minneapolis
“Put 'Em Up Barnes’ in our best theater. Did good business against 'Way Down East, 'Camille,’ 'Musketeers,’ 'Footlighters,’ etc.”
Finkelstein & Rubin

CIRCLE, Indianapolis
“On the whole as good as Chaplin’s 'Idle Class.'”
Walter Witworth

LYCEUM, Winnipeg
“Broke house record for week.”
O. D. Cloakey, Mgr

Literally packed with Laughs. —Loew's Weekly.

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112,625 People—
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"The Sheik"
In One Week in New York!

In all the history of entertainment, no such record has ever been made.

That is the entire population of a city as large as Albany, or Salt Lake City, or Trenton.

The first three games of the last World Series played to 105,403.

"The Sheik" beat that by 7,222.

The record hitherto for the Rivoli and Rialto Theatres was 97,713, made by "The Affairs of Anatol."

"The Sheik" beat that by 14,912.

The Dempsey-Carpentier fight took in 90,000 paid admissions.

"The Sheik" beat that by 22,625.

The Yale-Princeton game played to 75,000.

"The Sheik" beat that by 37,625.

Draw Your Own Conclusion.
"The Sheik" will draw the Crowds!

a George Melford Production

with

Agnes Ayres and Rudolph Valentino


A Paramount Picture
Gloria Swanson

in
"UNDER THE LASH"

HER second picture—bigger than her first!

When you showed "The Great Moment" you found out how popular Gloria Swanson was to start with. And you know that that picture more that doubled her following.

Here she is in a different kind of role—tremendous, vital, in an action picture that sparkles and sizzles with excitement.


A Paramount Picture
Adolph Zuhor presents

Betty Compson

in

J. M. Barrie's play

"THE LITTLE MINISTER"

A picture that has everything!

Gypsy love and village scandal, surging crowds, the clash of men against men, heart-interest that makes you laugh and weep all at once—and the romance of a girl who was braver than a thousand men.

Your audience is ready made. Book-losers, play-lovers—and lovers of life at its brightest and best will pack your house at every showing.

A Penrhyn Stanlaws production
Scenario by Edfrid Bingham

A Paramount Picture
LEE-BRADFORD
Present
RUBY DE REMER
in "THE UNCONQUERED WOMAN"
STATE RIGHTS
NOW AVAILABLE
LEE-BRADFORD 701-7TH AVENUE, N.Y.
Six rushing reels of unforgettable thrills!

"CONFLICT"

Starring
PRISCILLA DEAN

Directed by
STUART PATON
the Man who made
'Reputation'

Universal Jewel de Luxe

FROM THE FAMOUS RED BOOK
STORY BY
CLARENCE BUDINGTON KELLAND
HOUSE PETERS AND MABEL JULIENNE SCOTT
Sign Up For
"HUMAN HEARTS"
Famous Play That Has Shown In
Every Town In The Land
Soon To Be A
JEWEL PRODUCTION
New York, Nov. 8.—Here's big news
for the screen. Hal Reid's famous play,
"Human Hearts," which has been
shown throughout the country, will soon
be adapted for the screen. Hal Reid's
 specializing in
mystery
stories

BUFFALO BILL IS COMING!
Gee Won't the Kids Eat It Up!
ART ACORD
Famous Hero Of That Great His-
torical Knockout
"WINNERS OF THE WEST"
Soon To Make Another Dramatic-
Educational Chapter-play
SCHOOL-TEACHERS JUST AS HAPPY
AS THE CHILDREN OVER
UNIVERSAL'S PLANS
New York, Nov. 8.—The "Winners of
the West" is Universal's new
Western

HARRY CAREY
in "THE FOX"
Breaks Every Past Record
at the
CLEMMER THEATRE, SEATTLE
Although Never A House for "Westerns",
The Clemmer Did Its Biggest
Business on This First
SUPER-WESTERN JEWEL
Directed by Robert Thornby

A NATIONAL SUCCESS!
"No Woman Knows" Jams 'em In All Day at
the Park in Youngstown, Ohio, Wire
Schagrin Bros.

PRISCILLA DEAN
In Her Greatest Triumph Is
Making Records That May
Never Be Broken
"CONFLICT"
Her Newest Universal-Jewel
Is The Talk Of The Town
And The Joy Of Exhib-
itors Everywhere

BIG JEWELS COMING
Directed by Tod Browning

Universal City, Nov. 8.—A brights
number of good news for exhibitors is the
fact that TOD BROWNING, the mes-
made "The Virgin of Stambou-
"Outside the Law," has signed a
Jewel success

YOUNGSTOWN, O. The Clemmer
Bros. to Universal
Knows' breaks high
tendance. Their
doors are wide
Open, and every mark of success is
seen everywhere.

LEE MORAN A BIG HIT IN
CENTURY COMEDIES

The Best Friend
A SERIAL KNOCKOUT!

Art Acord, famous King of the Cowboys and Star of "The Moonriders" makes the biggest hit of the year in Edward Laemmle's "Winners of the West".

"WINNERS OF THE WEST"

A Red-Blooded American History Chapter-play which has got every School-board and Censor Rooting for it.

CHICAGO, Nov. 2.—V. K. Brooks, Supt. of Playgrounds and Sports, of South Park Commission, writes:

"The Storm" is the picture for us this season. We want it and we're going to get it. The boys and girls all love it, and we're going to show it.
Century
Comedies

The Biggest, Cleanest, Surest Laugh on the Once-a-Week Market

HARRY SWEET

Don't miss his current Release

"PLAYING POSSUM"

Released thru UNIVERSAL
ANNOUNCING THE WILLIAM D. TAYLOR PRODUCTION
MORALS
A PICTURE YOUR BOX-OFFICE WILL REMEMBER
MAY M`AVOY
AS THE HAREM GIRL
Bizarre Oriental setting—
Tense, swift-moving scenes—
Drama that throbs with thrills—
A glorious spectacle—
May McAvoy as the lovely harem girl—
A story that brings the heart to the throat—
A wonder picture with every crowd appealing

A DISTINGUISHED CAST—
Including:
WILLIAM P. CARLTON, leading man of “Inside the Cup”; KATHLYN WILLIAMS, one of the foremost actresses in pictures; WILLIAM E. LAWRENCE, who was Wanda Hawley’s leading man in “The Sphinx.”
THE STAR—
Realart's "Wonder Girl" of whom the critics said:
"There is no limit to what may be expected of her", and who proves it in her role of the lovely harem girl.

A Turkish harem, with all its pretty women, strange costumes, lavish settings—
—A marriage bargain made in true Oriental fashion—
—The whipping of a harem girl who tries to escape—
—The plot of the two false friends which almost succeeds—
—The tremendously dramatic scene where the harem keeper comes to claim the girl—
—These, and many other scenes are what place MORALS in the SPECIAL class.
OUT of the seclusion and security of a harem—
Out of the warmth and languor of the East, to be dropped suddenly into the chill of a London fog—
Into the bachelor household of a man she had never seen—
And so into his bewildered, lonely heart. And there to dwell like some wild exotic flower until a friend's perfidy, another woman's jealous plotting, and a great danger brought the realization of love—almost too late.
That's the story of MORALS!
But only one way to get it.
Not held out from the regular releases for greatly increased rentals.
It's part of your Realart Star Franchise.
Get it now by signing now!
HERE'S a picture that you could make money on at Special prices, but on which you can make a killing at your Realart Star Franchise price!

There's a powerful fan following behind Constance Binney!

Are you cashing in on it?

Here's your chance with a story that goes straight to the heart and straight to the home!
Another Truly Big Production

CONSTANCE BINNEY

in

"FIRST LOVE"

Fans are shopping for entertainment, are they?
Well, here is one you can guarantee.—
For swift-moving drama with a heart-punch;
For suspense that grips and holds;
For all of the romantic qualities people have
come to look for in Constance Binney’s
Productions.
A Special Production in every way!
HERE’S another rollicking, sure-fire comedy-drama — just such a story as millions of fans have come to expect from Wanda Hawley.

Talk about versatile! One minute she’s a down-trodden seamstress, and then—zip—she’s a bird of paradise, shaking a wicked plume!

They’ll like it, and call for more.

It has a “come-again” tag on it. It’s a box-office bracer!

Story by Harvey O’Higgins
Scenario by Percy Heath
Directed by Thomas N. Heffron
EXIT QUIETLY

Featuring

BOBBY VERNON with VERA STEADMAN

Exhibitors Trade Review Says:

"Bobby Vernon's rapid shifts from one character to another in this comedy are funny, and his exits and reappearances will offer many laughs. This is a comedy of the better class, and it would make a corking short subject for a house in the residential section."

One of Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
A SOUND PRODUCTION

"A PASTE BOARD CROWN"

Adapted from the novel
by
Clara Morris

A TRAVERS VALE PRODUCTION

NATHAN & SEMERAD

130 West 46th Street
New York

Telephone: Bryant 6930
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HAS BOOKED SELZNICK'S

“A MAN'S HOME”

FOR THE

CAPITOL, NEW YORK

THE WORLD'S LARGEST THEATRE
Just Completed—
the greatest triumph of

KATHERINE MACDONALD'S

screen career—

"THE INFIDEL"
by Charles A. Logue.
Directed by James Young.

In Course of Production—

The American Beauty
in

"DOMESTIC RELATIONS"
a tense, timely drama of the home
by Violet Clark.
Directed by Chet Withey.

In Preparation—

"WHITE SHOULDERs"
the popular novel first published in
The Saturday Evening Post
by George Kibbe Turner

First National Attractions

PREFERRED PICTURES, INC.
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Executive Offices
576 Fifth Avenue, New York

Studios
Los Angeles, Cal.
SOLID AS THE PYRAMIDS
IS BUSINESS BUILT UPON
LEWIS J. SELZNICK'S
CONWAY TEARLE
STAR SERIES

NEXT OFFERING
“The Man of Stone”

BY JOHN LYNCH AND EDMUND GOULDING
SCENARIO BY LEWIS ALLEN BROWNE & DIRECTED BY GEORGE ARCHAINBAUD

A Drama of Cities and Deserts
Second Annual
DINNER DANCE
Theatre Owners' Chamber of Commerce
HOTEL ASTOR GOLD ROOM
December Third
The Most Elite and Novel Entertainment Ever Conceived

Ted Lewis
and His Band Will Be On Hand
(Courtesy of "Greenwich Village Follies")

And Other Novelties Just As Grand

Dance Music By Louis Fisher's Band of 50

Theatre Owners' Chamber of Commerce, 723 7th Avenue
Orders for tickets filled as received—limited to 2000
SELZNICK
PICTURES

THE HABIT OF SUCCESS MAKES THE
ELAINE HAMMERSTEIN STAR SERIES
The Exhibitors Big Opportunity to Build Steady Patronage
NEXT OFFERING
"THE WAY OF A MAID"

BY K.Y. TAYLOR
SCREENED BY LOUIS ALLEN BROWNE
DIRECTED BY W.P.S. EADES
THE YEAR'S MERRIEST STORY
"Silent Years"

Directed by Louis J. Gasnier

The dramatization of Harriet T. Comstock's powerful novel, "Mam’selle Jo."
An unusual picture interpreted by an unusual all-star cast, against a background of unsurpassable beauty.

Presented by R-C PICTURES

The ALL-STAR CAST

Rose Dione
Tully Marshall
George McDaniel
George Seigman
Will Jim Hatton
Jack Mower
James O. Barrows
Jack Livingston
Ruth King
Kate Toncray
Lillian Rambeau
Jean O'Rourke
Pauline Starke
Ruth Ashby
A COMEDY ABOUT
A MONEY MAKER

THAT WILL MAKE MONEY
FOR EVERY EXHIBITOR-

'GET-RICH-QUICK
WALLINGFORD'

The Adventures of Blackie Daw and Get-Rich-Quick-Wallingford

from the Original World-Famous Play by Geo. M. Cohan

Directed by Frank Borzage

It's a Paramount Picture

Presented by Famous Players-Lasky Corporation
A @smopolitan Production

MR. WELLS

EDDIE LAMB

G. W. BATTLE

GET-RICH-QUICK

Eddie Lamb
Who possesses $11,000, gets his clothes and ideas from a mail order catalog.

Judge Lampton
Leading Notary Public and Auto Agent.

Mr. Wells
Who amassed a gigantic fortune in Battlesburg Real Estate, $40,000.

G. W. Battle
Who knows every dollar in town by its first name and owns most of them.

REMEMBER, the public from Maine to California knows “Get-Rich-Quick Wallingford.”

The original stage play by Geo. M. Cohan, from which this authorized Cosmopolitan Super Feature Special Production was screened, played a record business on Broadway as a stage success, and has been seen across the footlights for years.

You get it now as a Cosmopolitan Super Special Feature—on a silver platter!

Don’t figure that you will have to sell this picture to your patrons—you can’t—it sells itself.

And the public is waiting right now for this picture.

J. RUFUS WALLINGFORD

Presented by Famous Players-Lasky Corporation
Picture audiences have been reading again the "Get-Rich-Quick Wallingford" story as it appears daily in the Hearst papers.

The characters in the story are known on every Main Street in forty-eight states.

Seen in every small town hotel, barber shop and grocery store—and your audience will stand in line to see them living before them on the screen of your theatre.

"Get - R i c h - Quick Wallingford" gets the money because it gets away straight to the every day people themselves.
You can't beat those four words across your theatre lobby! Every word means hard, cold CASH to you!

Those four words will pay you better than any other four words you ever saw in a picture title.

Because back of these four money making words are the famous reputations of Cosmopolitan Productions and Geo. M. Cohan, known the world over.

If they can't make money for you, YOU can't make it.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
"I Accuse"

ABEL GANCE'S

SENSATIONAL PRODUCTION

A TREMENDOUS INDICTMENT OF MODERN CIVILIZATION

UNITED ARTISTS CORPORATION

MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D.W. GRIFFITH

HIRAM ADAMS - PRESIDENT
UNITED ARTISTS CORPORATION

A Picture to Satisfy Your Patrons' Demands for New Scenes and New Thrills!

A Sensational Alaskan Railroad Melodrama!

BENNETT PICTURES CORPORATION
presents
a picturization of

REX BEACH'S
famous railroad novel

"The Iron Trail"

Directed by
R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes:

WYNDHAM STANDING
THURSTON HALL
REGINALD DENNY

and

ALMA TELL
M A R Y
P I C K F O R D

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT's
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W. GRIFFITH
HIRAM ADAMS PRESIDENT
LOIS WEBER'S
Greatest Picture

What
Do
Men
Want?
"What Do Men Want?" Film of Powerful Mass Appeal

LYRIC THEATRE—"What Do Men Want?" A Lois Weber production, presented by Wld Gunning.

CAST:
- Hallie (The Girl)
- Claire Windsor
- Frank (The Youth)
- J. Frank Gleeson
- Arthur (His Brother)
- George Hackathorne
- Yez (The Evil Influencer)
- Hulon Congy
- Bertha (The Unfortunate)

By JOSEPH MULVANEY.

There is the phrase that tells the whole big story for the exhibitor—"MASS APPEAL."

Never were the New York newspapers so unanimous in their praise as they were following the opening of Lois Weber's greatest production at the Lyric Theatre, Broadway and 42nd Street, Sunday, November 13th.


Never before had the famous New York American given a two-column head to a motion picture review. And such a head! It shouts—"A Million Dollar Box Office."
BUYERS of the rights to Independent productions will recognize in "Shadows of Conscience" a subject of tremendous booking possibilities. It is big enough to "shelve" any current feature release; it is truly a "special" attraction—demanding direct and intense exploitation.

Alert showmen in Los Angeles, Chicago and New York have pronounced it a clean-up! The story; typically American—laid in the early days of the west—is based on the truth that a man can never free himself from the shadows of his own guilt. An innocent girl is wronged; an innocent man is accused—the sinner has a conscience—and it speaks!

Direction of JOHN P. McCARTHY
THE CAST
RUSSELL SIMPSON
Supported by
BARBARA TENANT
GERTRUDE OLMSTEAD
LANDERS STEVENS
W. BRADLEY WARD
IDA MAY MCKENZIE
NELSON McDOWELL

SHADOWS of
A RUSSELL PRODUCTION
RIGHTS MARKET

CONSCIENCE
IT'S AN AMERICAN CLASSIC

GET ABOARD-NOW!
RUSSELL PRODUCTIONS
HARTFORD HEDG.

CHICAGO
THAT Next story

The new Palmer Story Service brings it to your studio door

EDITORS and DIRECTORS: The system, the plan of which you have dreamed, for which you have fondly wished but imagined too vague, Utopian, has been perfected by the Palmer Photoplay Corporation. Daily summarization of the entire literary market is possible. The Palmer Story Service has made it possible and offers it to you.

LONG recognized as the world’s largest clearing house for photoplay material, the Palmer corporation has eclipsed all its former remarkable records. It has revolutionized literary market methods by inaugurating a story service of vast scope and effectiveness whose value to scenario editors, directors and reading staffs is inestimable.

SCREENABLE material, culled from all weekly and monthly magazines published in America; new novels and plays, are delivered daily to the studios in synopsis form along with all worthy originals handled by the Palmer Sales Department. Think of it! The entire market before you daily, ready to be scrutinized at a glance.

Centuries of Literature Covered

BESIDES synopsizing all current literature, a staff of 20 expert readers is synopsizing and commenting upon all the novels, short stories and plays written by recognized literary artists in the past several centuries. Another staff of 15 is engaged daily in typing, mimeographing and mailing the synopses.

Instantaneous service is made possible by the new plan. When a story especially suited to the needs of any particular studio is discovered, the studio editor is telephoned and the story rushed to him by special messenger.

For particulars write to the PALMER STORY SERVICE

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124 West 4th Street Los Angeles, California
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THE LIGHT IN THE CLEARING

A
T. HAYES HUNTER
Production
IRVING BACHELIER'S
Greatest Story

HODKINSON PICTURES

HODKINSON PICTURES ARE NOW DISTRIBUTED THRU HODKINSON BRANCH EXCHANGES
The LIGHT IN

T. HAYES HUNTER

HODKINSON PICTURES
"'The Light in the Clearing' shone upon many things and mostly upon those which, above all others, have impassioned and perpetuated the spirit of America."

Irving Bacheller.

With a hand inspired by the spirit of Irving Bacheller's wonderful story, T. Hayes Hunter has adapted it to the screen -- a living, throbbing portrayal of human life, so tense, so gripping that it will go into the records of this industry as one of the greatest productions ever made.

It's a HODKINSON SELECTED PICTURE
HODKINSON PICTURES ARE NOW DISTRIBUTED THRU HODKINSON BRANCH EXCHANGES

THE DIAL FILM COMPANY
Presents

"The LIGHT IN THE CLEARING"

T. Hayes Hunter's unerring directorial mastery is exemplified again in the cast to which he entrusted the difficult character work called for by "The Light in the Clearing"

Seldom has the screen witnessed so finished a performance as that given by Eugenie Besserer as "Roving Kate"—a portrayal of anguish and defeated hopes that will stir the hearts of any audience.

From all box office angles "The Light in the Clearing" is a great production.

HODKINSON PICTURES
Sun-Light Arc Arcs
High Intensity
Projection Lamps
Operating Under Sperry Patents
Photograph with Sun-Light Arcs
Project with Sun-Light and thus get the full photographic values on the screen.

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Telephone 4468 Bryant

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All Projection Lamps sold Exclusively through
The Precision Machine Co. Inc.

DUNCAN WATSON, European Representative, 62 Berners Street, London, Eng.
LOIS WEBER'S
Greatest Picture

What Do Men Want?
It is a treat to see the women pouring forth from the Lyric Theatre, New York, where "What Do Men Want?" is enjoying a sensational special engagement.

The women love Lois Weber's greatest picture, they talk about it, boost it—send their friends, and come again to see it with their men.

No need to tell any exhibitor what this appeal to women—the greatest direct appeal ever made by any motion picture production—means to the box office.

No need to tell any exhibitor what it means to start the women talking—as they talk, and talk, and talk about "What Do Men Want?"

From every angle—title, exploitation, quality of production, and word of mouth advertising, here is the year's million-dollar winner.
Phenomenal Service That Cost You Nothing Extra!

On Friday, Nov. 11th, on the third anniversary of the Armistice that brought peace after years of bloodshed, the Nation bowed in silence before the coffin that contained our cherished and Unknown Dead.

Foch, Beatty, Diaz, Jacques, Pershing, the great leaders of an Allied cause, united with the distinguished guests of many nations in reverent tribute to the soldier who lost not merely his life but his very name in his duty to his country.

Here was something in which every man, woman and child who claims Americanism shared, in spirit if not in presence.

Is it strange that the Pathe News, ever foremost in presenting events of interest, should have given phenomenal service without extra cost, thereby living up to its high traditions?

Was it not in keeping with the Pathe News quality that the pictures issued of this notable happening were wonderful, impressive, and complete?
What Was Done
How It Was Done

The funeral procession left Washington for Arlington at 8.30 a.m. At 10 a.m. a special aeroplane was in the air, bound for the Pathe factory at Jersey City with complete negatives of the procession.

The impressive services at Arlington were finished at 1.30 p.m. At 1.45 p.m. another special aeroplane was in the air, also bound for Jersey City.

Special messengers in swift cars delivered the finished special editions to the leading Broadway and Brooklyn theatres so that they were being shown at 7.30 p.m. the same evening.

But Pathe News service is not for Broadway only. *Special messengers* went with prints by fast train to Boston, Pittsburgh, Albany, Buffalo, Washington, Philadelphia, New Haven and Newark at 10 o'clock the same night. Airplanes took prints to Cleveland, Chicago and points west. Fast mail took prints to Atlanta, Charlotte and New Orleans. To show the tremendous speed, prints were due in San Francisco on Monday the 14th, at 3 p.m.

This is SERVICE, gentlemen, the kind you have always had from Pathe News, the kind you will always get. *And it costs you nothing extra.*
“The greatest ever,”
“The eighth wonder,”
“$3,000,000 and worth it,”
“Ten pictures in one,”
says New York!
says Cleveland!
says Detroit!
says Pittsburg!

Goldwyn’s Sensation

Victorien Sardou’s Spectacular Drama
Produced by the
Unione Cinematografica Italiana

New York
“Collect all your ‘Ohs!’ your ‘Ahs!’ and your interjections of acute gaspology and prepare to utter them when you see ‘Theodora’ at the Astor Theatre. It was a perpetual feast for the eye.”
—Alan Dale in N. Y. American
“Theodora” a wonder spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum”
—DeFoe in the Morning World
“As a spectacle, this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff besides this tremendous production from Italy.”
—N. Y. Times
“The scenes open with an earthquake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously starved lions loose on thousands of terrified Italian extras.”
—N. Y. Globe

Cleveland
“Of almost unbelievable magnitude and surpassing beauty is ‘Theodora,’ the Italian film spectacle. Its settings are dream fabrics. Real, of course, but the astounding size of the structures and the countless throngs that are forever peopling the scenes are finally the stirring elements of the story.”
—Cleveland Plain Dealer
“One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag during eleven reels. Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of surprise and appreciation. It is believed that it will score the American record for receipts.”
—Archie Bell, Cleveland News

Detroit
“Griffith is out-Griffithed. Hollywood is made to look like a child’s paste-board town.”
—Detroit Free Press
“And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full money’s worth.”
—Detroit Journal
“Nothing so dramatic has been seen in motion pictures, and almost alone this would be enough to stamp the Italian production as one of the most unusual that has ever been produced.”
—Detroit News
“In ‘Theodora,’ master photoplay,
A Few Trade Opinions

"Impossible to do justice to this stupendous picture. It seems incredible that the camera could have visualized all this grandeur, this tumultuous, whirling, riotous action. The silence was broken only by fervent outbursts of applause. The picture will net a fortune. The whole country should be given an opportunity to see it."
—The Billboard

""Theodora' has been selling out right along. You leave the theatre bewildered, and it takes moments to compose yourself to picking out the "smash" of the production, and then you are embarrassed by a confusion of choice, for there are so many big passages one can set down only a few."
—Variety

"Theodora' is magnificent, an epic of the screen."
—Motion Picture World

"As a money-maker for exhibitors it is sure to be as big an attraction—or bigger—than any of the spectacle productions yet offered to the American buyers."
—Exhibitors Herald

the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American film producers of the day."
—Detroit Evening Times

Pittsburgh

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."
—Chronicle Telegraph

"Most stupendous scenes ever thrown upon the screen. Rita Jolivet is adorable."
—Pittsburgh Post

"It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in the 'Birth Of A Nation.' It is more spectacular than 'Civilization' and its love theme more impressive than 'Broken Blossoms.'"
—Pittsburgh Sun

"'Theodora' is the most satisfying screen spectacle and sets a mark of excellence."
—Gazette Times
ABSOLUTELY NEW

A booking guide to all pictures

For a year MOTION PICTURE NEWS has been getting together material for this great reference book--All data on ALL PICTURES released between SEPTEMBER-1-1920 and SEPTEMBER-1-1921

No more frantic searches through scattered press sheets—
No more booking in the dark—know in advance what you are getting.
No more wondering, "How shall I advertise this picture?"
Don't work in the dark.
Work with the proper tools.
The BOOKING GUIDE gives you everything you want in compact, handy form.

In addition, used as a reference index to Motion Picture News' advertising and exploitation pages it places at your disposal all the experience of other live exhibitors in presenting the picture.
Write for yours today.

The BOOKING GUIDE places in handy form and at your finger tips every fact you want about every picture.
The BOOKING GUIDE will save you hours of weary labor and add dollars to your box-office.

"Is the picture suited to my audience?" How can you tell by the title?
No more booking without knowing. The BOOKING GUIDE tells you in half a minute.

With the BOOKING GUIDE at your elbow you are as strongly fortified as the lawyer with his shelves of court decisions.
Write for yours today.
Righto! It's

CHARLES (CHIC) SALE

as

"HIS NIBS"

EXCEPTIONAL PICTURES
IN ADDITION TO GETTING A MONEY-MAKER

EVERY EXHIBITOR AND EXCHANGEMAN

who signs a contract for

CHARLES (CHIC) SALE

living seven different characters

in

“HIS NIBS”

Helps to unify the great field of independent endeavor in the motion picture industry

encourages not only Exceptional Pictures, producer of “His Nibs,” and the Syndicate which is handling the distribution.

... but offers to every other such producer and distributor concrete evidence of the only thing they desire to know—that they will find a ready market for their product when it is of a calibre to warrant support

and when those producers co-operate with the buyers and exhibitors to the full extent Exceptional Pictures has done, the State Rights market will have added another factor toward the solidifying of the foundation upon which it now stands in the industry.

“HIS NIBS” SYNDICATE, Inc.

L. L. HILLER, President

Longacre Building

42nd Street and Broadway

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THE PICTURE WITH A WORLD-WIDE APPEAL
“MY BOY”

Furnishes sunshine and happiness to the toddling three-year old and to the toddling one hundred-and-three-year old.

He has that something so very different that pleases old and young alike.
What Do Men Want?
The remarkable reception at the big Lyric Theatre, New York, proved it!

Lois Weber has given motion picture exhibitors the greatest clean-up picture recorded in her career.

And that means even a greater, bigger, better, box office bet than such sensational Lois Weber successes as "Shoes," "Where Are My Children?,” "For Husbands Only," "The Price of a Good Time," "Hypocrites," "Jewel," etc.

Get on the band-wagon now! All the big money in motion picture history has been made by riding while the big ones are snowballing to success!

Here's the one that will mean the happiest, Happy New Year in the history of your house!
Playgoers Pictures presents

Anne of Little Smoky

A Wistaria Production

Distributed by Playgoers Pictures through Pathé Exchange, Inc.

Foreign Representative for Playgoers Pictures

Sidney Garrett
Adventure and Romance!
This five reel feature has caught them both!

Imagine the action when the muttered threats of a fearless mountain clan takes form against a lone Government Ranger sent to patrol their lands, the mountain called Little Smoky.

Imagine the romance between Anne, wild-rose daughter of the clan, and the Ranger. A romance clouded by the coming of a strangely beautiful gypsy lass, and glorified by the sacrifices of the mountain maid when she discovers her lover’s danger.

In brief, "Anne of Little Smoky" is a rousing and romantic out-door story of intense hates, strong loves, spectacular fights and suspenseful situations enacted against a magnificent background of rugged mountains.

Its cast includes Winifred Westover, exquisitely charming in the title role; Joe King as the two-fisted Government Man; Dolores Casinelli as the flaming gypsy beauty and Frank Sheridan as the hard-fighting mountaineer.

Here is a perfect audience picture—big in every sense of the word.

It is an admirable offering on any program.
READ WHAT NEW YORK CRITICS SAY OF

FOOTFALLS

Footfalls is remarkable not only for the excellent acting of Tyrone Power, but because it is unlike anything ever screened before. — New York Mail

In Footfalls William Fox has presented another stirring cinedrama. — New York World

"Footfalls" has a spick, span new idea! — NY American

Direct from its Broadway Run at the Park Theatre
William Fox presents another of the special super-productions—now ready for release—

FOOTFALLS

from the story by Wilbur Daniel Steele
Staged by Charles J. Brabin

A worthy addition to this list of specials—

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP SHAME
PERJURY
ZANE GREY'S
The LAST TRAIL
QUEEN OF SHEBA

A picture with an absolutely new idea
LOIS WEBER'S
Greatest Picture

What Do Men Want?
Thousands saw it the opening day at the Lyric Theatre, New York, and then—when the women started talking—it started building and building and BUILDING—even breaking beyond the bounds of the sensational opening day.

It's great to have a picture that every woman goes away boosting and praising.

They carry the word like wild-fire—for here is the woman's picture of the century.

Be sure you book "What Do Men Want?" for enough extra days, for in no other way will you get full advantage of the word of mouth advertising that makes each day's box office receipts step higher than the day before.

The million-dollar question is ready for showing now for the year's million-dollar clean-up.

Go to it!
Wednesday, Nov. 30—At All

We don’t want you to book it until you see it—so extraordinary is this picture! So we have arranged this spectacular showing for all exhibitors. Get in touch with your nearest exchange NOW!

H. O. DAVIS

presents the most remarkable dog story ever screened

The Silent Call

From the Saturday Evening Post story, "THE CROSS PULL," by Hal G. Evarts

Directed by Laurence Trimble. Adapted by Jane Murfin

A Laurence Trimble and Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

Released On The Open Market—
First National Exchanges

Exploitation Prizes to Theatres

$150.00 - - First Prize
$100.00 - - Second Prize
$50.00 - - Third Prize

There are such unusual exploitation angles and such opportunities to put this picture over in a big way that Al. Lichtman has personally offered the above prizes to the theatres putting over the best exploitation stunt. Send photographs of your lobby or clippings on special stunts to Al. Lichtman, 6 West 48th Street, New York City. Contest closes March 1st, 1922.

Available To All Exhibitors!
Let The Exhibitor Tell You About This Money Maker!

Never had better box-office record.—Herbert Johnson, Luna Theatre, Lafayette, Ind.

Fine attendance at all shows. Patrons delighted.—Will Mack, Grand Theatre, Jonesboro, Ark.

Went unusually well.—A. C. Raleigh, Columbia Theatre, Portland, Ore.

Big box-office records.—A. G. Schade, Majestic Theatre, Bloomington, Ill.

Good attendance. Patrons pleased.—A. G. Hittesheimer, Orpheum Theatre, Cincinnati, Ohio.

Audience captivated—especially held by storm scenes.—Stanley Chambers, Palace Theatre, Wichita, Kas.

Patrons liked it very much.—William E. Drumbar, Riviera Theatre, Knoxville, Tenn.

Very good—all liked it.—A. G. Stolte, Des Moines Theatre, Des Moines, la.

Well liked. Good business.—William Freedman, Metropolitan Theatre, Cleveland, Ohio.

Speaking of
Louis B. Mayer's presentation of

ANITA STEWART
the inimitable star in

“Playthings of Destiny”

By Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly

A First National Attraction

Released on the Open Market
Coming!

This is the magic button. Rub it, and like Aladdin's lamp it will bring whatever you wish.

Yes, it will fill your house!

The Funniest Picture You Ever Did See!
Stardust Is Gold Dust
For Your Box Office!

Col. Fred Levy found this out when he opened the New Kentucky Theatre in Louisville with this picture.

And the Colonel congratulates Hope Hampton on her wonderful success.

Col. Levy booked the picture for one week. It made more money each day, so he had to hold it over for a second week’s run to satisfy his patrons. It will do the same for your theatre.

Hobart Henley Productions

present

HOPE HAMPTON

in

“Stardust”

Suggested by the famous story of Fannie Hurst

author of “Humoresque”

A First National Attraction
Motion Picture News

Seeing It Through

An exhibitor, speaking of the present tenseness of the business situation, refers to the "random-shooting" optimism of the trade papers.

He did not refer to this publication; he could not for the simple reason that we haven't shot at random because we haven't shot at all.

Our own feelings in the matter may be had from the following editorial, written several weeks ago and thus far crowded out of print:

"The New York Evening Post is publishing an interesting and valuable series of articles on the business situation outlook. The consensus of opinion from leading bankers and business heads is that we are emerging slowly but surely from the period of depression; that improvement from now on, while not pronounced this Fall, will be soundly upward. A few look for prosperous times next Spring; the majority say next Autumn. Some go so far as to say that the Fall season of 1922 will see complete return to normal times.

"The credit situation is fast approaching normal. The farmer is economizing in an effort to meet reduced prices of his commodities. The railroads are in better shape. The liquidation of labor will be difficult and slow but it is inevitable.

"The motion picture business, according to the latest government tax returns, reflects this general upturn. Admission taxes for August increased $103,846.08 and film rental taxes $34,860.91 over July. And September, of course, will show a much greater increase.

"We see nothing discouraging in the outlook, but only a lesson to practice economy, good sense, hard work—and showmanship!"

Of course, the above refers only to general business conditions, but it is pertinent to this field because the show business is always a sharp reflex of general business conditions.

We are fully aware that the motion picture trade situation is more or less acute. By that we mean particularly the exhibiting business, upon which the whole trade structure rests. But we say "more or less" advisedly. The situation is spotty. While we have a bad report from an agricultural section (and little wonder when it takes a bushel of wheat to buy one theatre admission) we have a good one from a coal mining region; and industrial centers that were hard hit at first are better off today and see still better times ahead. And so it goes. The situation at large is slowly on the mend. That is certain.

There is no question at all however but that the exhibitor today is, on the whole, considerably demoralized.

And naturally so.

The war situation is completely reversed. Where people formerly spent money regardlessly (some exhibitors must realize that it wasn't their showmanship that did it) they are now economizing and shopping. They haven't soured on pictures, they are not "billyous"; they will never turn from the picture entertainment so long as the admission is kept cheap. But they are no longer just drifting in through the doors. They are buying entertainment, making up their minds before they go in. And the big picture with the big advertising gets the money. So we hear, on all sides, that the big picture, even with a high rental price, is the only one that pays. The exhibitor, in his blind effort to make something pay, evidently overlooks the fact that a lot of other carefully chosen pictures would also pay if he put the same advertising force back of them.

In what we are about to say we are not criticizing the exhibitor. He has our sympathy, as has any business man these days; we'd appreciate some, ourselves. Nor are we overlooking the fact that some rental prices today are selfishly, blindly and outrageously high, and some exhibition values set on weak pictures are due solely to the other fellow's waste and war inflation and bad judgment generally.

But we do believe that the exhibitor today, many a one at least, is too slow to adjust himself to the new and evident order of things.

He is not looking the issue squarely and coolly in the face. He wants—naturally, of course—to cling to the days of an easy-spending public. He won't realize that this era is utterly gone, never to return; and that in its place there's the other extreme of the thin or the closed purse. He won't realize that today, as never before, two things are necessary, if he is to stay in business till the better days a year away; one is judicious economy, the other is extreme effort.

The writer recently asked a man high up in the New York commercial world what was mostly wrong with business today. He got the unexpected reply: "The trouble today is fundamentally with the retailer in all lines. He is stubbornly clinging to war conditions, war prices and volume and ease of trade. He will not deflate himself—get down to normal bedrock—put his shelves in order, and especially his own business mind. He can't fit the normal order of things. He won't go out and get it—get trade: he's still waiting for it to pour in."

The exhibitor is the motion picture retailer. Is he in this category?

We don't say he is. And if he is—he is not alone to blame, by a long shot. But we suggest the thought—for the benefit of the exhibitor himself and therefore the trade at large. What is it that the exhibitor can do today to "see it through"—through the present stiff business condition and into the better times that are assuredly ahead?

William A. Johnston.
Chicago Police Head Gives Permit for Fight Film

Chief of Police Fitzmorris, of Chicago, has directed the censor in charge of the Police Department Motion Picture Bureau, to approve an application for a permit for the exhibition of the Jeffries-Johnson fight pictures, which have been barred in Chicago for more than ten years.

The chief’s action followed the opinion rendered by the City Law Department, which held that he had no power to refuse a permit to exhibit the Dempsey-Carpentier films in Chicago.

The chief had assumed that no fight pictures could be shown in states where boxing is not permitted, the Illinois law governing pictures, for instance, barring the showing of films portraying unlawful acts.

The opinion of the Corporation Counsel, however, overruled this contention of Chief Fitzmorris, who then stated that he could not give a permit for the Dempsey-Carpentier pictures and withhold a permit for the Jeffries-Johnson pictures.

Censors Reject but Mayor and Minister Approve

Should a picture, approved by the chairman of a censorship board, the mayor of a city and one of the city’s leading pastors, be rejected by a censorship board? Evidently Mrs. B. L. Short and Mrs. J. M. Miller of the Kansas State Board of Review think so. “The Sheik,” a Paramount production, was rejected last week by the “majority” of the board, but approved by Dwight Thatcher Harris, chairman. Thereupon Mr. Harris invited Mayor Harry Burton of Kansas City, Kan., and Rev. Carl Nau of St. Paul’s Episcopal church to view the picture, which was approved. Still the two women members of the board refused to change their decisions.

Chas. Ray Reaches Chicago, Due in New York Nov. 23

The big event, long looked forward to by Charles Ray and long anticipated by his admirers has taken place. The star for the first time in his life is headed for New York City and the East, having left Los Angeles on Tuesday, November 15th, together with Mrs. Ray, Richard Willis and Albert A. Kidder, Jr., executives of the Charles Ray Productions, Inc., and George Rizard, his chief camera man.

The party was met upon its arrival in Chicago by Arthur S. Kane, business associate of the star, who will initiate the distinguished visitor into the wonders of the East. Mr. Ray and his party are scheduled to arrive in New York City on Wednesday, November 23rd, when the star will take up his headquarters at the offices of the Arthur S. Kane Pictures Corporation.

A Kirkpatrick Made Gen’l Manager of Exceptional

A. S. KIRKPAT-RICK, a familiar name in the industry wherever the really big executives are spoken of, has come associated with Exceptional Pictures Corporation, as vice-president and general manager.

This position was left open by the elevation of A. L. Beyerfuss to the presidency of the Corporation a short time ago. The filling of the vacancy with a man of the capabilities of Mr. Kirkpatrick adds one of the keenest minds in motion pictures to the executive management of this newly-formed organization.

He will be an invaluable asset in the growth of the young company which since its inception less than three months ago, has unusual accomplishments to point to as the basis upon which it is building its future. The experience he has had in every branch of the business will serve well as a guide in overcoming the obstacles and in solving the problems which are certain to arise in the progress which Exceptional Pictures is making.

Mr. Kirkpatrick’s record is too well known to require repeating, except to state that he has served as an executive in every department of motion pictures, from their initial production to their ultimate sale to the exhibitor, he having been in command of some of the industry’s most important national distributing organizations.

In a wire to Motion Picture News, President Alexander Beyerfuss declares: “Exceptional Pictures is happy in the association with it of one of the industry’s keenest and able minds.”

Improvements for Brunton Plant Under New Regime

A wire received during the week from Los Angeles conveys further details of the transaction whereby, as announced in last week’s issue of the News, M. C. Levee takes over Robert Brunton’s interests in the big Brunton plant on Melrose Avenue, Los Angeles. Mr. Levee arrived in Los Angeles on Wednesday, November 10th, from New York, where he had arranged with Joseph Schenck, Waterson Rothacker, Louis Selznick, Allen Hublar, Joseph Allen, Ben Goldberg, Gus Frank, Bennie Ziedman, and H. J. Havous of Chicago, for the purchase of the Brunton stock.

The time under which the studios will operate hereafter is the United Studios. Mr. Levee will serve as president and general-manager of the studio organization. It is planned to enlarge the plant and improve the facilities. Upon the arrival of Mr. Rothacker and Mr. Schenck in Los Angeles early this week it was planned to select new officers for the company and to formulate definite policies.

Robert Brunton, according to the telegram from the Coast, will devote all his time to production work.

British Theatre Managers Here to Study Theatres

F. E. Adams, managing director of the Provincial Cinematograph theatres of Great Britain, together with Robert Atkinson, architect, Hugh Turtle, contractor, and Stanley Ball, in charge of programs for the P. C. T. theatres, have arrived in this country to make a study of American theatre construction and operation. They are present in New York and will go West from here on a tour of the country. They will spend some time in Chicago looking over the Chicago and Tivoli theatres. It is also Mr. Adams’ intention to make a close study of the pictures opposed to Sunday motion pictures. The P. C. T. theatre at Brighton, England, is said to be on a par, from every standpoint with the latest and best American picture theatres. Illustrations and details of this theatre will appear in the forthcoming issue of Motion Picture News.

Missouri Exhibs Continue Fight on Blue Laws

Gradually but surely, Missouri exhibitors are triumphing over “blue law” factions of the state which oppose Sunday motion-picture shows. In Chillicothe, Mo., recently, the Motion Picture Theatre Owners of Missouri, with the aid of the M. P. T. O. A., won a signal victory and forever silenced self-appointed censors.

Important meetings, attended by high officials of the state and exhibitors, are being held in each of the Congressional districts of Missouri. The next district meeting, one which promises to be of vital importance, will be held at Kirksville, Mo., November 22. At present, Sunday motion picture shows are prohibited in that town. Nothing has been overlooked in the arrangements of the meeting, which is in charge of a committee composed of I. N. Wright, Bevier, Mo., chairman; D. J. Michael, Kirksville, Mo.; G. W. Summers, Unionville, Mo., and S. M. Kennedy, Kirksville, Mo. In addition to the personnel of the M. P. T. O. M., including Charles T. Sears, president; G. W. Summers, vice-president; Lawrence E. Goldman, secretary and counsel, and Jack Truitt, treasurer, several state officials will attend the meeting, among them being Senator David M. Proctor of Kansas City. And, to add color to the meeting, the mayor of Kirksville will preside at a luncheon to be given by the exhibitors.

No Referendum on Sunday Opening in Rome, N. Y.

The referendum on Sunday motion-picture shows, which was to have come before the residents of Rome, N. Y., at the general election held on November 8, failed to materialize. This was due to an injunction secured by a number of persons who objected to Sunday shows, with the result that the question not submitted to the voters.
Stricter Censorship the Price of Evasion

“Evade Law and We’ll Put Teeth in It,” Says Levenson at Warner Bros. Luncheon

Suggests Adoption of English Censor Method

CHARLES E. WHITTAKER, who has spent the last eight months in Europe in behalf of Famous Players-Lasky, returns with the suggestion that the system of censorship in vogue in England could well be copied. Mr. Whittaker deputizes the futility of screen stories which will not offend the very young, and their utter lack of anything calculated to induce thought in mature minds. This condition, he states, is making the screen a synonym for silliness.

In England, two forms of certificates are used. A “U” or Universal certificate is given to those pictures which can safely be shown to audiences of any age without harming anybody’s moral susceptibilities. An “A” or Adult certificate is given to those pictures, which, while not wholly improper, are unsuitable for youthful audiences. Only adults are allowed at their showing.

FACTORS OF THE INDUSTRY

Factors of the industry, saying that it was this very motive that had prompted this “get-together” luncheon, and urged reviewers to adopt a more sympathetic attitude in passing upon productions submitted for their criticism. Levenson also pointed out, then introduced to the diners. The commissioner without delay launched into the work of the State Board of Censors and its relation to the industry. He said he had been more than once amused by the attitude of the trade press, which, he declared, had sometimes written of the New York censorship statute as though the measure was still pending. “The law is not pending,” thundered the speaker. “It is now actually written on your statute books, and it is your part as good citizens to accept it as such and abide by its requirements.” It was at this juncture that Mr. Levenson voiced his most forcible utterance. Emphasizing his point with vigorous waves of his forefinger directly at his auditors, he admonished, “I give warning, gentlemen, that any effort to evade the law will result only in our putting teeth into it.”

He declared nothing was further from the intention of Governor Miller or the legislature in making the law than to do injury to the film industry and that the members of the commission in passing judgment on motion-pictures always bore in mind the immense financial investments entering into their production. He declared in proof of this that out of the some 800 subjects already submitted for the examination of the board only four had been rejected in their entirety. The speaker further asserted that Governor Miller on entering office had been opposed to censorship and had at first declared against all efforts to effect legislation along this line. It was only after the Governor’s attention had been called to certain pictures being exhibited and had seen certain subjects on the screen in different parts of the state that he was finally won over, declared Mr. Levenson.

The commissioner also took some pains to define the nature of the New York State law on the question. He affirmed that the law did not give the power to censor in the ordinary acceptance of the term but was purely “regu-

(Continued on page 2814)

Louisiana and Mississippi Exhibitors Meet

To Convene Again on December 5th and 6th to Complete Re-Organization

A T a meeting of the Louisiana and Mississippi Motion Picture Theatre Owners’ Association, held at Grou偎wald Hotel in New Orleans on Monday and Tuesday, November 14th and 15th, resolutions were passed disbanding the old association and re-organizing under the name of the Motion Picture Theatre Owners of Mississippi and Louisiana. Speeches were made by Mr. A. J. Bethancourt, president; J. Eugene Pearce, a prominent New Orleans exhibitor; and C. T. Doxer, representing Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. All these speeches were to the effect that to accomplish the wonderfully constructive program outlined by the national president it was essential that the local association have a one-hundred per cent representation in the two states, irrespective of alignment.

The committee, appointed by President A. J. Bethancourt to formulate ways and means of organizing the new association, submitted the following report which was unanimously adopted by the meeting:

“We, your committee appointed for the purpose of formulating ways and means of re-organizing, recommend that a meeting of all the exhibitors of Louisiana and Mississippi be called to assemble at New Orleans on the fifth and sixth of December for the purpose of completing the organization to be known as the Motion Picture Theatre Owners of Louisiana and Mississippi, to pass upon by-laws and rules, the election of officers and an executive board, and any other matters that may come before the meeting.”

The resolution of the New Orleans meeting were the outcome of a growing sentiment among the theatre-owners of both states that a closer organization was highly imperative and concerted action on the part of the exhibitors of the two states greatly needed so as to offer effective resistance against any movement promoted by interests inimical to the industry. It has been the conviction for a long time of many exhibitors in both states that factional alignments should be discarded in order to combat the enemies of the screen as well as to promote the welfare of the independent theatre-owners of all sections in these sister states.

Pledges were received from exhibitors at the meeting, assuring that the new official Urban Movie Chai was to be made for the Motion Picture Theatre Owners of America, in a conference with arrangements recently entered into by the national exhibitor organization and the Kineto Company of America, will be given a one-hundred per cent representation on the screens of both Louisiana and Mississippi.
FRICTION! Does it really exist in the motion picture industry? Certainly it does; it exists in every other industry as well. There is no business exisnt that does not have dissensions between the various factors that compose them. From the beginning of time, where one man has had something to sell to another, there has been friction.

There is friction between the producer and the distributor, between the distributor and the exhibitor, and between the latter and his patrons; there is friction also between the departments that make up the various organizations. But it is not friction in the sense of opposition; the phenomenal growth and success of the film industry is a direct reflection of that.

Where is the main point of friction between the exhibitor and the distributor? At what point in our organization should we place the oil cups that will make the machinery of the industry run more smoothly?

Much argument has been advanced of late, both by the trade press and various organized bodies, tending toward a closer harmony among the three main factors of the industry—the producers, the distributors and the exhibitors.

To my way of thinking the three integral parts of the industry should function much the same as departments of one organization, with one purpose in mind—serving the public. It is just as essential to the distributor, speaking as I am for Realart, that transactions with the exhibitors be carried on with the least amount of friction as it is for the departments of any mercantile establishment to cooperate with one another. The idea that exhibitors were fair game for any distributor has been relegated to the dead past along with a lot of other fallacies that were in vogue in the old days. Today there is a better understanding between the distributors and the exhibitors than ever existed before, due not to any manipulation of "the big stick" but to the thrashing out of their mutual problems in the light of a keener appreciation of what it means to the industry as a whole. Perhaps the fact that the industry itself has been the target for many outsiders is partly responsible for the closer integration.

The question of efficient representation is one of the most important factors to the distributor in his dealings with the exhibitors and on the type of men selected as branch managers much depends. Friction is caused by contact, and unless the engineers on the job realize the value of proper lubrication, there is bound to be trouble. The exchanges are the points of contact with the exhibitors and we must look to our branch managers, as engineers, to maintain the same high standards in their respective territories as are maintained in the home office. It is a duty we owe not only to Realart but to the exhibitors to install as managers the most practical and efficient men we can get, men in whom we repose the most absolute confidence. As a general rule these men are drafted from our own organization rather than another. The reasons for this are obvious.

And a man's opportunity to be promoted is not restricted to the possibility of something occurring to a man higher up in his own office, but, if his ability warrants it, he may be transferred to a better position in any one of the various branches. Thus the man who wants to get ahead will always be on his toes, looking for the opportunity to demonstrate his fitness in order to get recognition. For instance, the following examples will show how this has worked out in the past: David R. Blyth, who was our Kansas City manager before being transferred, was formerly an assistant at Detroit; our Omaha manager, Sherman T. O'Brien was a salesman in Philadelphia; Paul R. Rust, assistant at Seattle, became the manager; Louis Reicher, our Washington manager, was an assistant at Chicago; J. S. Hommel, Pittsburgh manager, was assistant at that office; and John R. MacMeekin, our Special Representative, was a manager at Kansas City.

At the present time there is a vacancy in the managery of our Kansas City office and it devolved upon me to appoint a man combining all the necessary qualifications, a man who we knew was not only a good salesman but one who must be able to win the full confidence of the exhibitors and keep things running smoothly in that territory. The names of five such men came up for consideration and it was difficult, nay impossible, to make a decision in the usual way. So the five men are going to decide the matter or themselves in a way which is not only unique but practicable. The superiors of these men were apprised of their selection and their cooperation urged.

The field selected to stage the test of these five men's qualifications was Chicago, and the contest is under the supervision of our manager in that city, Mr. Harry Willard, who is thoroughly familiar with all of the details of the contest. Chicago was the logical office from which to work, principally on account of being centrally situated. There are sufficient towns in the Chicago territory in which the five men can operate without their work conflicting, which is another point in its favor, at the same time presenting enough varying selling problems to thoroughly test their managerial ability. The men, under Mr. Willard's direction, will not work as a crew but individually have been assigned enough towns to keep them on the road several weeks before reporting back to the base. While they are on route, they must make daily reports by wire of their progress and these reports are in turn forwarded by Mr. Willard to the Home Office for my analysis and tabulation.

Aside from allotting the men their routine and giving them their general instructions, Mr. Willard has not advised them, nor will they receive any coaching from him. They are "on their own" and each man must depend solely upon his own ability and initiative in handling the many situations that are bound to develop. When once a man leaves a town, he will not be permitted to return under any circumstances; a competitor of his will be assigned to solve any problem which proved too difficult for the first man's solution. If the second man fails, another will take his place, so you will readily agree that none of them will give a competitor a chance to "get up" without exhausting every possibility.

The contest is to be decided strictly on merit and I have pledged each man my most critical and unbiased review of his work. The manner in which they solve their problems, considering their sales work and the exercise of judgment, will (Continued on page 2815)
Banker Makes Masterly Analysis of Industry for Financiers
Sees Dawn of New Era for Industry in Bankers’ Increased Interest

The motion picture industry is on the threshold of a new era; boom days have passed and in their stead has come the dawning of a period of real business methods and business efficiency which is beginning to stabilize picture production and distribution and claim the serious interest and aid of bankers and financiers which will enable the industry to attain its maximum possibilities.

Such is the opinion of John E. Barber, of the First National Bank of Los Angeles, after a careful and thorough inquiry and review of present-day facts from a banker’s standpoint. In an able analysis of the picture industry, its past, present and future, written for the Banker’s Monthly, and appearing in the November issue of that periodical, Mr. Barber, under the caption “Financing Motion Pictures on Reasonable Terms,” says unfamiliarity of bankers with the great and growing picture industry is one of the chief obstacles in the reduction of costs and needed readjustments.

Many facts and figures of production and distribution hitherto unknown to many persons in the industry are made public by Mr. Barber, who says that lack of reasonable financial credit has cost some producers from 30 to 60 per cent for the capital required to make their product.

“The chief obstacle today to the reduction in the cost of making pictures and the successful readjustment of this huge entertainment industry is the difficulty of obtaining financial accommodation on reasonable terms. This is due primarily to the unfamiliarity of our bankers with the needs of the industry and its method of operation. With the present conditions, forced to pay from 30 per cent to 60 per cent for the capital required to make his product—100 per cent, or more, if by no means unusual—it is easy to see why the cost of motion picture production; also why the elimination of this condition must precede lower costs and consequently lower admission prices. In fact, the provision of an adequate financial basis on which to build the financial assistance to which this business is entitled may be obtained at a fair cost is essential to the establishment of the industry on a sound and competitive basis.”

Mr. Barber says that the financing of pictures has usually been done in a haphazard, not to say irregular manner and that no real opportunity has ever been afforded the industry for developing a financial policy. The raw material needs such as cotton, wheat or manufacturing industries have adopted by seasonal borrowings from banks. He says that until four or five years ago it was an exceptional production which cost more than $25,000, the average was much lower, and even the most effective distributing organizations at that time were unable to sell a picture for more than $75,000 to $100,000; that as competition grew the distributors began guaranteeing producers an advance of production cost up to a certain amount, agreeing to distribute on a percentage basis and divide profits after advances had been charged off. This system, says Mr. Barber, has frequently led to abuses and arbitrary exercise of power toward many producers who, in order to make pictures at all, have had to accept the conditions offered by the only source of their capital.

In one extreme case the producer was left with less than 10 per cent of any possible profit which might accrue from his creation, according to Mr. Barber.

“Let us consider the motion picture industry from a banking standpoint, comparing it in size, stability and risk with other industries, such as the automobile, clothing, iron and steel.

Size: Based on the records of the Commissioner of Internal Revenue, the American people paid in at motion pictures more than one billion dollars, or approximately $2,000,000 a day. Preliminary figures of the 1919 census indicate a total investment of nearly $300,000,000 in the production of pictures—in real estate, studios, equipment, etc. There are probably 20,000 people are employed in making of motion pictures alone. Of the cost of their output in 1920 was over $200,000,000. Of this sum $50,000,000 was paid out in salaries and wages alone, $25,000,000 representing cost of materials and supplies. The investment in theatres, distributing facilities, etc., is estimated at over $1,000,000. Exports of film were valued at more than $12,000,000 in 1920.

Stability: The motion picture industry is firmly grounded on the broad demand of the public for entertainment at a moderate price. Motion pictures have reached their greatest development in the United States and are our most popular form of entertainment. Even under present conditions gross receipts have fallen off only 10 per cent of the average, probably with the situation in many other industries, like the automobile, cotton, etc.

Market and product: Motion pictures command not only a national but an international market; since pictures are exported to practically every country on the globe. There are over 16,000 motion picture theatres in the United States and a like amount in the rest of the world. Theatres in this country have a seating capacity of more than 440,000, which on the average is filled several times daily.

According to Mr. Barber, “the industry’s financial experience during recent years has demonstrated one most important fact in any business which has a market: that even in the smallest picture company, viz.: that even the average motion picture made by any of the small companies is a substantial profit, justifying a capable marketing organization, almost invariably returns its cost. The books of one of our pioneer producers show that it has kept its costs at 20 per cent. This production, of course, shows only one instance did each picture turn its face toward a substantial profit, which on the average amounted to 100 per cent of the cost. Many of our great producers, and in the past, the most prominent distributors who has had personal superintendence of every detail of the industry states that less than 2 per cent failed to return their costs and make a profit on the average.

Now assuming that the industry’s size and importance add up to 100 per cent, if the banker is interested to consider the elements which distinguish a good motion picture loan. The most important considerations are:

1. The Producer. His experience and ability (both business and artistic) and his reputation at the box office. Is the studio where the picture will be made modern and equipped with all the latest devices? Can the director do his work and his previous successes, his ability to administer a studio and his attendance and his schedule in order that release dates may be met.

2. The story, whether timely, censorship and feasible of production. Who will write the scenario and who will direct it? Can the producers afford to hire top-flight actors and women of the photoplay, definitive arrangements for the sale or distribution through some national organization. Such releasing contracts should provide for acceptance of returns and for showing of every conceivable kind of examination and should specify release within some reasonable time after delivery.

Laemmle Kills Rumor of “Foolish Wives” Sale

Carl Laemmle, president of the Universal Film Manufacturing Company, issued a statement this week in which he vigorously denied the rumor which is current in the trade recently that Universal was considering a gigantic cash offer for “Foolish Wives,” its million dollar film that has already occupied more than a year in production.

Mr. Laemmle states that not only is he confident of the power and greatness of the production company, but he is equally confident of the ability of the Universal selling organization to handle it successfully and to get back its cost and profit.

He did not state Mr. Laemmle, for any amount of money forfeited the chance to offer to exhibitors this wonderful box office attractions. Mr. Laemmle stated that several offers have been made for “Foolish Wives,” but were given no consideration.

Suit Began Against Variety Educational Announces

Announcement was made on Wednesday afternoon of this week from the home-office of Educational Films Corporation of America by E. W. Hammom, its president, that a libel suit for $100,000 was started by Harry Kosch, attorney for Educational, in the Supreme Court of New York County against a publication, known as Variety, published by Variety, Inc., Sime Silverman, President. This suit was based on Variety’s publication of a recent issue of Variety, according to the statement from the Educational home-office.

When questioned over the phone by a News representative on Wednesday afternoon, Mr. Silverman declared that he had not up to that time been served with any papers in connection with the reported suit.
HE TRIED ANOTHER PAPER!

March 11, 1921.

MOTION PICTURE NEWS, INC.,
729 Seventh Avenue,
New York City.

Gentlemen:

Kindly cancel my subscription to your "MOTION PICTURE NEWS."

I have decided to subscribe to the Exhibitor's Trade Review, as I think it is the only trade journal which is the real friend of the exhibitor. They have taken up our side of every fight and we should be the ones to encourage them by our subscriptions. I am of that opinion, however, hence my decision.

Very truly yours,

NICHOLAS F. POWER,
Strand Theatre,
Doylestown, Pa.

Mr. Power sincerely believed (on March 11, 1921) that another trade paper could satisfy his needs.

BUT

Eight months later he was frank enough to admit that MOTION PICTURE NEWS, and MOTION PICTURE NEWS only, could supply his every need and want.

November 3, 1921

Mr. E. K. Gillett, Sec'y.
Motion Picture News, Inc.,
729 Seventh Avenue,
New York City.

Dear Sir:

On March 11th last I wrote you a cancellation on your magazine, "THE MOTION PICTURE NEWS." Since they have stopped coming I am beginning to realize just what I am missing. I would like to again become a subscriber to your valuable magazine, and would ask you to kindly send me back numbers from August 6, 1921 up to present date. If there are any back numbers that I haven't paid for, kindly bill me for same and I will gladly send you check to cover. In reference to new subscription I would like to subscribe for two years if the same price for two years is still in vogue. Kindly send back numbers as early as possible.

In closing allow me to again assure you that in my opinion "THE MOTION PICTURE NEWS" is one of the best trade journals I have ever read and I hope I may never be without it again.

Thanking you for past courtesies, I beg to remain.

Very truly yours,

NICHOLAS F. POWER,
Strand Theatre,
Doylestown, Pa.

P. S.—I will send check to cover payment immediately on receipt of bill.

THE BOOKING GUIDE

400 pages of solid text, with complete information on every picture released from September, 1920, to September, 1921. Arrange to get yours now.

If you are not a subscriber to MOTION PICTURE NEWS—make yourself a present now.

New subscription or renewal 1 year.....$2.00
Motion Picture News Booking Guide..... .50

$2.50

Send check today with this coupon attached.

MAIL THIS COUPON
What A Few of Many Think of THE BOOKING GUIDE

"Am herewith including check as payment for one year's renewal of subscription from May 1922 to May 1923 you will also find subscription blank attached to check properly filled. It is not the renewal of my subscription that I desire so much at present as my subscription does not expire until May 1922 but it is the Booking Guide that I desire which alone is worth the $2.00 to any small exhibitor and should you have another Guide of its nature for the Season of from Sept. 1919 to Sept. 1921 would gladly give you $2.00 for it alone if convenient. Please advise me if you can furnish me same. Have been a subscriber of the NEWS since it was first published and have practically all the numbers in the past on file. Business is slightly picking up but same has been awful light during the summer.
Respectfully,
BARNEY HATKE, Prop. & Mgr.,
Royal Theatre,
Sabetha, Kansas.

"A wonderful magazine Mr. Johnston, and you and associates should feel proud to be connected with such a high class paper. I do not see how any exhibitor can get along without it. Continued success."
Very truly yours,
JAS. V. CHEST,
Capitol Theatre,
Canajoharie, N. Y.

"Enclosed please find money order to cover my renewal for 1922 also a copy of the Booking Guide as per your offer. I could not be without the NEWS nor the GUIDE."
Yours truly,
I. C. WOOLSEY,
Bijou Theatre,
210 N. Main St.,
Xenia, Ohio.

"You can't send that GUIDE too soon either, for I think it will be a great help to me in many ways."
Very truly yours,
MR. E. C. McQUAY,
New Holland Theatre,
New Holland, Ohio.

"Your NEWS is invaluable and $2.00 is only a nominal amount to pay for such valuable information as your 'Exhibitor's Friend' imparts."
Very truly yours,
H. E. CANE,
West St., Theatre,
Coudersport, Pa.

"Please find enclosed check for your first edition of the Booking Guide. It's just what I have wanted!"
Very truly,
A. B. CARTER, Manager,
Park Theatre,
Barre, Vt.

"Congratulations—Looks Good."
MR. L. W. McCUAN,
Kozy Theatre,
Dresden, Tenn.

"Am enclosing check covering one additional years subscription to MOTION PICTURE NEWS which will take me to June 1924 (you see I'm way ahead of the game and playing safe)—also for a Booking Guide (which is just the thing that I have been looking for). Both these amount to $2.00 but I would appreciate it if you will send me an additional Booking Guide which I need as I have two offices and want a copy of each in each office. You see the check is made out for 2 Guides and a years subscription. Thanking you for a speedy reply."
Truly,
V. J. VOTOLATO, Manager,
Myrtle Hall,
Thornton, R. I.

"Enclosed please find money order for 50c for one of your Booking Guides. My subscription is paid to May 1923 so do not care to pay further in advance at this time. But would not be without MOTION PICTURE NEWS. It is one of the finest books of its kind printed. Fair in every respect. That is the reason I am sending for the Booking Guide. Because you recommend it."
Truly,
WALTER KILMER, Manager,
Palace Theatre,
Verona, Ill.

"I have your favor of recent date and note contents. I will be very glad indeed to have one of your booking guides. I am sure it will be a valuable asset to the office. Thanking you for past favors and appreciating to the fullest your desire to assist the exhibitor whenever possible, I am."
Very truly yours,
FRED G. NIXON-NIRDLINGER,
Nixon-Nirdlinger Bldg.,

"We are just in receipt of your esteemed communication of November 1st calling our attention to your new Booking Guide. This is certainly a mighty bright idea and we wish to congratulate you. Right now our subscription to the MOTION PICTURE NEWS is paid to March 11, 1923, and although it does not seem to be the proper thing to extend the subscription beyond this time, right now, we feel that we need the Booking Guide as soon as we can possibly get it and therefore we here-with enclose two hard earned dollars so send us all we have coming."
Yours with best wishes,
E. C. TRIBE, Managing Director,
Capitan Theatre,
Roswell, N. Mexico.

"Am enclosing two dollars to cover year subscription and copy of Booking Guide. Good idea—hope that returns will justify your continuing it each year."
Respectfully yours,
E. W. HOOVER, Manager,
Strand and Alhambra Theatres,
Knightstown, Ind.

November 26, 1921
Levinson’s Address (Continued from page 2809)

Theodore Levinson, president of the Motion Picture Theatre Owners of America, has been honored by the Motion Picture Theatre Owners of America with the presentation of the Medal of Honor. The award was given in recognition of Levinson’s many years of service to the motion picture industry.

M.P.T.O. in Successful Fight for Tax Appeal

According to reports from the Motion Picture Theatre Owners of America, the repeal of the five percent film tax has been favorably reported by the Conference Committee of the Senate and the House of Representatives at the national capital. Indications are, says the M. P. T. O. of A. statement, that this report will be adopted by both bodies, and the Revenue Bill thus shaped will have the approval of President Harding. The M. P. T. O. of A. announcement continues as follows:

"Work looking to the repeal of this measure was started and carried forward by the Motion Picture Theatre Owners of America. Our representatives were present in Washington at every necessary period during the consideration of the Revenue Bill. National President Sydnev S. Cohen, National Counsel James J. Walker, and others were on hand representing the Organization before the Ways and Means Committee and later in conference with members of the Senate Finance Committee.

Metro’s Western Branch Managers Confer

E. M. Saunders, general sales manager of Metro Pictures Corporation, held a conference of the company’s Western branch managers last week in Salt Lake City.

Among those who attended the conference were Harry Lustig, Western division manager; Karl Sterns, Seattle branch manager; G. N. Coward, Salt Lake City manager; Ben F. Rosenberg, Los Angeles branch manager; Fred Voigt, San Francisco branch manager; and Fred P. Brown, Denver branch manager.

Temporary Head for Realtart Kansas City Office

The Realtart Kansas City office has been taken over temporarily by John N. Macmeein, special representative, owing to the transfer of David R. Blyth, to the helm of another office.

As soon as the management of the Kansas City office is determined by General Manager J. S. Woody, Mr. Macmeein will take over the Philadelphia office, using that city as his permanent headquarters as he will also act as special representative in the East.

Mr. John W. Thornton, assistant manager, is now in temporary charge of the territory.

The Kansas City offices have just been moved to 1710 Wyandotte street.

J. C. Stille Heads Theatre System on the Coast

J. C. Stille for 12 years prominent in motion picture circles of Portland, Ore., on November 1 began his duties as directing manager of all theatres on the Pacific coast operated by the Universal Film company. His offices are in Denver.
CLOSE observers of the picture business are pretty thoroughly agreed that this season the public is "shopping for pictures." In other words, the day has gone when the public just "goes to the movies," without giving thought to the nature of the picture it is going to see.

How to meet this condition of affairs seems to be causing some people considerable concern and bewilderment. Why they should be dismayed at the new turn of affairs is difficult to say, because the solution is obvious. In fact, the whole problem lies in the one word, "Advertising."

By "advertising" I mean all the various forms of bringing the merits of a picture to the public's attention through billboard space, exploitation, lobby displays, publicity in the newspapers and straight advertising—either by the exhibitor or the producer. Remember that last—"either by the exhibitor or the producer."

Of course, any discussion of advertising must be based on the supposition that the product advertised has merit. All the advertising in the world will not make a poor picture successful, and the exhibitor who books weak pictures now in the hope of putting them over by advertising is courting disaster. He not only is flying in the face of all advertising principles but he is deliberately defying the present attitude of the public to shop for pictures.

Paramount District Managers Meet in N. Y.

WITH thirty-four attending, the annual meeting of the paramount district and branch managers opened Monday for a week's session in the home office under the direction of S. R. Kent, general manager of the department of distribution.

The program for the week's session was called for two sessions daily, at which plans were laid for selling Paramount pictures during the coming months were discussed. A dinner at the end of the week was also on the program.

Those attending the conference were as follows: Adolph Zukor, Mr. Kent, Eugene Zukor, E. E. Shauer, Herbert Rider, Gerald Aker, Jerome Beaty, Claude Standish, Harry G. Ballance, Frank V. Chamberlin, Henry Salisbury, Mel Shafter, Paul Morgan, Oscar Morgan, G. E. J. Frawley, from the home office; H. H. Busby, New York district manager; Clarke Cunningham, C. Wallace, Washington; W. E. Smith, Philadelphia district manager; Harry Davis and Harry Swift, New York exchange; H. A. Ross, Detroit district manager; M. W. Kenmier, Albany exchange; Allan S. Morris, Buffalo exchange; F. F. Creswell, Indianapolis district manager; Henry Kempner, Kansas district manager; Louis Marcus, district manager, Salt Lake City; George W. Weeks, general manager, Famous-Lasky Film Service, Ltd., Toronto; Herman Wobber, district manager, San Francisco; George J. Schafer, Boston district manager; L. L. Dent, Atlanta district manager.

It is of good pictures I am talking, and how they must be handled by the business men of the industry to get from them the maximum of revenue. Examination of this problem of catching the "picture shoppers" leads us back to first principles. In the first place, we must recognize the extent of this present disposition of the public to look before it spends its money. That it is nation-wide is being shown daily by the complaints of exhibitors that the little known and weak pictures not only are failing, but are disastrous in the extent of their failure. Everywhere the report is the same: the public flocks in the same old way to the good pictures it knows about, but the weak and unknown pictures are dismal failures.

The only reason the public flocks to the opening of pictures is that the public has heard of those pictures. Not by word-of-mouth advertising, because these pictures are known to the public even before they are shown in a first-run house.

Therefore it is apparent that the picture which is going to be the biggest success to the exhibitor is the picture that has been advertised in advance. This may not only advertising by the exhibitor, but also advertising by the producer. The day has passed when it is sufficient for the producer to make a picture turn it over to an exhibitor and let the theatre do all the work of selling it to the public. The producer owes it to the exhibitor as much as to himself to see that his productions are sold to the public before and after they are sold to the exhibitor.

If pictures are advertised as extensively as "The Affairs of Anatol" and "The Clash," in each of which we carried double-truck displays in the Saturday Evening Post, it goes without saying that a tremendous number of people have heard of them long before they are shown in any given town. Therefore when those pictures do get their first-run showings their success is already assured among the "picture-shoppers."

Considerable comment has been caused by our method of advertising pictures before their release. But after all, despite the tremendous success which this advertising has had, it was merely getting back to first principles, and the benefit of it has been as much the exhibitor's as ours. I want to emphasize, however, that the exhibitor cannot get the full benefit of this advertising unless he takes the principle to heart and applies it to his own theatre.

By that I mean this: Wonderful as it may be to create the initial demand for pictures by turning the attention of the public to them, the producer and exhibitor must continue to work together to get the maximum benefit out of it. By widespread newspaper advertising, by intensive exploitation at the hands of trained exploitation men, the exhibitor should let the people of his city know that it is at his theatre that the "picture shopping public" can see the big production which they have seen advertised in magazines and newspapers.

It would seem to an outsider that the benefits of producer-exhibitor exploitation and advertising would be obvious to all as advertising and exploitation is the very life-blood of the show business. But the panic which some people have shown over the public's new attitude toward pictures indicates that there are still some who have not yet learned this basic principle of successful showmanship.

Those who are not appreciating this fact are the ones who are crying bad times; they who have kept this fact in mind are the ones who have solved the problem of "shopping for pictures."

Friction But Not Dissention (Continued from page 2810)

Decide the issue. Mistakes naturally are bound to occur with all of them but those also will be given due consideration.

Were I asked today to make a choice from among those five men, I should confess my inability to do so impartially, and from the character of the replies which you have seen, I think that you will agree that I will have to make a very close decision on December tenth. No matter whom I choose, I feel that the already high standards of Realart distribution will go up another peg and the industry as a whole will benefit by his services. Four of them unfortunately must lose, but there is more than the management of the Kansas City exchange at stake, and I have other plans for them. We could not afford to relegate these men, after such an intensive campaign, to unimportant routine. It is in the development of such sales specialists that we hope to benefit not only ourselves but the exhibitors as well for I have not the least doubt that it will prove of mutual service.

It is in the selecting, training and placing of these business engineers that we are striving to lessen whatever friction may exist.

YOU WILL NEED THE BOOKING GUIDE!

Send in the coupon on page 2812
Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The Motion Picture Theatre Owners of Chicago have notified the Motion Picture Operators' Union that they are ready to enter a conference with the representatives of the union in regard to making a new agreement on wages and working conditions, with the present one, which expires early in January. No word as to any proposed changes in either scale or conditions will be given out until the representatives of the two bodies get together. Alderman Cermak has informed the Motion Picture Theatre Owners of Chicago that they will be notified as to the date of new hearings on the Daylight Savings Ordinance, and that he will be pleased to have them represented at that hearing. Theatre Owners have taken a strong stand in opposition to the Daylight Savings, and will put up a strong fight to have it either abrogated or materially modified.

Fitzpatrick & McElroy have taken over another Chicago Heights house, the Illinois, which had been operated by Mr. Fitzpatrick. McElroy already were operating the Lincoln-Dixie theatre of that city.

F. L. Drum has arrived from the home office of Hodkinson in New York to assume his new position as office manager of Hodkinson's Chicago exchange. H. E. Boswell and Jack Gavin, both well known film salesmen in this territory, have joined the staff of Hodkinson. Mr. Boswell will cover the northside and Mr. Gavin will work the Illinois territory.

The Motion Picture Theatre Owners of Illinois have appointed a grievance committee, consisting of M. M. Rubens, W. D. Burford and J. B. Dibelka, to meet with a similar committee from the Chicago Film Board of Trade, from time to time for the purpose of adjusting differences and grievances, which may arise between exhibitors and exchanges. This action was taken in response to a request received from the Film Board of Trade a few days ago. The M. P. T. O. state convention, which was planned to take place during November, has been postponed until some time in December, the date to be named later, in order to enable President Sidory M. Cohen and General Counsel James Walker, of the national organization, to be present. The convention city will be Peoria.

Phil Dunas is now connected with Celebrated as special representative and will cover the key cities in Illinois and Indiana territory in the interests of "Why Girls Leave Home" and "The Black Panther's Cub," two of Celebrated's important releases. "Why Girls Leave Home" has been held over for a second week at Jones, Linick & Schaefer's Orpheum and Dumas, and will play for a third week on account of the large business it is doing. "The Black Panther's Cub" has been "opened" at the Ziegfeld for a December run.

E. S. Barbour, formerly connected with Select and other Chicago exchanges as a salesman, is now covering the Chicago territory for Unity. President Frank Zambrino is greatly pleased over the record made by his feature release, "A Tale of Wonder," starring Grace Davidson, at Barbees, as it is reported that this picture did the best business of any feature showing at Barbees in the last eleven weeks.

District Manager Givens, at Paramount, is in New York attending the conference of Paramount's district managers and will not return to Chicago for ten days or two weeks.

Harry Weiss expects to leave for New York the latter part of this week where he goes in search of big features for release through his exchange. Mr. Weiss believes that this is a season when super pictures are in demand and is determined to be in a position to supply the wants of theatres in this territory along this line.

W. D. Burford has left for New York to attend the proposed conference between the committee of the Motion Picture Theatre Owners of America, of which he is a member, and First National, at which it will be endeavored to arrive at a better understanding between the theatre owners and the distributing organization.

Ben Beadell, who with W. A. Aschman is releasing the official Dempsey-Carpenter pictures in Illinois, reports the pictures opened at Carl Miller's Spencer Square theatre in Rock Island, Sunday, at one dollar and fifty cents top, and played to a splendid business. The pictures also have been booked into Dee Robinson's house at Peoria, opening on November 20th, for an indefinite run. At Barbees in Chicago the pictures are playing at one dollar, plus tax, and this house has been doing a tremendous business ever since opening day, November 11th.

Ray Alexander, short products manager of Universal Film Exchanges, presided over his first exhibitors' showing on Tuesday in Universal's projection room. The early release of the new Eddie Polo production, "Smith," series were shown and received much favorable comment from exhibitors present.

C. H. Miller, one of the most widely known and successful salesmen in Chicago territory, is again connected with Universal and will specialize on the sale of feature pictures in the city territory.

Moving pictures and other forms of theatre entertainment on Sunday will be prohibited at Mattattoo, Illinois, as a result of the municipal election held last week, which decided against the question, Shall Moving Pictures, Theatrical or Musical, be permitted in the city of Mattattoo? On Sunday the majority against Sunday opening was thirteen hundred votes. There are four motion picture theatres in Mattattoo.

Charles Ray is scheduled to arrive in Chicago Friday morning from the West Coast. This is his first visit to Chicago since his early youth and during his two day visit he will be the guest of Balaban & Katz, who have arranged several social affairs in his honor.

Several of Goldwyn's representatives from the home office are in Chicago in connection with the showing of "Theodora," at the La Salle Theatre, including Director of Publicity Will A. Paget. General Booking Manager J. M. Welsh; Business Manager Albert Strassman and Musical Director Leon M. Pomerac. Company was shown "on Sunday. The majority against Sunday opening was thirteen hundred votes. There are four motion picture theatres in Mattattoo.

Manager W. C. Blemmer, of Vitagraph's Chicago Exchange, championed Tom Gallery, popular Vitagraph star, whose picture, "The Son of Wallfording," will be released that this is a year of the Milwaukee this week. Tom was given a rousing reception by Mil-

George Walsh, who has just signed up to appear in pictures for Universal, and who is making personal appearances at Jones, Linick & Schaefer's theatres in Chicago at the present time, has been asked by several of the local paper editors to autograph for the boys promised Mr. Walsh that they will put his pictures over big in this territory.

This is super picture week in the Chicago loop and probably never before in the history of the city has there been as many great pictures on exhibition.

The belief of many of the leading exhibitors and exchange men in this city is that the public will support productions of unusual beauty, interest and dramatic suspense is being born out by the crowds which have attended the various downtown theatres.

Among the big features being shown in the loop are "Theodora," Goldwyn's colossal screen spectacle, which opened at the La Salle Theatre on November 11; "The Queen of Sheba," Fox's splendid spectacle, which opened at the Woods Theatre on November 10; Paramount's powerful story of desert love, "The Sheik," which opened at the Roosevelt, Saturday; Poli Negri in "One Arabian Night," a romance of the harems, which has been playing at the Ziegfeld for three weeks; Mabel Normand in "Molly O" at the Chicago; "Why Girls Leave Home," which is running for a second week at Jones, Linick & Schaefer's Orpheum; and the official Dempsey-Carpenter fight pictures, which are drawing big crowds at Barbees' Loop Theatre, having opened on November 11th for an indefinite run.

Alexander Making Good with Universal

L. W. Alexander, who recently was promoted to sales manager of short products, Universal's Chicago office, is making a splendid record and has succeeded in keeping the figures nose and nose with last year's volume.

Before entering the service of Universal, Mr. Alexander was connected with Marshall Field & Company for three years as their south Michigan representative.

L. W. Alexander, sales manager of short subjects Universal Chicago office
What the Big Houses Say

Early Returns from Week Run Theaters

Famous Players

Dangerous Lives—
   English picture and on this account lacked drawing power. Business not very good. (East.)

   An average program production which was received with little enthusiasm. (East.)

   A fine picture. Did good business on this one. (West.)

Under the Lash—
   Played to good business all week. Strong picture and star was decided hit. (Middle West.)

   Good stuff. Star draws well for me. Business pretty good. (South.)

The Great Impersonation—
   One of the best features I've played in months. Excellent business throughout week. (South.)

   Fairly good picture. Business average. (West.)

Footlights—
   Picture and business both good. (West.)

The Golem—
   Scored a hit and ended two weeks' run. Receipts pleasing. (East.)

The Affairs of Anatol—
   Filled houses nicely at popular prices. (East.)

The Bronze Bell—
   Business not good although picture judged good. Star not well known. (Middle West.)

Life—
   No star. Business punk. (Middle West.)

Ladies Must Live—
   An average production. Business about same. (East.)

Experience—
   I consider this a very fine production, although we had very poor business with it. (West.)

After the Show—
   A picture which just suited the taste of many patrons and played to a good attendance all week. (Middle West.)

First National

Two Minutes to Go—
   Fine football picture. Did good business. (Middle West.)

   The average Ray picture, which will please Ray fans. Fair box office attraction. (Middle West.)

   Charles Ray made hit with our patrons in this comedy with a slam bang football finish. Played to excellent business. (Middle West.)

   Mediocre picture. Did not draw well. (Middle West.)

   Picture drew because of star's former work but received some complaints because of sensuality of picture. Critics found fault with this feature. (Middle West.)

   Picture and business both excellent. (East.)

   But little better than her average productions. Receipts fair. (East.)

   Though this is but one of her usual pictures, we had handy box office receipts on it. (East.)

   Played in conjunction with Harold Lloyd in "Over the Fence," and the program drew good crowds for a week's run. (Middle West.)

   A novelty which ranks among the greatest pictures of the year. Most of the acting is superb. Better than average box office value. (Middle West.)

   For Funniest ever. Got all the laughs in the house. (Middle West.)

   Excellent attraction. Norma Talmadge surrounded by splendid cast, everyone given opportunity to display talents. Business about average. (Middle West.)

   A production that holds the interest throughout and sends them away talking. Capacity business. (East.)

   Third week of run continued good. (West.)

   Business punk, picture not good enough to build up any business. Harold Lloyd's "Never Weaken" drew most of the business. (Middle West.)

   Fair picture with the usual business. (West.)

   Thrilling from start to finish. Fine downtown picture for house catering to transient trade. Business better than it has been for weeks. (Middle West.)

   Fairly good production. Business fair. (West.)

   This went over wonderfully well and made a great hit at my house. A great picture. (West.)

   Good picture, good business. (Middle West.)

   For Those Who Love—
   Too much sad stuff. Chaplin comedy saved the situation. (East.)

   Not greatly different from other recent Tom Moore pictures. Only an average box office attraction. (Middle West.)

   Average production which played to fair business. (Middle West.)

   Beautiful picture but drawing power only fair. (East.)

   Fair attraction. Business only fair. (Middle West.)

   Fine picture and one which has big audience pull. Did so well that we put it into our other house which usually presents only first runs. Fine business all week. (Middle West.)

   Business good for second run. Great picture. (Middle West.)

   United Artists

   Way Down East—
   Return engagement went over good. (West.)

   Wonderful audience attraction. Had 'em standing out half a block on the last day. (Middle West.)

   Ended two week's run. West big. (East.)

   Fairbank's best. Good for two week's run. (Middle West.)

   Star very popular. Did good business. Comedies popular. (Middle West.)

   A real comedy thriller. Full of pep from start to finish. High class comedy. (Middle West.)

   Sure did go over strong. A great comed. (Continued on page 2821)
NEW YORK CITY

Rivoli Theatre—
Overture—"Phedre," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Special—"A Dream," by Betty Anderson and Carlo Enciso.
Feature—A Prince There Was—Thomas Meighan.
Ballet—"The Lark," with Olga Forova.
Comedy—Brownie's Baby Doll—Curtice.

Rialto Theatre—
Overture—"Bacchanale," from "Samon and Deliah," by Rialto Orchestra.
Special—"Memories," a panorama of great figures of the war.
Ballet—"Oriental," with Lillian Powell.
Feature—The Sheik—George Melford.
Vocal—Aria from "L'Africaine," sung by Edorado Almano.

Capitol Theatre—
Overture—"The Million.
Feature—Mix Quartette and Capitol Ballet Corps.
Feature—Perjury—William Farman.
Next Week—Poverty of Riches—Giles Holmen.

Mark Strand Theatre—
Current Events—Mark Strand Topical Review.
Program—Song by Kitty McLaughlin, soprano.
Feature—Little Lord Fauntleroy—Mary Pickford.
Lyric Theatre—
Feature—What Do Men Want.
Novelty—The Dance of Life, The Man, Billy Holbrook; Youth Done Lament, Love, Lola Foster; Honeymoon, Cecil Riley; Wealth, Barbara Kitson; Ambition, Margaret Roberts; Truth, Stella Wooten; Passion, Gall Beverly.

Central Theatre—
"Conflict," continued.
Astor Theatre—
"Theodora," continued.

LOS ANGELES

Superba Theatre—
Comedy—P. D. Q.—Eddie Moran.
Feature—Conflict—Priscilla Dean.
Preserved with a prologue in which tenor soloists sing north woods songs before an atmospheric stage setting showing a river with electrically con- strained water falls effect.
Next Week—The Fox.

Symphony Theatre—
Sixth week of "Never Weaken."

SEATTLE

Coliseum Theatre—
Current Events—From Pathe and Kinograms.
Novelty—Just For Fun—Sketchografs.
Scenic—Strolling Minstrels.
Next Week—"The Wonderful Thing."

Clemmer Theatre—
Overture—The Herd Girl's Dream and Plantation Lullaby.
Current Events—International News and Clemmer Graphite.
Comedy—P. D. Q.—Universal.
Feature—Nobody's Fool—Glady Walton.
Next Week—Conflict.

Strand Theatre—
Overture—Selections from "The Fortune Teller."
Current Events—Kinograms.
Cartoon—Saving Your Calfare—Tony Sarg Almanae.
Vocal—College quartette in songs.
Feature—Ladies Must Live—George Loan Tucker.

Blue Mouse Theatre—
Overture—Selections from "High Jinks."
Current Events—Fox News.
Educational—Paie Review.
Comedy—The Tor reeder—Clay Cook.
Feature—Everything for Sale—Realart.
Next Week—The Man From Lost River.

Liberty Theatre—
Current Events—Iournal News and local views.
Scenic—Burton Holmes Release.
Comedy—Doggett Torchy—Educational.
Feature—Two Minutes to Go—Charles Ray.
Next Week—My Lady Friends.
Winter Garden Theatre—
Current Events—International News.
Novelty—Topics of the Day—Path.
Special—Mind reading and fortune telling act.
Feature—Shams of Society.

CHICAGO

Chicago Theatre—
Overture—"Bespere." Specialty—Madame Duria, soloist, singing "La Marellese.
Topical Events.
Specialty—Aladin Saxottette in syncopated harmony.

Sevice.
Organ Solo—"Humoresque." Jesse Crawford at the organ.

Roosevelt Theatre—
Overture—Selected.
Prima Color Picture—Deer Hunting.
Specialty—Violin, solo, selected from "Thais." Sopranist soloist singing, "Your Eyes Have Told Me So."
Roosevelt News Review.
Prologue—Interior of the Sheik's tent. Musical numbers consisting of selection from "Katinka." and "Kashmir's Love Song."
Feature—The Sheik—Comedy—The High Flyer, Coming Feature—A Man's Home.

Ziegfeld Theatre—
Path News.
Literary Digest.
Feature—Pola Negri in "One Arabian Night."
Comedy—Charles Chaplin in "The Idle Class."
Feature—The Conquering Power.

Barbee's Theatre—
Feature—Dempsey—Carpenter Fight.
Woodlawn Theatre—
Woodlawn Screen Travels. Burton Holmes.
Woodlawn Songalone—"Leave Me with A Smile."
Comedy—Exit Quietly. The marital vow is made the keynote of this week's "Courage" by the Alhambra theatre, Los Angeles.
M. Nov. 26, 1921

Overture—“The Beautiful Galatea.” Woodlawn Pictorial Review. Feature—Viola Dana in “There Are No Villains.”

Huber—“D’Artagnan.” Barrett Hill.

Wood’s Theatre—Feature—The Queen of Sheba.

Randolph Theatre—

Organ Selection—Della Lee Pickford in “Little Lord Fauntleroy.”

Coming Feature—Way Down East.

La Salle Theatre—

Feature—Theodora.

CINCINNATI

Walnut

Overture—“Eileen”—Herbert. Current Events—Pathé 90.

Topics of the Day—Literary Digest Cartoon—The Owl and the Grass-hopper—Aesop’s Fables.


Strand

Current Events—Pathe 91. Comedy—Toch’s Promotional Educational.

Feature—Her Social Value. Next Week—The Invisible Fear.

Gifts

Current Events—Fox News. Feature—Over the Hill—(fourth week.)

Next Week—Same.

Palace


Feature—Beyond. Next Week—Ladyfingers.

Capitol

Introduction and Prologue to “The Three Musketeers.”

Capitol Male Quartette, in costume, in “Drinking Song.” Accompanied by Capitol Symphony Orchestra, Theodore Hahn, Jr., conducting.

Feature—The Three Musketeers. Next Week—A Man’s Home.

CLEVELAND

Allen

Overture—“Finlandia,” by Sibelius, with special stage setting arranged by S. Barrett McCormick.

Current Events—Selections from “The Sheik and Fox week.”

Prizma—Burial of the Unknown Hero.

Musical Specialty—Entire Second Act of “Carmen” with Frances Sadler as the Toreador assisted by chorus of forty, including “Habanera” from the first act.

Feature—The Son of Waulingford. Next Week—Molly O.

State

Overture—Fantasia of the South by Hosmer.

Current Events—Pathé News. Topics of the Day—Cartoon—Mutt and Jeff in “Getting Ahead.”


Stillman

Overture—“Silver Threads among the Gold,” by symphony orchestra, featuring it as a piano solo. Feature—“Over the Hill.”

Next Week—Same.

Park


Circle


OMAHA

Strand Theatre


Current Events—Pathé News. Feature—“The Three Musketeers.”

Sun Theatre


Rialto Theatre


Moon Theatre

Overture—“Nabuco Verdi.” Current Events—Universal Weekly. Comedy—Special. Feature—“My Mysterious Man.”

PHILADELPHIA

Stanley


Arcadia


Comedy—The Owl and the Grass-hopper—Pathé.

Olympic Theatre


Comedy—Circus Heroes. Next Week—The Last Payment.

Blackstone Theatre


Cameraphone Theatre


Grand Theatre


Loew’s Lyceum Theatre


Duquesne Theatre

Seventh Week of “Three Musketeers.”

Pitt Theatre

First Week of “Theodora.”

Alhambra Theatre


PITTSBURG

Liberty Theatre


Regent Theatre


Savoy Theatre

Seventh Week of “Over the Hill.”
**Baltimore**

**Rivoli**
- Overture—"Sakuntala," by Goldmark.
- Current Events—Rivoli News.
- Specialty—Topics of the Day, accompanied on organ by E. Cooper and H. Boehme.
- Prologue—The Spirit of the Dance by Hazel Harris and John Kenyon, performers.

**ST. LOUIS**

**Missouri Theatre**
- Missouri News Review.
- Special Feature Picture—The Land of Eternal Youth.
- Presentation—By Missouri Chorus.
- Special—Mexican National Band in medleys.
- Feature Picture—Thomas Meighan in "Conquest of Canaan.
- Comedy—"Pure Love"

**New Grand Central**
- Special Presentation—Memories of the Armistice.
- Stage Spectacle—Oriental Love.
- Greater Central News Weekly.
- Feature Picture—Theda Bara in "The Pilgrimage of the Night.
- Comedia Picture—Ben Turpin in "She Sighed by the Seaside.

**Fox-Liberty Theatre**
- The Idle Class by Charles Chaplin.
- Next Week—The Rough Diamond—Fox.

**Kansas City**

**Liberty Theatre**
- Overture—Selections.
- News—Pathé.
- Comedy—"Assop's Fables.
- Organ Selections—Miss Susie Golf Band and Miss Golden Exotis, organists.
- Feature—"Dream Street" Special of the Week.
- Next Week—"Weakened.
- Harold Lloyd.

**Doric Theatre**
- News—Universal.
- Comedy—"Penny in the Slot.
- Smub Pollard.
- Organ Selection—P. E. Stevens, organist.

**Atlanta**

**Howard**
- Overture—"Tales of Hoffman.
- Howard News and Views.
- Sceneic—Robert C. Bruce Sceneic.
- Prologue—"The Tempest," a special dramatic prologue, which is labeled "a visualization of the climax of—"
**BUFFALO**

Shea's Hippodrome—


**Marshall Neilan Presents a 16mm Educational Film**

**Bits of Life**

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**ST. PAUL**

Capitol Theatre—


**AMERICA**

This ad on "The Midnight Bell" suggests action and incident. It is sponsored by the America Theatre, Denver.

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**BEBE DANIELS**

**SPEED GIRLS**

This one by N. S. Fruendfeld, advertising manager of Sun and Star theatres, Owaga, given "Never Weaken" and "The Speed Girls'" equal billing in a most novel way.

Feature—"The Invisible Power"—House Peters and Irene Rich. Next Week—"From the Ground Up"—Tom Moore.

Newman Theatre—


Royal Theatre—


Twelfth Street Theatre—


**BROOKLYN**

Mark Strand—

Overture—Suppe's "Morning, Noon and Night." Novelty—A Scotch Idyl. (a) Cowen's "Border Ballad," Jackson Kinsey, baritone; (b) "My Love She's But a Lassie," Mary Fabian, soprano; (c) Scottish dances—"Shepherd Boy." "Bonnie Sweet Bessie," "Banks of Loch Lomond,

"Blue Bells of Scotland," danced by Sonia Serova and Mildred Marsh; (d) "Comin' Through the Rye," by Ruth Watson, contralto; Mr. Kinsey and Mr. Fabian.


**Big Houses Say**

(Continued from page 2817)

**EQUITY**

Charge It—

Only fair. Women were more interested in it than men. Business better than average. (Middle West.)

**VITAGRAPH**

Son of Wallingford—

Fair picture, Ordinary business. (Middle West.)

**WARREN**

Girl From God's Country—

Not judged altogether the fault of the picture, which seemed to give general satisfaction, but business was weak. (Middle West.)

**HODKINSON**

A Certain Rich Man—

The fact that a local author wrote the theme of this picture had much to do with the box office figures. Good crowds all week. (Middle West.)

**R-C PICTURES**

Where Lights Are Low—

Sessue Hayakawa has many admirers here and the picture drew a good attendance for a week's run. (Middle West.)

**ARROW**

God's Country and the Law—

Good picture and good business. (West.)

Love, Hate and a Woman—

Feature which appealed to our audiences and went over big. Did excellent business. (Middle West.)

**STATE RIGHTS**

Cinderella of the Hills—

Pretty good for that type of picture. Business only fair. (Middle West.)

**Madonnas and Men—**

Patrons liked this picture, business fair. (East.)

Out of the Dust—

Splendid picture but only fair business. (East.)

This column, seventeen-inch ad on "The Four Horsemen," illustrates nicely what can be accomplished by the use of press book material and well selected type. The Garden is located at Waterloo, Iowa.

Current Events—Hippodrome Review. Shea's Criterion—


Mark-Strand—


Feature—"The Primal Law." Palace—

Feature—"Remorseless Love." Elaine Hammerstein. Olympic—

Feature—"The Matrimonial Web."—Alice Calhoun. Shea's North Park—

Feature—"Enchantment"—Marion Davies.
Exhibitors' Service Bureau—Pages 2822-2830

This cut out was the feature of a lobby display on “Passing Thru” playing recently at the Bridge theatre, Baltimore.

Advisory Board
Exhibitors' Service Bureau

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. Bransham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quinby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George K. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman’s theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gerstorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.

Thomas D. Soriero, Strand theatre, Lowell.
Harold B. Franklin, Shea’s Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Sid Lawrence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kohn, Lens theatre, Cleveland.
Paul Gudanowski, Strand, Cleveland, O.
B. Harriet McDonald, Managing Director, Allen theatre, Cleveland.
Miller's Teaser Ads. Go Big

Imperial Theatre, Augusta, Ga., Puts Over Clever Idea for "Three Musketeers"

MANAGER FRANK MILLER, of the Imperial theatre, Augusta, went the "teaser-line stuff" a bit better when he played "The Three Musketeers."

One week before he had planned to open his campaign, a local bank went broke, the vice-president shot himself and there was much scandal, gossip and talk of financial difficulties. Capitalizing this local disaster, Manager Miller put up his cards a week earlier than he had intended. These cards were about twelve by fourteen, on a smooth white background, the lettering and borders being done in crimson. These cards read: "One for All — All for One." Beneath, in smaller letters, ran another caption: "It is the hour for the fearless," or "The foe is both crafty and unscrupulous," or "The honor of a Queen is at stake," and so on.

These cards literally covered the town, going up within a couple of hours after the bank failure had become the sole topic of conversation. People began to connect the cards in some vague way with the bank failure, and they awaited each issue of the daily papers with excitement. In these papers the small one-column teaser ads, reading the same as the cards, and twelve to each issue, appeared.

One week after the bank failure, and a week before the picture was to open, these spaces were enlarged and were occupied by small thumbnail cuts, of black-and-white sketches of Fairbanks as "D'Artagnan." These cuts were not labelled at all, and as many as three or four would appear in one issue of the paper. A number of them were just silhouettes, some with wide black borders to capture attention. On the last two days larger cuts of Fairbanks, in his own person, were used, and on the Sunday preceding the opening of the picture a big ad appeared in the Sunday papers, headed "One for All — All for One. It is an hour for the fearless," followed by the name of the picture, the star, the theatre and the play date.

It was one of the most consistently planned and executed advertising campaigns as yet put over by any Augusta theatre, and that it was a success was attested by the box office receipts.

A simple stage setting represented a church in France in the period of the picture — 1625. This was a small stone church in, apparently, a tiny village. The stage was dimly lit, as if by moonlight, and a man costumed as "D'Artagnan" sang to a girl in a long hooded cloak. The song was D'Harelot's famous impromptu, "Because."

Thus Manager Miller proves that brains and ingenuity will count more in box office receipts than a lot of money spent promiscuously on exploitation.

Provo City Old Folks See "Over the Hill"

The special showing for inmates of homes, used frequently as a means of getting attention for a picture, was carried out recently by J. B. Ashton, manager of the Columbia theatre, Provo City, Utah, in connection with his run of "Over the Hill."

Provo City is the site of the Provo Infirmary for Invalids and the Aged, whose inmates number about 200. A private showing at the Columbia theatre was arranged to permit all the inmates of the institution to see "Over the Hill."

Of course, it was necessary to provide means of transportation to the theatre for the occasion. The response was manifold. Then, by tying up with local florists and candy dealers, both flowers and candies were obtained for the visitors.

The stunt was something to which Provo City was unaccustomed, and the two daily newspapers used several columns of news on the affair. The subsequent box office returns were equally astonishing.
Novel Stunts for “Hurricane Hutch” at Atlanta

To introduce the serial, “Hurricane Hutch,” Manager Darley, of the New Alpha theatre, Atlanta, made the most of the motorcycle incidents in the picture. A motorcycle rider rode through town, with signs on his back, advertising the picture. In crowded places, he would speed up, make his motor back-fire, and so on, to attract attention.

In addition to this, a motorcycle with a sealed speedometer was placed in the lobby, and the person guessing the nearest correct number each week receives five dollars in gold. On the fifteenth Monday, when the last episode will be shown, thirty dollars in gold will be awarded in a grand prize.

The exploitation has attracted considerable attention and the first episode opened to a packed house.

“Old Collar” Show Latest Exploitation Stunt

An old, frayed linen collar is as worthless as a horseshoe, tin-can or mealy potato, and a white collar matinee, such as was staged by the Majestic theatre, Battle Creek, was long overdue.

The Boggett and Bowne house offered a free admission to any child bringing an old collar to the door. These were later collected and run through a press, and the following copy printed on the back:

“IF you want to laugh, Necks Weak, see Paramount’s, ‘King Queen Joker,’ Majestic theatre.”

The collars were then taken to the laundries in the bundles. It was a riot. Albert J. Boasberg, Paramount exploiter from the Detroit exchange originated the stunt and wrote the poetry.

Missouri Theatre, St. Louis, Celebrates Birthday

To properly celebrate the second birthday of the beautiful Missouri theatre in St. Louis, Manager William Goldman secured the Mexican National Band to appear at all performances. And this, added to the splendid program which Manager Goldman had prepared, was a big feature.

The lobby of the theatre was decorated with flowers and one of the novelties of the program was “The Great Train Robbery,” the first picture with which most fans are familiar.

Scenes showing the employees of the Missouri at work and at play were also presented.

Irwin Designs Special Lobby for “Hush Money”

For the showing of “Hush Money,” Manager Irwin, of the Forsyth theatre, Atlanta, planned a very simple but very effective special ornament for his lobby, which certainly attracted business.

A huge cut-out had been made and painted silver to represent a silver dollar. It was complete, even to the tiny stars in a circle around it—but in place of the well-known motto “E Pluribus Unum” was “Alice Brady in Hush Money,” in small but perfectly legible wording.

Instead of “the Liberty Lady” whose profile usually adorns the silver dollar, an excellent profile of Miss Brady had been cut from a stock one-sheet and pasted in the center of the “dollar.” But across the mouth of the profile was a gag—signifying “Hush Money.”

For all its simplicity—perhaps because of it—the “dollar” attracted considerable attention, and Manager Irwin is being congratulated on his cleverness and ingenuity.

Boasberg Ties Up With Toledo Jeweler

Photographs of fifty Paramount stars were displayed in Basch’s Jewelry Store window, Toledo, in connection with a sale of picture-frames. The stars were not named, but there was a number on each frame. Persons identifying all the stars on blanks supplied by Basch received free admission as prizes.

This unusual tieup was made by Albert Boasberg, Paramount exploiter, and Edward A. Zorn, manager of the Temple theatre, which offered a season ticket as first prize. After the hook-up was effected, The Princess and Loew’s Valentine theatres wanted to come in and gave the second, third, fourth, fifth and sixth prizes.
Pittsburgh Theatre Handsomely Dressed for "Three Musketeers"

Ray C. Brown, manager of the Duquesne theatre, Pittsburgh, set a high standard in theatre dressing during the run there of "The Three Musketeers.

Above the coping extending out over the sidewalk he placed a huge full-length sign announcing the attraction, with a big poster in the center, and cut-outs of musketeers standing on either side of a large head of Fairbanks as D'Artagnan, the musketeers holding upraised swords, the points of which extend into a big shield, atop of which is a crown. Back of this head of D'Artagnan is a long, lightly constructed sign, covered with fleur-de-lis, with a shield on either side of the head. The whole front of the building is decorated with draped flags.

On the sidewalk are one sheet posters of various scenes, with smaller panels on the columns upholding the sidewalk covering. The while makes a most attractive house front.

O'Leary Provides Parking Place for Patrons Cars

When a new gasoline service station opened a short distance from the Imperial theatre, Ottawa, Manager O'Leary of the theatre made arrangements whereby patrons of the house would enjoy free parking privileges at the station, as an extra service to the patrons. In return for the arrangement, the service station secured advertising on the screen of the Imperial through the use of a slide announcing the parking feature.

Helena Mothers Guest of Atlers Theatre

BESIDES an extensive newspaper campaign in which local merchants sided up on a double truck, C. B. Hartwig, manager of the Antlers theatre, Helena, Mont., also succeeded in getting the co-operation of the Helena Independent for a "Mother's Guest" matinee.

Mr. Hartwig contributed 200 tickets to the Independent which invited all mothers in Helena past fifty years of age to attend the first matinee performance of "The Old Nest" as its guests. It used front page readers on the showing, gratis, for a week preceding the opening. The theatre presented each mother who attended the showing as a guest of the Independent with a chrysanthemum.

Borrows Lobby Display for "Her Winning Way"

Manager George Schmidt, of the Vaudette theatre, Atlanta, recently put one over on the "H. C. of Exploitation" when he transferred a whole lobby from an uptown first-run theatre to a downtown second-run house.

The picture in question was "Her Winning Way," and Manager Schmidt figured that those on the downtown side of town who had not seen the picture would like the exploitation just as much as the uptown folks, so he borrowed it.

The lobby consisted merely of half a dozen clever little hand-drawn cards and a "teaser box."

The box was a big square one, with a hole in the top. Inside it was an electric light, which drew attention. On the outside of the box was a sign which read "Beware! Love Germs, extracted from the human heart, and captured by 'Her Winning Way.'" When the curious came up to investigate, and peep through the little hole, they saw a quantity of bugs—little celluloid fish, ducks, and all manner of queer little artificial bugs.

The cards were after this fashion: "Catherine di Medici captured Europe through 'Her Winning Way,'" "Cleopatra made a Marc of Antony through 'Her Winning Way,'" and so on. Both picture and exploitation took just as well downtown as up town, and the fact that the picture was a second run meant nothing—save that the theatre made more money.

Cut-out Lobby Display Arranged Over Marquee

When "The Affairs of Anatol" played at the Colonial theatre, Winona, Wis., Manager L. G. Rosener placed cut-outs of all the stars on the marquee. Leon J. Bamberger, Paramount exploiter, used the idea originally for the Rivoli theatre, La Crosse. Rosener admits he got the suggestion from trade papers, and in reporting on the stunt to Bamberger he says: "It seems to have worked as well in Winona as in La Crosse."
Old Idea Adapted to Put Over "Anatol"

The Opera House, East Weymouth, Mass., gave a free ticket to any one who could spell his name from the copy of any of the advertisements appearing in the double-truck tie-up for "The Affairs of Anatol" in the Weymouth Gazette.

It was not permissible to use a letter more than once. Since everybody knows everybody else in East Weymouth, it wasn't possible to change your name to get a ticket. Manager Arthur L. McCrory of the Opera House and John P. McConville, Paramount exploiteer, put this one over.

Horater Host to Clergymen at Toledo

HARVEY C. HORATER, managing director of the Alhambra theatre, Toledo, Ohio, crowded his house to capacity during each performance of the "Over the Hill." run as the result of a clever exploitation idea executed a few days prior to the opening of the picture.

Invitations were sent by Horater to every clergyman, lawyer, teacher and a number of leading society people in the city requesting their presence at a private showing of the production. More than two hundred responded to the invitation, with the result that a large proportion of these leaders in Toledo wrote letters of commendation to the management. Extracts from these letters were used in newspaper and herald advertising and made excellent copy.

In addition to the special showing stunt, Horater plastered the city with posters, windows cards, and general displays. Among the various papers utilized were: 81-24 sheets, 100-16 sheets, 2,000-1 sheets, 500 window cards, 10,000 heralds and 3 window displays.

Card Board Hangers Advertise "Shame" at Newark

An inexpensive but exceedingly effective stunt was recently executed by the manager of the Terminal theatre in Newark, N. J., in connection with the run of "Shame." Small cards were printed (green cardboard), one side of which bore the following exhortation:

Shame!—if you miss "Shame.
S—hame drove him from
H—ome and loved wife,
A—laska his goal.
M—omentous events
E—nd in great joy.

And on the other side was the word "Shame.

Several thousand of these cards were printed, and by means of attached strings were hung on the door-knobs of homes throughout the city. The attention the cards demanded was usually great because of the necessity of removing them from their position around the door-knob.

Seattle Blondes Admitted Free at Clemmer Theatre

During the recent engagement of "The Rage of Paris" at the Clemmer theatre in Seattle, Manager William Cutts extensively advertised the fact that Miss DuPont, the star of the production, was judged to be "the most beautiful blonde in America."

In connection with this feature, advertisements were carried in all the Seattle papers to the effect that every blonde lady between the ages of nine and ninety would be admitted to the Clemmer theatre free between the hours of 11 a. m. and 2 p. m. on Tuesday, November 8.

The free show attracted a large number of blonde patrons, and succeeded in establishing Miss DuPont as a Seattle favorite.

Illustrating by cut two of the recent prologue numbers presented in Loca's Cleveland theatres. Top—ballet prologue for "Passion." Bottom—Atmospheric number for "The Midnight Bell." The pictures played at the State and Park theatres.
Children Compete for Prizes at Cleveland Theatre
C. L. Taylor of the Doan theatre in Cleveland has employed a novel stunt that has proved very successful in increasing his business—a singing contest for children under 12 years of age. The contest has been pulled between the first and second evening shows. Any child under 12 years is eligible and Mr. Taylor says that his greatest difficulty has been to take care of all the kids that want to sing. They must sing some popular song and are given an accompaniment on the piano. They can bring their own accompanist if they wish.

So far Mr. Taylor has been able to work in about 10 of the youthful soloists each evening. The prizes which consist of boxes of candy are awarded to the winners who are determined by the amount of applause that each receives.

In addition to the above prizes each contestant is given a small box of Crane’s candy. In this way all of the kiddies are made happy and of course the old folks appreciate it.

The only advertising that Mr. Taylor used on this stunt was to circulate handbills announcing the contest, announcing it on the screen and a card board placard bearing the announcement which was placed in front of the theatre.

Managan Originates Prelude
Presentation Number at Allen Theatre, Montreal
“Over the Hill” Supplemented by Elaborate
An elaborate and quite remarkable prologue and interlude which were used in connection with the presentation of “Over the Hill” and which attracted city-wide attention was recently staged by Manager Francis A. Managan of the Allen theatre, in Montreal. The arrangements were the most pretentious ever attempted by Managan and evoked considerable enthusiastic comment.

The staging of this feature required a large cast of soloists, dancers, vocalists and a ballet corps. The prologue symbolizes the early youth of a pair of lovers who start on life’s most important journey together. The interlude begins after a lapse of twenty years and reveals the same couple in later life, bowed down with the burdens of time. Even the young sapling which marked their early tryst is now the dead trunk of a full grown oak. It is in the interlude that the male of the lovers returns to his mate the famous lines from Carleton’s poems upon which “Over the Hill” is based.

The prologue is done in Crinoline with a ballet corps and ensemble. The curtain rises on a Reconciliation Polka, which is followed by a Southern negro dance led by an old-fashioned colored mammy. “Jump Jim Crow” succeeds the dance, and is executed by a soloist and a chorus of males. A mixed duet then follows, with the song “Sweetheart” from “Maytime.” The final chorus is joined by the ensemble, who slowly make their exit as the lights are gradually dimmed with the ending of the song. On the stage are left only the two lovers, who are seen seated at the base of a sapling in a flowery garden. On the gold gauze curtain behind the prologue stage is flashed the first title of the picture. The gauze is slowly drawn aside and the picture is on the screen proper.

Existing costumes and conventions characterize the interlude, the scene of which is set in the same garden twenty years afterwards. It is no longer Spring time, but late Autumn, and the same pair of lovers are now seated by the dead trunk of the same tree. The man begins to relate to the woman the lines of Carleton’s poem “Over the Hill,” during which time an off-stage chorus sings very softly the strains of “Sweetheart.” As the man completes his recital the same golden gauze fades the interlude into the second part of the picture.

The transition from stage to picture and picture to stage in each event was so artistically accomplished at the Allen theatre that no break resulted.

Bottom cut shows the first scene of the prelude for “Over the Hill” originated by Manager Managan of the Allen theatre, Montreal, as explained by the accompanying story. Top cut illustrates the interlude.
Grand Rapids Theatre Builds "Old Nest" Lobby

Cut-out pasteboard stars were used by the manager of the Rivoli theatre, Grand Rapids, Mich., as part of his lobby decorations for the showing of "The Old Nest." Printed across each of the six stars which were used were the words "All-Star Cast."

The two largest stars, about fifteen inches from top to tip, were placed on the upper corners of the frame of enlarged photographs in front of the box-office. Three colored ribbons ran from each of these two stars up to the banner, across the entire lobby front, carrying the title of the photoplay.

Under the title banner were two other banner signs, the one on the left reading, "With all star cast," and the other, "Story by Rupert Hughes."

Four smaller stars were hung on the banner relating to the all-star cast, each one being connected with a single ribbon to the title banner above it. Half a dozen frames of stilts and enlargements were used. The lobby of the Rivoli is small and did not permit of a large display, but it was attractively arranged and aroused much interest.

Weld Tries Out the "Lobby Artist" Idea

Pola Negri, star in "One Arabian Night," received a great deal of publicity during the engagement of her picture at the Waterloo, Iowa, Strand. The manager, Arthur E. Weld, obtained the service of a local artist, H. D. Fairall, who established a studio in front of the theatre and painted an eight-foot portrait of the actress in oil. Upon completion it was placed in a huge shadowbox and displayed to advantage. The management considered the money well invested because the business came and it was stimulated in a classy manner.

Kaliska Turns Lobby Into Stage

For a week's run of "Footlights," at the Rialto theatre, Atlanta, Manager Jack Kaliska turned his lobby into a stage, with lights, flowers and everything.

The stage, made of cardboard and compo-board, occupied the space between the box-office and the doorman's domain. It was furnished with eight little "footlights" burning brightly, and shaded so that the light was thrown back on six cut-outs of the star, Elsie Ferguson, in six different costumes, placed so that it seemed six lovely ladies parading the boards.

In the center of the stage was a tiny fountain, playing real water, falling back into a small ivory-colored bowl. A tall floor-lamp, shaded in rose and blue silk stood almost against the box-office, and the light from this fell directly on the little stage.

The "footlights" were shaded in different colors, so that they threw varicolored lights on the little fountain.

The whole effect was unique as well as beautiful, and not too expensive.

Western Union Aids San Francisco House on "Old Nest"

Recently Roth and Parington of San Francisco played "The Old Nest" at the Imperial theatre and as one of the exploitation aids employed in putting the picture over, tied-up with the Western Union in several different ways.

On leaving the theatre patrons found a special Western Union office in the lobby at which specially prepared messages (reading as follows "Just Saw Picture of Old Nest. Longing for you Mother Dear") were provided if patrons desired them, and facilities for transmitting the telegram.

The tie up was completed by a splendid old nest window at the Western Union Company's main office, which by its prominent location attracted large numbers of people.
Taxi on Beaver Board
Masks Strand Lobby

Splendid business was registered on "The Girl in the Taxi" by Arch Bamberger, manager of the Strand Amusement Company's interests, at the Empress theatre, Owensboro, on a two-day engagement, by use of a very attractive lobby mask over the storm front.

A local scenic artist painted a huge taxi on beaver board, with driver in front and girl inside. This mask was put up on Monday before the showing on Wednesday and Thursday. In the morning when the theatre was closed, the doors were closed, showing the advertisement. In the afternoons and nights the doors were opened, letting the crowds through the side of the taxi. It created quite a bit of interest and gave the impression that something better than usual was on inside of the theatre.

Rogers Is Artist as Well as Exploiteer

E. R. Rogers, managing director of the Tivoli and Rialto theatres, Chattanooga, Tenn., besides being a wonder at originating new exploitation ideas, especially lobby displays, has also qualified as an artist with the paint brush.

The accompanying cut shows a reproduction of a pastel poster for "The Foolish Age" of Mr. Rogers' own making.

The drawing was 54x72 inches and is being used as a "teaser." A contest in which a ten-dollar gold prize is offered for the best answer to the question, "What Is the Foolish Age?" is a feature of the campaign.

The stunt is taking like wildfire and Mr. Rogers expects great results in the way of business for the coming engagement.

Inexpensive Lobby Display Helps Put Over "Little Clown"

Manager Griffin, of the Strand theatre, Carrollton, Ga., built the accompanying circus tent lobby on the "Little Clown." The tent, in two colors, square effect, extended over the sidewalk like a marquee. And he got a lot of extra business by a ballyhoo trailer full of eight clowns, properly dolled up. They did not look like Mary Miles Minter but they made plenty of noise and got the attention.

Manager Cuts Features Cut-out in Lobby Display

Manager William Cuts, of the Clemmer theatre, Seattle, was responsible for a unique lobby display used during the engagement of "Moonlight Follies."

The focal point of the entire theatre front was a miniature cut-out of Marie Prevost, the star. The figure, enclosed in semi-transparent draperies, with Miss Prevost's measurements attached, was placed directly in front of the box office. Day and night, a concealed spotlight threw a white shaft of light upon the little figure, making it particularly striking against the more somber backgrounds of soft blues and purples that surrounded it.

Cut-outs of owls and scenes from the photoplay were also used to good advantage, as well as written matter emphasizing particularly striking sub-titles.

Stores Deliver "Anatol" Heralds at Glenwood Minn.

More than 1,000 heralds for "The Affairs of Anatol" were delivered by various stores of Glenwood, Minn. These tie-ups were arranged by Manager J. B. McCauley, McCauley Opera House, and Leon J. Bamberger, Paramount exploiteer.

McCauley also gave fifty tickets to be used as prizes for persons selected to have their names buried in a double truck of co-operative ads.
Elaborate Ribbon Dressing of Lobbies for "Over the Hill"

Decorations of the double lobby of Gift's theatre, the McMahon and Jackson house of Cincinnati, offered a singular cynosure for picture-going eyes during the recent run of "Over the Hill." The display was part of a publicity campaign and attracted more than its quota of popular comment.

The double lobby is necessitated by the fact that the theatre is featured by two entrances, on different streets—the house being located at a corner. By embellishing both lobbies the attention of the entire neighborhood was facilitated.

From the ceilings were hung a canopy of ribbons. These were of various shapes and colors, and the shades were so arranged as to permit the hues to mingle harmoniously. The transition from one color to another was made beautiful by intermediary shades.

Hugging the walls and also suspended from the ceilings were hundreds of similar ribbons whose width was greater than that of those in the canopy. These streamers fell almost to the floor, where they were taken up by artificial palms. The palms ranged from two to five feet in height and were stationed close to each other around both lobbies.

Under the marquis of each lobby was placed a large and artistically painted banner announcing the picturization of Will Carleton's poems.

The festive appearance of the two entrances added atmosphere and played a great part in drawing in those who might otherwise have passed by.

Atlanta Scores Tie-up with Howard Theatre

Effective window display tie-ups were secured at Atlanta recently as one of the many exploitation mediums to aid in attracting the fans to the Howard theatre to see "The Three Musketeers."

One consisted of a tie-up with one of the biggest drug stores in Atlanta which put on a sale of the Dumas book, "The Three Musketeers," and the other was with a book store which gave freely of window space, also tying up with the Dumas book as its own attraction. In each case the windows were dressed from floor to ceiling—red, white and blue streamers being festooned from the top. The sides and back of the window space were hung with handsomely hand-colored window cards, while at the bottom "Musketeers" display cards were placed among the book displays of the store.

Another attention attractor used to exploit "The Three Musketeers" consisted of three men in musketeer uniform who paraded the city in the wake of a D'Artagnan who rode through the city astride a dun-colored horse, behind two stalwart negroes who carried a "Three Musketeers" banner.
Frisco Theatre Opens with "Enchantment"

SAN FRANCISCO'S new million-dollar motion picture palace—the Granada—opened November 17 with "Enchantment," starring Marion Davies as its feature attraction. J. A. Partington, manager of the Granada, telegraphed Cosmopolitan Productions that its subject was chosen in competition with five other super-features. The picture, he said, will run ten days, an exception to his rule of seven-day showings only.

New York City, began a run of "Enchantment" on Sunday, November 15. All the Keith, Moss and Proctor houses in New York have also played this picture.

Fox to Abandon Campaign

No Mid-Winter Drive as 90% of Fox Exhibitors Are Now Signed

THE Fox Midwinter Drive has been abandoned for the year 1922, owing to the fact that 90 per cent. of the corporation's exhibitors have already signed contracts for the entire season.

Interesting as it is the bare fact, however, the explanation is even more interesting—coming as it does in a year that was approached with much misgiving throughout the picture world because of the "hard times" cry.

In a word, the "hard times" prediction caused the salesmen at every Fox branch office to "get up on their toes" and push business with a vim and energy that have brought results in advance of Thanksgiving Day. The customary March move, therefore, is rendered unnecessary.

A point worths of note in this connection is that Fox, instead of reducing output to meet a menacing situation, not only has made and is making and marketing the usual number of photoplays, but has established a new record in special productions action—undertaking certainly demanding enough to satisfy the self-confidence in view of the exigencies involved. Also, the list of Fox stars exceeds in number that of any previous year in the history of the corporation—which runs back to 1913.

The super-productions for the present year already number nine, and those released to date have been received with enthusiastic endorsement by reviewers and public alike. This fact probably has had its effect in creating the extraordinarily advanced status of the Fox general business for the current year.

"Over the Hill," first of the super-productions on the list, was released after a solid year's run at six Broadway theatres. The Connecticut Yankee in King Arthur's Court," next set the country applauding. "Queen of Burlesque," when shown on Broadway, was hailed as the most stupendous spectacle drama ever presented in pictures. Others in this feast of Fox super-productions are "A Virgin Paradise," "Shame," "William Far- num's Perjury," "Thunderclap" (the big racing drama), "Footballs" and "The Last Trail.

Special Arouses Interest

"Flower of the North" in Big Demand, Reports Vitaphograph Exchanges

WITH its release still some time in mind, "Flower of the North," the final Vitaphograph special of 1921, gives every indication of being one of the biggest and best programs ever made. It was the production of the year, and the attractive, musical and picturesque cast will work wonders this season.

The combination of the name of this noted author, whose stories are sold well; a capable director, David Smith, who has made himself a marked success with "The Courage of Marge O'Doon", another Curwood story, to his credit; as a special piece cast headed by Henry W. Valhalla and Virginia Steele, has convinced exhibitors. It is certain that this picture they must have. It is reported that there have been more inquiries on this special than on any other put out by the Vitaphograph company.

"Flower of the North" has an appeal for exhibitors in all sizes of cities and with all sizes of houses. The fine prints were telephoned at every Vitaphograph branch last week.

The prints were shipped over a period of several weeks, as there were just three less than double the number of prints on this special than on the previous record number. Complete plan books on this special production were mailed to theatres a number of days ago as well as all of the extensive exploitation material on it.

"Flower of the North," presents a novelty for a Curwood story in that it does not introduce any Northwest Mounted police, wild animals or snow and ice scenes. It is romance and melodrama combined in a most delightful manner, with typical Northwest backgrounds of beautiful rivers and mountains. It is mostly an outdoor picture with just enough interiors, especially a sort of God, the home, the heroine, to lend additional enchantment.

"The Old Nest" Used for Children's Matinee

George Foster, manager of the Marion theatre at Marion, Ohio, is, it is believed, the first exhibitor who has given a showing of Goldwyn's "The Old Nest." A children's photoplay, "The Old Nest," was chosen for a children's matinee.

The matinee was given principally as an exploitation stunt for the first showing in Marion of "The Old Nest" but it served to demonstrate the value of this photoplay for children's performances.

Offer Awards for Best Exploitation Ideas

An opportunity for the enterprising exhibitor to win a monetary reward for his exploitation ideas is offered in an announcement made by Al Lichtman, general manager of Associated Producers, this week. He offers three prizes for the best advertising ideas used in connection with the showing of "The Silent Call" an Associated First National attraction, produced by H. O. Davis.

The first prize will be $150; the second $100; and the third $50. All the amounts will be paid personally by Mr. Lichtman. He will be one of three judges who will pass on the ideas, the other two to be appointed within a short time.

November 23 has been selected as national trade show day for "The Silent Call." For that day the production will be given trade showings in every exchange center of the United States and Canada. In case of a tie, each candidate so tied will receive the full award.

Ince Acts as Host to Picture Notables

Thomas H. Ince was host at an invitational preview of his forthcoming special production for release by Associated First National Pictures, "Hail the Woman," at the Beverly Hills Hotel, Los Angeles, last week.

A feature of the presentation was the orchestration by Mischa Guter, of "The University," and the Granada theatre, Los Angeles, who personally led the orchestra of twenty pieces. The guests were enthusiastic in their praise of the picture. The guests included:

Kiesling Heads Realert Coast Publicity

Barrett C. Kiesling, who has been writing publicity for Realert, at the Beverly Hills studios, for the past two years, has been appointed head of that branch of the work with T. S. Hepler as his assistant, both working under the supervision of L. F. Guimond, director of advertising.

Davison Film Given First Showing

The first Philadelphia showing of "Love, Hate and a Woman," Grace Davison's new novel, was given at the Wednesday night, November 16, at the Progress Club. Prior to the screening Miss Davison was hostess to visiting Pennsylvania executives, representatives of trade magazines, and other film men from New York.
Ince Planning Big Drive
"Hail the Woman" Publicity Campaign Will Be Put Under Way

"Hail the Woman" will be proclaimed in every city and hamlet of the world through the most far-reaching campaign of publicity and exploitation ever undertaken by the publicity staff of the Thomas H. Ince studios, according to the latest instructional letter written by Ince himself. The campaign will be conducted "direct from the studio" through various departments and has been mapped out in such a way as to spread public interest in the production. The campaign will be supplemented with a widespread from the offices of Associated First National Pictures, Inc., through which the forthcoming Thomas H. Ince special will be distributed.

Built up as it is on a theme of American life and dealing with the marked American desire, "Hail the Woman" is certain to create widespread public interest and comment. It has been prepared by Ince himself. As released in the last year will cause more word-of-mouth advertising than "Hail the Woman," and the problems that it attacks will stir wide comment by the public press.

There is little jazz in the campaign as outlined and under way. The campaign is to emphasize human problems and stirring dramatic situations that lend themselves to a different sort of campaign. Every phase of the campaign has been built to cause constructive interest in the picture among all classes of people and to desire to see the production itself.

One phase of the campaign is designed to create editorial comment by big newspapers, another is sure to get space in the women's pages of the press, another appeals to the editors of magazines and magazine editors to feature the picture. In addition to the various angles of newspaper publicity which the picture will receive, the Ince studios will conduct a campaign aimed directly at the home women, educators and civic leaders in every community of the country in the forthcoming release.

Goldwyn Offers "Sin Flood"
Gripping Drama, Former Stage Success, to Be Completed Soon

One of the greatest productions among Goldwyn's coming releases is "The Sin Flood," adapted by J. G. Hawks from "Syndalofen," a story of a Mississippi River flood by the Swedish dramatist Henning Berger. This play has occasioned a sensation in the eyes of many, one of the big dramatic successes of the new century. It created a sensation in all of the countries of Europe in its day and it played in New York by Arthur Hopkins in 1917 under the title "Flood." "Syndalofen" lent itself admirably to screen treatment and Goldwyn is convinced that it has in the final stages of titling and editing, one of the greatest pictures it has ever made both from an artistic and from a human interest story point of view. It is said to be gripping drama told in terms of human nature to turn a telling spotlight on the naked souls of men in the presence of what they believe is certain death.

Frank Lloyd directed "The Sin Flood" and has made of it a picture surpassing in power and human interest "Madame X." Last year scored for Goldwyn one of the biggest artistic and financial successes of the year.

Goldwyn has assembled to interpret the different roles in "The Sin Flood" a cast that surpasses in every respect the already sensational cast which interpreted its original master picture, "The Old Nest." Helena Chadwick is cast for the part of a churlish girl, in love with Billy Bear, broker's clerk, who deserted her for the daughter of the cotton broker who took him into partnership. Richard Dix is a broker's clerk. Ralph Lewis and John Stepping are enemies of the cotton exchange. James Kirkwood is a street preacher, a victim of a drug that robbed his wife and the fate of his wife, a crooked lawyer, attorney for the cotton exchange which erected a faulty levee. Others in the cast are Howard Davies, Will Walling, William Orland, Ham Kair, Otto Hoffmann and L. H. King.

Cosmopolitan Has New Fannie Hurst Story

Following closely upon the award of Goldwyn the "Carmel Pilots," "Photoplay" Gold Medal to Cosmopolitan Productions for "Humoresque," adjudged the best play of 1920, the company will release another of the new series, "East Side Story from the pen of Fannie Hurst. This is "Just Around the Corner," which will have a Broadway run in a few weeks.

Just Around the Corner" was directed by Frank Borzage. This director also wrote the scenario. Miss Marion Ewerske wrote the scenario of "Humoresque," which was directed by Frank Borzage. The story originally appeared in the Saturday Evening Post under the title "The Old Nest." With some of Miss Hurst's earlier stories it was included in her first book of short stories, the collection bearing the name "Just Around the Corner."

In the cast are Margaret Seddon, Lewis Sargent, Sigrid Holmquist, Fred C. Thompson, and Edward Phillips.

"Breaking Through" is Nearing Completion

Carmel Myers and Wallace MacDonald, co-stars in the Vitagraph serial, "Breaking Through," have almost completed their work before the camera on this serial. Robert Ensminger, the director, is now on the home stretch, and has saved two of the biggest melodramatic "punches" for the very last.

This, in fact, is characteristic of the entire serial. The opening episodes planted a logical story, but the thrills and throngs have been served in crescendo until the serial's middle episodes have reached intense crashing climaxes. Many exhibitors have written the Vitagraph Company commending it for handling a serial so deviously in stages such as these, injecting real blood and life into it and yet not adding to its vigor so much as to make it leap over censorship bounds.

"Breaking Through," it is reported, is attracting a following frequently not given to serials, as its co-star, Carmel Myers and Wallace MacDonald have appeared prominently in feature productions.
Wid Gunning Enlarges Sales Forces

WITH the return of John C. Rohlis, Assistant Manager of the Wid Gunning organization, from a trip around the exchange circle, there comes news of considerable and enviable enlargement of the sales force at that company.

Joseph F. Peterman, home office representative, has been sent to Detroit. William M. Meyers, an exploitation and sales representative, is another addition to the Detroit office. Manager Whitmoyer, of the Minneapolis branch, has gone to Chicago, conferenceing with Division Manager, Sidney J. Goldman, and elaborate plans are being carried out for increased activity and enlarged sales force in the Minneapolis territory.

W. J. Naismith, well-known in the Pittsburgh territory through his former connection with the firm, is in charge of the Wid Gunning branch in that city. In the Buffalo territory there is also under way for redoubled activity. It is expected that within the next three days Harold Beecroft, now associated with the Home Office Exploitation Organization, will be located in Buffalo.

Neal Hart Company on Location

Neal Hart heads a company of players which is spending several weeks on location at Gloversville, New York. Many scenes are being taken in and around Canada Lake, one of the beauty spots of the Adirondacks. Setting being particularly adapted to the demands of the script Hart is making. The story is a mystery, with the theme of the sort the star has become noted for. Violet Palmer plays opposite Hart.

Kansas City Winner in R-C Sales Drive

O Roy Churchill, manager of R-C Pictures’ Kansas City Branch, goes first prize in the competition recently inaugurated by Charles R. Rogers, general manager of distribution, for the largest amount of film earnings during the months of September and October.

Mr. Churchill and his sales force covered the Kansas City territory with the most gratifying results, according to Mr. Rogers, and R-C Pictures had a splendid representation in many of the most important first run theatres.

The Boston office ran second in the contest and San Francisco third with the other branches showing very encouraging results. E. F. M’Evoy is manager of the Boston exchange, and C. J. Beale is in charge at San Francisco.

Pathe News Does Speedy Work

OF all the many remarkable feats accomplished by the Pathe News during recent years, none equals the speed with which its pictorial story of the burial of the Unknown Soldier at Arlington, Va., was sent broadcast throughout the country. Weeks of preparation were behind the blanketing of the nation in record breaking time with the Pathe News special issued first in New York at 7:20 o’clock on the night of the inspiring tribute of America to its dead heroes Nov. 11th. This was virtually two hours faster than the time Pathe News recorded in scooping the field on President Harding’s inaugural.

As a matter of fact, theatres in Jersey City had the special before seven o’clock, for they had messengers waiting for the first prints “off the press.”

Little more than five hours after the taps had blown over the Unknown’s grave at Arlington at 1:30 P.M. Pathe service had its news special on the way to every first run house on Broadway. All of them showed it that night. Leading Brooklyn houses had it by 8:00 o’clock.

Within twenty-four hours after the services, special messengers had the Pathe special to Washington, Boston—in fact all through New England, Albany, Philadelphia, Washington and Baltimore.

At nine o’clock Saturday morning, three mail aeroplanes leaving Hazelhurst Field, L. I., carried five拷贝 of Pathe News film—more than 150 prints—for Cleveland, Chicago, and points as far West as San Francisco.

It was planned to have the pictures in Cleveland at 1 o’clock that afternoon and at four o’clock in Chicago. This would have brought them to San Francisco about 4 o’clock Monday afternoon—just three days after the burial.

After passing Philadelphia, all three planes encountered a severe snow storm, were forced far off their course, and finally were forced to land at Harrisburg. This upset the plans somewhat but the sacks were sent out by fast train, for Cleveland and Chicago and arrived there in time for Sunday’s opening performances.

Articse Day Views Reach Big Cities in Fast Time

Deliveries should have been made in San Francisco Tuesday afternoon.

The elements divided their fortunes with Pathe News. They gave Editor Emanuel Cohen and his staff a very good break on Armistice Day. At the two Curtis aero-planes engaged by Mr. Cohen to carry negatives from Washington and Arlington to the Jersey City laboratory of Pathe News, were enabled to beat their time schedule because of favorable weather and wind conditions. As every minute counted throughout the Pathe film to Broadway even earlier than anticipated.

Mr. Cohen sent his first machine away from Dilling Field, Washington, at ten o’clock on Armistice Day morning following the parade through the streets of Dilling. His second machine was sent from Arlington at 1:45 P. M. exactly fifteen minutes after taps signaled that the Unknown was delivered to the rest. A full hour was gained in this way, for by sending a machine from Arlington, the traffic from the return route to Washington was avoided.

Current Paramount Issues

“The Bonnie Brier Bush” and “The Sheik” Scheduled for November 20

THE two pictures scheduled for release my Paramount Novem-ber 20 are as radically different in type as could be imagined. They are Donald Crisp’s production of the quaint Scotch romance, “The Bonnie Brier Bush,” and Georgs Melford’s production of Edith M. H.-ull’s novel of love and the sands of the Sahara, “The Sheik.”

The Donald Crisp picturization, which was made in the London studio and at the original locations of the story in Scotland, is an adaptation based upon both the Mc-Arthur and the Thomas plays.

Margaret Turnbull wrote the scenario and Donald Crisp not only directed the production but plays the leading role.

Mary Glynn plays the part of Flora and Alec Fraser that of Lord Huy.” It is an abundance of quaint Scotch types, and the highland scenery forms an exquisite background.

“The Sheik,” which George Mel- ford produced in California with Agnes Ayres and Rudolf Valen-tino in the featured roles, is to be probably the most colorful production that Paramount ever released. Wonderful shots represent-

Columbus, O., Audience Greet “Fantueryl”’

Capacity audiences at the James theatre, Columbus, Ohio, are greeting Mary Pickford’s “Little Lord Fauntleroy,” while Miss Ayres is seen in the role of Diana Mayo, who is ab ducted by this tribal leader and given to his love. There is a desert sand storm said to be teeming with realism and beautiful shots depicting the city of Cairo, the Monte Carlo of the desert.

Adolph Menjou, Lucien Littlefield, George Wagner, Ruth Miller, F. R. Bernard, Margaret Loomis and Fontaine LaRue complete the cast. Monte M. Katterjohn was responsible for the scenario, and William Marshall was the cameraman.

Mermaid Comedy Titled “The Bally-Ho”

“The Bally-Ho” is announced as the working title of the latest all star Mermaid Comedy which Jack White is making for Educational. The picture, which is built around a circus, is in the final stages of production at Hollywood.

Lilyan Hill is featured, with many other popular comedians in the cast,
A scene from the picturization of Rupert Hughes' story, "From the Ground Up," in which Tom Moore is starred. It is a Goldwyn release

Northwest Picture in Dec.

"Camerone of the Mounted" Scheduled for Release by Hodkinson

ONE of the outstanding features of the production "Camerone of the Mounted," which is scheduled for release by W. W. Hodkinson late in December, is what is claimed to be the first authentic appearance in any motion picture of members of the Royal Northwest Mounted Police. In various previous productions of the Canadian Northwest, in which the mounted police have been featured, the parts have invariably been filled by members of the producing companies and extras who have been engaged on location.

When work was started on the filming of "Camerone of the Mounted" in the Fort MacLeod district of Northwestern Canada, Ralph Connor, the author, and Henry MacRae, the director, exerted their influence with the authorities of Fort MacLeod with the result that for the first time in the history of the organization, members of the Royal Mounted were given official permission to accept parts in the story.

As a result of the waiving of restrictions on the personnel of the Mounted Police, audiences will be held for the first time in a feature picture the work of these fearless, scarlet-coated riders of the North. The Commissioner of the Royal Northwest Mounted Police at Fort MacLeod, who is seen leading his men in the stirring fight scenes between the Indians and the Mounted Police, has been in this branch of the service since the early days of the Louis Riel rebellion. During those trying times the Commissioner and a small body of men held in check the threatened uprising of the Blackfeet, Stony and Cree Indians.

George Walsh in Serial

To Co-Star With Eileen Sedgwick in Universal Serial

GEORGE WALSH, famous athletic star, has been specially engaged by Carl Laemle to co-star with Eileen Sedgwick in "With Stanley in Africa," a new Universal serial which is just starting at Universal City.

So successful has "Winners of the West" been that Universal has planned several more serials of a like semi-historical adventure character. The latest to be put into production at Universal City is "With Stanley in Africa." This continued feature will be in eighteen episodes and will, of course, deal with the remarkable and desperate expedition headed by Henry M. Stanley who went into Africa by James Gordon Bennett to find Dr. Livingston.

Universal has been quietly preparing for several months by research work and the reconstruction of the appliances and accoutrements of this bygone day to put the story on the screen, with all the authority that is possible. Like "Winners of the West," the film characters will enact a story within a story. All the actual characters will be introduced but liberties cannot be taken with these characters or with their actions. The close up story will have to do with characters whose action the author of the serial can manipulate to conform to the requirements of serial usage as set by "Winners of the West." This story won a tremendous reputation by not being a serial at all. It has set a new standard by which Universal serials of the future will be cut and measured.

Exploitation Parley Held on Presentation of "Conflict"

EXHIBITORS and producers of super pictures through exhibitor channels worked out last week by representatives of the Universal Film Manufacturing Corporation and the United Booking Offices, following the booking of "Conflict," Priscilla Dean's new Universal-Jewel, over the U. B. O. circuit.

Upon the signing of the contract, which calls for 120 days run of the Department of B. O., it was worked out by official of the U. B. O. and Harry M. Berman, general sales manager for Universal, planned ways and means to assure every U. B. O. house manager complete instructions and cooperation in putting over "Conflict.

Accordingly, a general conference was called at U. B. O. headquarters last Thursday, which was attended by each of the half-a-hundred managers of the U. B. O. circuit. This circuit includes the B. S. Sone. and the B. O. Keith and the F. F. Proctor house and around New York City.

"Penrod" to be Ready Soon

Wesley Barry, With Nellian Directing, Is Nearing Completion

MARSHALL NEILAN'S picturization of Booth Tarkington's "Penrod and Son," with Wesley Barry in the titular role is now nearing completion at the Hollywood studios and will be delivered to the First National Pictures for distribution within the next month.

Backed by seven years of popularity with the American public, this subject is the most prominently known story ever screened by Mr. Neilan. Because of the popularity of the story plus that of Marshall Neilan, Wesley Barry and others connected with the production of the picture, it is readily apparent that "Penrod" should prove the biggest box-office attraction yet offered by the Neilan organization.

Booth Tarkington in 1914, assigned the publication of his book to Doubleday Page Company. Being a typical American story of typical American boyhood, the story took hold of the public immediately with the result that it enjoyed a tremendous sale. Before very long the circulation of the book passed the half million copy mark.

In 1917, exclusive syndicate rights were awarded to the Wheeler Syndicate who published the story in weekly installments in twenty-one cities throughout the country. These newspapers were big-city publications with circulation in all the nearby communities, thus reaching practically every town in the country.

The sensational success of the book was duplicated with the stage presentation and after a record run at two Broadway theatres, the play was taken on tour. Over 347 performances were accorded the play in a circuit throughout the country, including every "key city" in the motion picture business.

New Fannie Ward Picture

Joan Film Sales to Release "The Hardest Way Within Thirty Days

WORD comes from the offices of the Joan Film Sales Corporation of the early release of the second Fannie Ward picture, "The Hardest Way Within Thirty Days.

The picture was shown some time ago in a private exhibition and those who saw it were loud in their praise of the performance of Fannie Ward, who, in her remarkable emotional acting said to be by far the best work of her long and varied stage and screen career. No exhibitor in America can forget Miss Fannie Ward in her big success "Common Clay," also in such other box office sensations as "The Yellow Ticket," "Innocence," "The Cheat," and "She Played and Paid," the latter being the first of the Joan releases.
ANNOUNCEMENT is made from the offices of Century Comedies that Julius Stern, who has just been made second vice-president of Universal Film, is now working on a series of comedies especially adaptable for juvenile showings.

Some of these featuring Baby Peggy have already been shown at first-run houses.

The announcement of the new series comes simultaneously with that of Mr. Stern’s appointment to the second vice-presidency of Universal Film. In addition to the office, Mr. Stern serves as president of Century Film Corporation, of Pacific Film Co., and of the Great Western. Mr. Stern was also responsible for the organization of the LKO comedies which he conducted for several years until becoming the head of Century Film Corporation.

New Mermaids Praised by Coast Exhibitors

Unanimous praise has been given by well known exhibitors of the West for the first two of the new Mermaid Comedies released by Educational. “Robinson Crusoe Lud” and “The Vagrant,” in which Lloyd “Hann” Hamilton is featured, announces that company.

Among the coast showmen who have issued statements commending these two pictures are Sol Lesser of the West Coast Theatres, Inc., Los Angeles; George H. Armand, manager of the Hollywood theatre, Hollywood; Manager Newberry of the Alhambra, Los Angeles; Manager Young of the Apollo, Hollywood, and many others.

Hy Mayer Subject in Capitol Theatre

Hy Mayer, whose “Travelaugh,” “Mon Petit Paris,” is presented by S. L. Rothafel as a feature of the Armistice Week program at the Capitol theatre, New York, has the record of thirty years of travel without the aid of a Baedeker. Mr. Mayer recently returned to America after his twenty-fourth trip abroad.

“What Do Men Want” Starts Run

Another advertising ad that did valuable service in connection with the window cards and window stickers was a counter cut-out also selling “What Do Men Want,” which made a neat appearance on the various counters and display cases in men’s stores.

The Wid Gunning organization, which is already becoming known as one that does not do things “the way the other thing does,” has established a precedent in opening “What Do Men Want” by opening the doors to the general public at the very outset. Instead of the usual invitation performance in the evening, the Wid Gunning staff decided that their production needed no “stage” send-off and played it just as any first run theatre would have to. The show was scheduled to open at 2:00 o’clock that long before that time the crowd that had gathered in the lobby made it necessary for the theatre to close the capacity business that continued throughout the day was all cash business.

The reviewers of the New York dailies were quick to grasp the message of Lois Weber’s latest special and appropriate to the women who make up the bulk of motion picture patrons.

Exhibitors Welcome “Disraeli”

Sweeping Success Indicated by Recent Letters Received

From all sections comes praise from the exhibitor for George Arliss’ film production, “Disraeli,” a new biographical drama directed by Arthur M. Hobart, president of Distinctive Productions, Inc., producers of the George Arliss photoplays, announces the receipt of many letters from exhibitors which clearly indicate that the sweeping success of this production is due in various sizes telling the title of the picture resulted in unusual distinction, was most gratifying. I can only repeat that “Disraeli” is in a class by itself—Sam E. Bleyer, Garden Theatre, Southampton, L. I.

“We presented ‘Disraeli’ at the Plaza Theatre, and it is a pleasure to report that the picture received complete satisfaction from every angle. It is a production that reflects credit on the producer as well as the theatre presenting it’—Leo Brecher, Plaza theatre, Madison avenue and 59th street, New York City.

“Disraeli” was very well received here and enjoyed by all with whom I came in contact, or from whom I heard indirectly”—D. J. Shepherd, managing director, Paramount Theatre, Newark, N. J.

“I consider “Disraeli” a most delightful and timely production, and wish it well done, with Mr. Arliss at his best. Played it three days to very satisfactory business. The comment from patrons was very flattering. Since my showing have recommended it to several other exhibitors”—W. Y. Young, Ridge wood Playhouse Company, Ridge wood, N. J.

The George Arliss production “Disraeli” is the only film production and drew a crowded house. It was the best picture for acting and acting that we have seen for a long time. Several people saw the picture said it went far beyond their expectations.’—F. W. Marshall, York Village Fire Department, York Village, Maine.

“The staging of “Disraeli” is very good; the acting is superb; the story is good; and it is an all around good feature.”—H. B. Lepkowitz, 1042 Debevoise street, Brooklyn, N. Y.

Of all the big productions played at this theatre no picture received so much praise as “Disraeli.” Everyone voiced the same opinion—that it was the best picture ever witnessed both from the point of action and the story which was perfectly directed. More pictures like “Disraeli” is the desire of the exhibitors and benefit to the industry.”—Benjamin Apple, American theatre, Troy, N. Y.

“The Sheik” Plays to Record Attendance

A TOTAL of 112,625 people saw George Mer ford’s production, “The Sheik,” at the Rivoli and Rialto theatres simultaneously when the picture had its premiere simultaneously at those two houses. For days preceding this, a statement from the Paramount office.

This beats the paid attendance record set for a single production, held by Cecil B. DeMille’s “The Affairs of Anatol,” by 14,912. The record for a single film at the Rivoli is held by “Deception” —54,254. The paid attendance record for the Rialto is held by “The Sheik” was 52,721.

“The Affairs of Anatol” held the record for the Rialto—53,829. “The Sheik” broke that record by more than six thousand, playing to 59,904.

“Disraeli” is in a class by itself. The stage picture opened under unfavorable conditions on account of the closing of the summer stock theatres. It drew many persons who ordinarily never attend the theatre. The play was played in the hit shows, and my many regular patrons, of the wonderful acting by George Arliss, and the beauty of this most gorgeous production, was most gratifying. I can only repeat that “Disraeli” is in a class by itself.”—Sam E. Bleyer, Garden Theatre, Southampton, L. I.

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Lauds “Our Mutual Friend”

Los Angeles Press Praises Faithful Adaptation of Dickens’ Novel

With its considerable beauty, the Wiard production of the popular novel of Dickens, “Our Mutual Friend,” has a tremendous appeal. The story has been made into a motion picture, and the result is truly remarkable. The adaptation is faithful to the original, and the acting is excellent. The film is a true replica of the novel, and it is sure to please Dickens’ fans.

Ingram Picture Goes Big

37 Loew Houses Do Record Business with “Conquering Power”

The thirty-seven Loew motion picture theaters in the aggregate had a big business last week, and the result was a good one for the company. The “Conquering Power” continued its big run, and other pictures were doing well. The Loews have a good collection of pictures and they are making good use of them.

PRE-RELEASE SHOWINGS

We make a specialty of furnishing motion picture machines and equipment for premier showings and private affairs.

We were responsible for the screen results at the Ambassador Hotel for the Emerson-Loos Production “Red Hot Romance.”

At the Commodore Hotel for the Tiffany Production “Peacock Alley” Featuring Mae Murray.

At the Ritz-Carlton Metros “Four Horsemen” and “Camille.”

We Use Exclusively:

SIMPLEX TYPE “S” PROJECTORS
RAVEN HALFTONE SCREEN
KOLMORO LENSES AND EXPERIENCED OPERATORS

Equipment Installed and Picture Projected Under the Personal Supervision of James R. Cameron.

“Can You Afford to Take Chances With Your Premier Showing?”

At the Theatre Supply Company

Bryant 9375
124 West 45th Street
Films was "Paris," "rushing" scenes of the theatre role. At the time distribution. "Animated in a photograph, it is Gance's "Enchantment," another Cosmopolitan production. Both features are Paramount pictures.

Cabanne Special Titled "At the Stage Door"

Director William Christie Cabanne is rushing work on the final scenes of his next, Robertson-Cole release at the West Sixty-First street studio. The story, which was written as well as directed by Mr. Cabanne, was originally called "Women of Conquest" as a working title, but has now been finally named "At the Stage Door."

To create the picture, several big sets were used at the studio, and to get the real theatre effect the entire company moved over to the Park theatre for a few days and nights, where several important scenes were "shotted" including one scene with 600 "extras" as the audience. At least three vehicles were constantly outside the stage door, and Lillian (Billee) Dove, of "Sally" and Ziegfeld Follies fame, has the role of the dancer, who plays the leading role.

Only a few more important scenes remain to be "shotted" before the film is turned over to the cutting and titling room.

Abel Gance to Produce Six Pictures

Abel Gance announces that he will produce six pictures, all of which will be handled in their distribution. They are "Christopher Columbus," "The Hunchback of Paris," "Paul Poiret," "Homo," "The End of the World," and "The Eiffel Tower."

Just at present Mr. Gance is devoting all his time to the cutting and titling of a picture tentatively titled "The Wheel," which he intends bringing to America sometime in December.

"Topics" Presents "The Cycle of the Dollar"

"The Cycle of the Dollar," an animated cartoon presented by "Topics of the Day," is considered by its producers as one of the strongest stimuli yet given to the solution of the unemployment problem. As the dollar is the basic unit of exchange which facilities the operation of our daily living, as well as our business, it is a well chosen vehicle which fits in this timely cartoon film. In the "Topics of the Day" Films offering the cause of this present stagnation of trade and consequent unemployment is attributed to the inactivity of the dollar.

On the right and left two scenes from "Get-Rich-Quick-Wallingford," a Cosmopolitan production of the celebrated story, and in the center an artistic view of Marion Davies in "Enchantment," another Cosmopolitan production. Both features are Paramount pictures.

Cosmopolitan Film in Demand

A STATEMENT from the headquarters of Cosmopolitan Productions declares that unusual interest has been bestowed upon its preliminary announcements concerning its new production, "Get-Rich-Quick-Wallingford," and that in anticipation of the heavy demand for this subject, as indicated in the streams of inquiries being received relative to bookings, a large number of prints of this picture have been prepared and sent to the exchanges of Famous Players-Lasky. "Get-Rich-Quick-Wallingford" is considered by Cosmopolitan Productions and Famous Players such an important release that the production will be handled by the distributing organization much as "The Affairs of Anatol" was handled.

"Get-Rich-Quick-Wallingford" is billed upon success, declares Cosmopolitan. It is based on some of the famous Wallingford stories and the popular stage play by George M. Cohan. Adapted to the screen by Luther Reed, the picture was directed by Frank Borzage who directed that great success "Humoresque." Borzage, who directed "Humoresque," a reputation for a keen insight into human nature, a sympathetic understanding of the heart and a fine grasp of genuine sentiment. All these qualities are revealed vividly in "Get-Rich-Quick-Wallingford," it is said, which aside from its humor, its tender love story and its drama, is a revelation of what can be done on the screen in the way of interpreting character.

The unique settings in this production were built under the direction of Joseph Urban, one of the world's greatest artists. Mr. Urban came to this country from Europe, already equipped with an international reputation. When he was twenty-three years old he decorated and furnished the Abdin Palace in Cairo for the Khedive of Egypt. He designed castles and villas for many European noblemen and won medals for bridges, buildings and other architectural work. From 1904 to 1912 he created stage settings in Europe and then he came to America to direct the artistic work of the Boston Opera House. Mr. Urban has also designed many settings for the Ziegfeld "Follies" and for the Metropolitan Opera Company of New York.

Chester Lyons is responsible for the fine camera work in "Get-Rich-Quick-Wallingford." He is one of the pioneer cinematographers, having been associated with Reliance, Eclair, Ince and Charles Ray.

Sam Hardy, well known on the musical stage, was engaged to play "J. Rufus Wallingford." He imparts to that character all of the breeziness and willingness for which Wallingford stands. Norman Kerry proves an ideal partner for Wallingford. Suave, well-groomed, the Eric of the picture, is his "Blackie" Daw. Mr. Kerry has appeared in many pictures, his latest before "Get-Rich-Quick-Wallingford" being "Buried Treasure."

For the role of Fannie Jasper, Wallingford's sweetheart, the appealing and winsome Doris Kenyon was engaged. Billie Dove, a lovely brunette, is seen as Dorothy Wells to whom "Blackie" Daw loses his heart. Miss Dove, a New York girl, is a former Ziegfeld "Follies" belle. Diana Allen, blonde daughter of the snows, was selected for the part of Gertrude Dempsey.

Others in the large cast include William T. Hays, Horace James, John Woodford, Mac M. Barnes, William Roby, Eugene Keith and William Carr.

Fox News Claims Beat on Armistice Pictures

THAT Fox News again lived up to its slogan, "Mightiest of all" by securing a sensational scoop against its competitors, is the claim of the Fox organization. It is stated that New York theatre audiences were enabled to view the ceremonies in honor of the Unknown Soldier, at Arlington Cemetery, Va., less than six hours after the services actually were held. The Fox News reel containing the exclusive programme preceding the burial of the Unknown soldier hero at Arlington Cemetery was delivered to the Rialto theatre in New York at 9:20 P.M., and at the Capitol theatre just two minutes later.

Two directors and eight cameramen, under the direction of S. H. McKeen, an assistant to Don Hancock, editor-in-chief of the Fox News, were on hand in and about Washington. Two speedy airplanes, including the Fox plane, and a battery of automobiles were instrumental in transporting the film from Washington to the developing laboratory in New York.
Third Talmadge Revival Ready at Select

The third of the Constance Talmadge revivals by the Select Pictures Corporation is scheduled for release November 20. The production is "A Pair of Silk Stockings," which will be recalled as having created a mild furore when originally screened some time ago. The picture is Selnick's version of the famous Cyril Harcourt stage success scenarized by Edith M. Kennedy. At the time of its translation to the silver sheet what was then a record price was paid for the photoplay rights.

Eugene O'Brien to Make
Northwest Story

The next Eugene O'Brien picture "Channelling of the Northwest," is about to go into production. Vice-President Myron Selnick has assigned Ralph Ince to direct it and is busy engaged in completing production plans in order that the first shots may be made within the next ten days and the picture finished without loss of time after it has been put in work.
It is from an original story written by John Willard. The screen version is by Edward J. Montague. The subject matter has been especially adapted to Eugene O'Brien's most effective style of screen acting and the finished product will be a genuine surprise—a story dealing with the most efficient body of field police in the world told with emphasis on ingenuity and cleverness rather than upon the bizarre and swashbuckling methods which are the rule.

All-Star Playgoers Release

"Anne of Little Smoky" Is Offered Through Associated Exhibitors

An all-star cast is to be seen in "Anne of Little Smoky," which is Playgoers' current feature offering, released through Associated Exhibitors during the coming week. It is a tale of mountain tops and trails, with the hardy folk who people them, in which love is put to the test before hatred and a despised spirit of revenge, nurtured to the killing point. Brevard Connor is the author, and the picture is a Wistaria Production.

The action centers in Little Smoky, a region of wonderful beauty, affording an extraordinary opportunity for picturesque settings.

Brockton Village, ruled by the Fighting Brocktons, adjoins a government forest and game preserve, repeated depredations on which stir the government to action. Law enters the community in the person of Robert Hayne, a handsome young ranger, who promptly loses his heart to Anne, the wild rose daughter of "The" Brockton. The threat of the band classman and his son, Big Ed, to hunt and cut timber wherever they please, the ranger notwithstanding, causes complications which for a time threaten a tragedy.

Following 'The's arrest, Big Ed is reported killed and suspicion points to Hayne. When the hounds are put upon the scent, Anne, garbed in the ranger's uniform, leads them astray, and there comes the revelation that the ranger, far from having killed the classman's son, had carried him, wounded, to the risk of his own life.

The romance of Cita, a gypsy girl, and the youngest of the Brockton boys, a shell-shocked remnant of the war, who finally pieces the fog of his weakened memory, is unfolded in the course of the action.

Winifred Westover is an appealing "Anne," and Joe King is well cast in the role of a ranger. Dolores Casinelli, with her brunette beauty, is a gypsy girl to the life, and Frank Sheridan, whose admirable work in "The Rider of the King Log" is well remembered, is at home as a virile mountaineer.

Ralph Falkner convincingly played the difficult role of an unfortunate ex-soldier, Alice Chapin is excellent as the mother, and Edward Rosemon gives a strong characterization of a treacherous half-civilized Indian, while Frank Hagney, Margaret Morris, Florence Ashbrook and Little Harold Callahan handle the other parts well. The picture rises to lofty dramatic heights and is destined to thrill every audience, is the claim.

S. B. Grever, head of Grever Productions of Chicago, made a special trip to New York last week for the purpose of securing territorial rights to the George B. Davis-Joe Brandt special feature "The Heart of the North."

"Good and Evil" Star Is Called Queen of Vamps

Lucy Doraine, star of "Good and Evil," the European made production offered through the Wide Gunn organization, has been called "the queen of vamps." An Indianapolis newspaper reviewer is responsible for the name, which was used in his review of "Good and Evil" during its run at the Alhambra theatre, Indianapolis.

BUILDERS OF THE REPUBLIC

Successful film printing and developing is a matter of expert service from the first to the last process.

The uniform excellent quality in REPUBLIC PRINTS is the aim of every worker in the Republic Laboratory.

Every eye, hand and brain in our institution is at work constantly to achieve that aim.

The Republic Laboratory
Modern up-to-date Laboratory devoted entirely to printing and developing Motion Picture Film.

REPUBLIC LABORATORIES, Inc.
128 West 52nd Street, New York City, Phone Circle 5828
Member Allied Film Laboratories Assn., Inc.
Multiple-Star Plan a Success

Paramount Specials Making Big Hit, Says S. R. Kent

The resources of several producing units had been combined in this one big production, it was heavily advertised nationally and when the picture was delivered it was found to measure up to every expectation. Shown simultaneously during the week of initial release in more than two hundred theatres, it set up a record for the box-office success of these theatres never before equaled. It is still smashing records for receipts wherever it is being shown. "The Melford production of Edith M. Hull's novel, "The Sheik," has played a week simultaneously in the New York Rialto and Rialto to a gross attendance exceed only by "Anatol" at the same houses, and is being held for a second week at the Rialto. In Los Angeles it has settled down for a long run at Grauman's Rialto. In that city Grauman wires that he expects a longer run to greater patronage than has been enjoyed by any other picture he ever had there, and that he looks for it to make new box-office records all over the country.

"Forever" must be judged for the time being on its record at the New York Rialto, where it is showing daily receipts far in excess of any other picture ever played there—in spite of the fact that there are only two performances a day, with seats reserved at prices exceeding those ever before charged at a picture devoted exclusively to motion pictures in New York City.

"In December comes 'Don't Tell Everything!' This has Wallace Reid, Barbara Stanwyck, and Miss Cuningham in the leading roles. Both Mr. Reid and Miss Cuningham are among the biggest individual drawing cards on the screen. Combine their drawing powers and add those of Mr. Dexter and Miss Cumming, and the pulling power of this picture at the box-office can be imagined. Sam Wood, the director, has a remarkably fine piece of work, and when exhibitors advertise to their patrons that the man who directed Gloria Swanson in "The Great Moment," they can readily add a comfortable percentage to their receipts.

Selznick Special Opens House

Texas Theatre Selects "A Man's Home" for Initial Program

Mr. Phillips has been a picture showman in Texas—managing exchanges, conducting theatres and generally developing the screen as a public amusement in the Lone Star State. On Sunday, November 13, he crowned his career with the opening of the Rialto theatre. Fort Worth, after 48 days of actual construction work on $200,000 structure declared to be in every way modern, commodious and inviting, and rated among the handsomest theatres in the state.

His service to pictures in Texas has included the management of branch exchanges, the construction and management of theatres and the active management of many photoplay campaigns, for road attractions. Thus practically every film showman in the state was "rooting" for Phillips during the tremendous days that was rushing the Fort Worth Rialto to completion.

When construction was far enough advanced and an opening date was set the selection of an opening attraction became the imperative problem. Mr. Phillips was invited to everybody with a big feature, either of current or pre-release prospect, and was given the honor of opening the new theatre.

Manager Phillips decided upon a competition of a very feature that approached the caliber of an attraction suited to the event. Sitting in with four of his associates at the Rialto, Mr. Phillips also called upon committee members outside of show business to complete the board of judges. He invited into these conferences the editors, managers and advertising managers of three of Fort Worth's newspapers. and a number of prominent citizens to contribute their judgment.

After seeing all the Dallas exchanges held off and the process of elimination had proceeded to a definite choice, Selznick's "A Man's Home" was selected. This latter at a sum declared by the Selznick home office to be the largest ever paid for a picture in the Dallas, Texas, district. The arrangement was closed just one week ahead of the opening date and then Manager Phillips proceeded to Fort Worth. The arrangement was closed just one week ahead of the opening date and then Manager Phillips proceeded to Fort Worth. The arrangement was closed just one week ahead of the opening date and then Manager Phillips proceeded to Fort Worth. The arrangement was closed just one week ahead of the opening date and then Manager Phillips proceeded to Fort Worth. The arrangement was closed just one week ahead of the opening date and then Manager Phillips proceeded to Fort Worth. The arrangement was closed just one week ahead of the opening date and then Manager Phillips proceeded to Fort Worth. 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"Never Weaken" Captivates New York

Newspaper reviewers in New York City have been several times unanimous concerning the merits of Broadway film offerings, but perhaps never before was their unanimity expressed in such lavish terms as greeted the initial metropolitan presentation of Harold Lloyd's Associated Exhibitor comedy, "Never Weaken" at the Capitol theatre last week. The response of picturegoers to the enthusiastic promises of the press that "Never Weaken" was one hundred per cent hilarity resulted in record business for S. L. Rothafel's short reel program in spite of the fact that the Capitol faced unusually strong opposition.

The criticism of the New York press gives adequate notion of how the big city welcomed the antics of Harold Lloyd. Among these reports are the following: The New York Journal says: "Harold Lloyd in 'Never Weaken' has one of the cleverest farces of his career, through which to dispense himself. I am told upon Mr. Rothafel's program the New York Herald says: "The offerng that has the most telling effect on the bill is Harold Lloyd's latent three-reel comedy; and that leaves the beholder at the beginning flattened out between laughter and gasps from thrills that set one's teeth on edge as one chortles."

Torchy Comedies Popular in Panama

The Torch Comedies released by Educational are making a hit in Panama. James Lippincott, former football star, world war veteran and actor, who is in Panama, has written to C. C. Burr, producer of the Torch Comedies, to say that he has seen all of them in theatres there, and that every one has won highest approval from the audience.

Lippincott plays the part of a dyed-in-the-wool gum shoe detective in "Torchy's Frame-Up," the next Torchy picture to be released by Educational.

Sixth "Theodora" Company to Open

OLDWYN'S ITALIAN spectacle, "Theodora," now in its fifth capacity play at the Astor theatre, New York, is showing also at the La Salle theatre, Chicago, the Michigan theatre, Detroit, the Pitt theatre in Pittsburgh and the Colonial theatre in Cleveland. On next Monday, Nov. 21, a sixth company will open at the Shubert theatre in Boston. These companies are all showing at $2 top prices, the same as at the Astor theatre, New York.

The Chicago showing opened on Friday, November 11, and the Cleveland, Pittsburgh and Detroit bookings on Monday, November 7. Jack Welsh, general manager for Selwyn & Co., is laying out the booking routes for "Theodora" for Oldwyn.

The reviews that "Theodora" obtained in Pittsburgh, Cleveland and Detroit rival the enthusiasm evinced in all of the New York criticisms.

Mayo to Appear in Two Published Novels

Following Frank Mayo's latest Universal Special Attractions, "Jim and Jim" by Stuart Paton, will come two new pictures from published stories.

"Slipper Tongue," a Saturday Evening Post story, by William J. Neidig, is almost completed at the Coast under the direction of William Worthington who directed "Dr. Jim."

The other published story as a matter of fact has not as yet been published but will start in the January number of the Red Book. It is Clarence Budington Kelland's "Mischief," which is being completed by Universal City under the title, "Wards of the North." This title is also subject to change. The picture was directed by Jack Conway.

"The Century Limited" Makes Its Debut

And now comes The Century Limited upon the field of organizational publications. The first number is a modest six-page menu-graph compilation, but David Barker, the editor, assures that The Century Limited will shortly be initiated into the thirty-second degree of printer's ink and assume the full regalia of a sure-fire house organ. The Century Limited will be published monthly by Century Comedies for the sole purpose, as announced in its introductory article, of "personal touch and cooperation interest."

After rambling awhile on each of the "Limited's" six pages, we'll agree The Century Limited is a chatty, interesting sort of document, enlivened with newsy items and spiced here and there with humorous touches. Printer's ink and a few slips scattered through its pages are about all that's necessary to have The Century Limited register real speed.

$1.50 Top, Seats Sold Out, in 2,200 Town

Seats at a dollar and a half and standing room at seventy-five cents in a five-hundred-seat theatre in a town of twenty-two hundred, with half the capacity of the house turned away nightly—such was the reception of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" at the Wayne theatre, Wayne, Pa., during the three days from October 24 to 26, announces Metro.

It is stated that between 200 and 300 were turned away daily.

Frank Packard Story a Wm. Fox Release

Under the title "Smiles Are Tramps," Frank L. Packard's story "Tempered Steel" will soon be produced by William Fox with Maurice Flynn as the star. Ora Carewe will be the leading lady and Myron Marcy is to have a character part.

"My Boy" Will Open at Mark Strand in N. Y.

JACKIE COOGAN'S new "My Boy" feature will have its New York showing at the Mark Strand theatre. Arrangements for the initial exhibition were consummated this week between Sol Lesser and Moe Mark. No figures were given out on the deal but it was indicated that the arrangements were in the form of a guarantee and percentage. The guarantee was one of the biggest ever given on a production. The Coogan feature was originally scheduled to open late this month, but Mr. Mark, cognizant of "My Boy" appealing to children as well as adults, persuaded Mr. Lesser to hold the initial opening over until Christmas week. The picture will open at the Strand Christmas day and close New Year's eve. While under the Strand showing, the film will be released nationally, Joseph Plunkett, managing director of the Strand, is going to give "My Boy" an excellent surrounding show and exploitation.

Owen Moore Comedy Is Near Completion

The forthcoming Owen Moore production, with Henry Lehrman and The Vandall Kirkland directing, is being completed at the newly occupied Selznick studios on East Forty-eighth street, New York City. It is an interesting fact that, despite the magnitude of the task of moving the Selznick equipment from Fort Lee to the new quarters in Manhattan, there has been practically no let-up in the organization's production program. The Moore company was in motion most of the last week and when they were ready to make their next studio shots a week before the necessary sets were ready for them.

YOU SAID IT, MR. ZUKOR!

Your four-page colored insert in eulogy of POLA NEGRl is a worthy tribute to a real screen artist.

The Independent Exchange men must be quite in accord with you, from the way the inquiries are coming in on Pola Negri in "The Polish Dancer," the best State-Right "buy" of the season.

How about you, Mr. State Right Buyer? Do you want a real box office attraction for your territory; a star that stands out as among the greatest on the screen today?

If your territory on the incomparable POLA NEGRl IN THE POLISH DANCER is still open, snap it up. "A word to the wise is sufficient."

JESSE A. LEVINSON

1600 BROADWAY

7697 BRYANT

NEW YORK CITY
Normand-Moore Picture for State Rights

The first release of the newly formed Photocraft Productions, Inc., of which Nathan Hirsh is president, is a five-reel comedy, entitled "Oh, Mabel Behave!" starring Mabel Normand, Owen Moore, Mack Sennett and Red Sterling. Great interest is manifested in this comedy and inquiries have been received from state right exchanges from all sections of the country. Mr. Hirsh emphatically affirms that "Oh, Mabel Behave!" is not a reissue nor have any scenes therein ever been shown before.

Foresees Success for "The Polish Dancer"

Jesse A. Levinson, who is distributing Pola Negri, in "The Polish Dancer," throughout the State Right market, finds an improving, healthy condition in the buying power of the Independent Exchange Men throughout the country.

There seems to have been a feeling among the State Right men that, said Mr. Levinson, "in the past what was often offered them were mediocre productions, with stars that had no large drawing power; pictures that had no exploitation possibilities. The fact that I am fortunately in a position to offer the nationally acclaimed Pola Negri, in a production such as 'The Polish Dancer,' has been particularly gratifying. Judging from the amount of territories closed, within three weeks, and the numerous negotiations, I have now pending throughout the country, makes me feel that the State Right Buyers are in a receptive mood for the latest "box-office" product, at the right price."

Weiss Offers Bible Films

Tremendous Effects to Be Seen in Series of Old Testament Pictures

The claim is advanced by Louis Weiss, President of Artclass Pictures Corporation, which organization is preparing for release an elaborate visualization of the Old Testament, that this production contains effects in point of size and grandeur never before attempted on the silver sheet.

Beginning with Creation, this film, at present in forty-three weeks length, depicts the various episodes and incidents of the Old Testament with a realism and grandeur which promises to astonish even the present day movie goer accustomed to the large scale on which modern movies are made. The flooding of the earth, with the escape of Noah and the animals, has been majestically executed and photographed. The Ark has been faithfully reproduced, the actual construction of this odd boat forming several interesting and elaborate scenes.

Among the hundred and one high lights of the film version of the Bible, the spectator will be tremendously impressed by those scenes depicting the destruction of the wicked cities of Sodom and Gomorrah. According to the Bible a terrible rain of brimstone and fire rained down upon the doomed populace and buildings and as these scenes appear in the film version, they stand as a tribute to the art of the cinematographer and the technical staff responsible for the effects. Fluttering tongues of fire and brim-stone fill the entire screen during these scenes, in which more than five thousand superannuaries take part.

Scenes of splendor and gorgeous appeal are those presenting the court of King Solomon. The palace and its surrounding buildings form a picture of massiveness and beauty, while hundreds of golden pillars abound throughout this entire episode.

It is stated that the sets used during the filming of the King Solomon episode were in course of construction more than six months and are faithful in every detail.

Shallenberger Optimistic

President of Arrow Returns from Coast Trip: Sees a Bright Future

W. E. SHALLENBERGER, president of the Arrow Film Corporation, returned last Friday from a trip to the coast and intermediate points. Efforts to reach Dr. Shallenberger to secure a statement were unavailing until the present writing.

When interviewed recently, Dr. Shallenberger expressed himself as being very well pleased with conditions throughout. He stated that he found the Independent Exchanges recovering from the depression of the past summer a great deal more rapidly than could have been expected. He believes that the Independent Exchanges in the various cities are rapidly assuming a position of leadership and that it is only a question of a comparatively short time until they will be the leading exchanges in their respective territories. They are building solidly on a firm foundation and are properly financing themselves in order to take care of the volume of business which they are so rapidly securing.

On the coast Dr. Shallenberger found the producers willing, and in fact, anxious, to turn to the Independent market for the distribution of their product as soon as the word was given; with the exception, of course, with the producers who maintain a distributing organization. Other producers who are producing independently expressed themselves as preferring a State Right Market to any other medium of distribution for the reason that there is a quick turn over and although their profits may be a little smaller, producers at the Coast indicate their willingness to take a smaller profit in view of quick dollar returns.

Aside from his stay at the Coast where he conferred with a number of producers whose product is being released through the Arrow Film Corporation, as well as other producers, Dr. Shallenberger stopped off at several cities.

Edward Thompson Joins Warner Brothers

The continuous policy of expansion being followed by Warner Bros. is evident by their recent addition to the publicity staff of that live distributing organization. Edward Thompson, who has for the past two years been engaged as editor of a New York trade paper, joined the Warner organization on November 14 to look after the publicity interests of Warner's New York Exchange.

Selig Serial is Titled "The Jungle Goddess"

The new animal-jungle serial which Col. Wm. Fairbanks is making at the Export & Import Film Company, Inc., and of which the first three episodes are already completed, has been given its name at last, according to a statement of the aforementioned company.

"The Jungle Goddess" has been selected as a fitting name for this fifteen episode wild animal serial. Col. Fairbanks, a careful thought had given had been a score of titles suggested by Frank Dazey and Agnes Johnson, authors of the scenario, and those submitted by the leading exchanges of the country.

The cast chosen to support Elinor Field and Truman Van Dyke, who are being co-starred in "The Jungle Goddess," includes Marie Pavis, Olin Francis, William Platt, H. G. Wells and George Reed.

Western Classic Film to Make Two Reels

The Western Classic Film Company making a two reel Western, is shortly to begin the production of a series of six five reel subjects in Hollywood. At the same time the producers are working on another project, announcement of which will be made shortly.

Wm. Fairbanks Subject Ready for Exchanges

Independent Exchanges are this week receiving release prints of the third of the series of five reel Western dramas made by Western Feature Productions, Inc., featuring William (Bill) Fairbanks which subject is titled "A Western Demon." At the same time the producing company is beginning work on the sixth and last of the series titled "The Dare Devil of the Range." Editing of the fourth release, titled "Hell's Border," and the fifth to be known as "Fighting Hearts" is being conducted at their studios in Hollywood.

"A Western Demon" was written and directed by Robert B. McKenzie and in addition to Fairbanks the cast includes Marilyn Mills and Monty Montana.

Elk Buys Magnet Film

The Elk Photoplays have bought out the Magnet Film Exchange and have also taken over their space at 729 7th Ave., N. Y., as well as their latest product.
Highlights in "School Days"

Warner Brothers Picture Has Three Outstanding Features

"SCHOOL DAYS," starring Wesley Barry in the Gus Edwards classic to be distributed by Warner Brothers, will grace the screens of over 100 key city theatres during the Christmas holidays, it is announced. A preview presentation of the production will be given in both New York and Chicago. The New York showing will be held at the Hotel Astor on December 1st, while the Chicago showing will be held in the Tiger Room, Sherman Hotel, on November 27th. All seats to both showings will be by reservation only.

Three outstanding features, it is said, are connected with the production made by Harry Rapf and directed by William Nigh, both of whom brought forth "Why Girls Leave Home." From a financial standpoint the production of "School Days" is said to have cost a fortune, in that it was the aim at the outset to spare neither expense nor time in the making. The second feature concerns the unusual amount of advertising and publicity material that has been devised to aid the exhibitor in making it one of the biggest attractions of the season. These aids will all be made known, it is said, as soon as the last exploitation link has been completed.

The third and perhaps the most significant feature is that Wesley Barry will have long essayed to play on the screen. It is said that he plays the part of a small town boy who, through the efforts of a rich uncle, is given a taste of private tutoring in a big city, interweaving in the fabric of the story. It is said to be one of the best "kid" romances that has yet been seen.

Russell Prepares Campaign

"Shadows of Conscience" Will Be Exploited in Effective Fashion

THE wide possibilities suggested by the title as well as by the character of "Shadows of Conscience" have enabled Russell Productions to prepare a unique exploitation and advertising campaign which an acute perception of the most favorable angles for advertising and a generous outlay of time, effort and expense in executing these ideas is evident in the elaborate accessories which this company has planned for its new "Right-Right" buyers to whom, as was recently announced, the Russell classic is now purchasable.

In selecting the main exploitation theme, Mr. Russell was confronted by a difficulty which he surmounted in a clever style. The title "Shadows of Conscience" is of such a nature that the opportunities for appealing to the public's imagination are almost limitless. It savors strongly of the weird, the fantastic. But in the close sight of the important consideration that the story of this picture is intensely human throughout, and not so "extreme" in any way that it will repel certain classes of patrons will reject it, the exploitation material has been revised so that the public and the trade alike will get the right impression that the subject is adapted from a simple, clean and understandable story. There is nothing in it to frighten the feminine instinct nor those averse to anything fantastically mysterious.

In the preparation of the lithographs, it is evident that close proximity to the action of the play has been adhered to reproduced from the actual scenes, they reflect the tone of the picture; the spirited action of the play, with the exception of one style, a one-sheet, which lends a little atmosphere to the "Conscience Stricken" apparition. The complete line of "pamphlets" consists of one 24-sheet, one 6, two styles of 3's and two styles of one-sheets in five different sizes.

The scene stills are of a large and varied assortment. From these, colored lobby cards have been prepared in three different sizes. They will be sold to the trade at actual cost. To assist the exhibitor in giving the picture the attention and exploitation it deserves, an elaborate and comprehensive press book, the cover of which is gold, will be a broad-side 24 x 36 inches, now being compiled.

Morris Kashin to Show "I Defy" to Trade

In the next two weeks the trade will be given an opportunity to view Morris Kashin's "I Defy," which is being rapidly whipped into shape for early release. This photograph has been shown privately to some of the biggest exhibitors and exhibitors in order that it might receive the benefit of their criticisms before being placed on the state-right market. As a result, a few of the titles have been changed and a prologue and epilogue added.

Several Sales Pending on "Parted Curtains"

Several big territorial deals are in the process of consummation, following the announcement of the release on August 1st of the Warn er Brothers production, "Parted Curtains," featuring Henry B. Waltaith and Mary Aidan, it is announced this week. The negotiations now pending are said to be due to the favorable reviews accorded the production by the trade press.

Screen Snapshot Excerpt Amuses B'way

Scenes made exclusively for Screen Snapshots, having been posed especially by Charlie Murray for this "fan news reel," were selected for use last week on the program of the Rivoli theatre, New York, recently. These scenes of this comedian are highly amusing. Screen Snapshots cameraman having caught Charlie just when he was having a quiet game of solitaire — at least, while he was trying to keep it on the quiet. The comedian tries to beat his own game, and audiences throughout the week at the Rivoli showed their enjoyment, by loud laughter the entire time the Screen Snapshots scenes were on the screen. The Charlie Murray scenes are a feature of issue No. 12 of Screen Snapshots on the Federate Film Exchange of America, Inc., program.

Equity Salesman Leaves on Secret Mission

Louis Baum, salesman of Equity Pictures, left recently for a country wide tour of the film exchanges. He will visit Cleveland, Detroit, Chicago, Kansas City, St. Louis, Louisville, Indianapolis, Cincinnati, and Pittsburgh. The object of his mission is kept secret by Equity, but it is said that a surprising innovation will result from it.

"The Polish Dancer," offered on the state right market by Jesse A. Levinson, Two scenes from the Pola Negri feature.
Possibilities of “His Nibs”
State Righters to Take Advantage of Exploitation Possibilities

LIGITIMATE exploitation possibilities, available to the degree that they are in Charles (Chic) Sale’s "His Nibs," are certain. The picture, which has already been extended to this Exceptional Picture by the State Rights exchanges which have serviced it, is already being handled to produce a separate picture every week or every two weeks but is prepared to exploit a production to the limit of its possibilities.

It follows then, that when a picture, presenting the opportunities furnished by "His Nibs," is secured, an individual campaign in each territory may be expected, which when taken collectively will represent stupendous national exploitation. Each exchange man will instil into the work his own individuality so that the multitude of angles will receive so many separate treatments. The result is obvious.

The Four Seasons’ Tie-up
Educational Cooperation Assured: Release Method to Be Known Soon

A RECENT announcement from the Krogo Company, which states that arrangements were being made for the national cooperation of educators in all communities in advance of the "Four Seasons," the Urban-Ditmars nature feature, these arrangements are almost completed and information as to the method of release for this photo-play of the Seasons is expected within the next week or two.

Advices from Kineto speak enthusiastically of the interest that educators display in the picture and as an example of this interest cite a letter received from Dr. Ernest L. Crandall, Director of Lectures and Visual Education of the New York Board of Education. Dr. Crandall recently expressed his high regard for Kineto’s "Great American Authors Series.”

Writing to Mr. Urban about "The Four Seasons," Dr. Crandall discusses its remarkable success at the Rialto theatre in New York where it played its pre-release engagement and then goes on to say:

"Who would have believed a few years since that a picture which is crammed full of scientific interest, and scientific information could be 'taught'? Nor would this have been possible except for a producer of rare vision and a manager uncommonly able to gauge the taste of a public endowed with more intelligence than is usually ascribed to them.

"I am sure this remarkable picture will find further welcome in theatrical circles in all enlightened communities. I am also sure that we both want and need material in our schools, whenever it may be released for educational purposes.”

New State Right Feature
Lee and Bradford Expect All Territory to Be Sold in 6 Weeks

B. H. Throop, president of the Pasha Film Corporation who have recently completed their first Rubye de Remar picture entitled "The Unconquered Woman," who announced last week that the feature will be offered on the state right market by Messrs. Lee & Bradford believes that there will be no necessity of any sales talk to sell this production. He claims that it is only necessary to screen and sign contracts.

This production is laid in the Frozen North. The negatives are now being cut and as soon as this is finished Messrs. Lee & Bradford will start an advertising campaign and feel confident that all territories will be closed inside of six weeks.

It will be remembered that Lee & Bradford recently acquired the world’s rights to "Determination" and "The Atheist" and it was inferred that they were going to devote their entire efforts to releasing these two productions. Therefore, the above comes as somewhat of a surprise. But, Mr. Lee advises that it is their intention to release at least six productions during the present season.

Right Way” Sold for New York-New Jersey

Arrangements have just been made whereby the Producers Security Trust Company grants the booking franchise for the "Right Way" to the Model Film Corporation of New York and Northern New Jersey of the Thomas Mott Osborne production of "The Right Way.”

Burton George Pictures for National Exchanges
News of an affiliation between producer and distributor comes with the announcement of National Exchanges, Inc., that an agreement has been entered into with Burton George, well-known feature director whereby Mr. George will produce four features for distribution by National Exchanges, Inc. Mr. George has been connected with such producing firms as Famous Players-Lasky, Fox, Selznick, American Film Company, Universal, Lubin and Edison. In all, Mr. George has made more than eighty-nine features. During the past two years, he has directed only all-star productions. Among the most successful productions directed by Mr. George are: "Come Through," "Wilderness Fear," "Isle of Life," "The Valley of Doubt," and "Evil in Exile.”

Buys Lee Kids Comedies
Max Herring of the Exhibitors Film Exchange of Pittsburgh, Pa., has purchased the Lee Kids Comedies from the Rialto Productions, Inc. in less than one week Mr. Herring is sending the key towns in Western Pennsylvania and Western Virginia have been sold. The Lee Kids are now playing the Big Time on Keith Circuit and appeared in Pittsburgh recently.
Lester Scott Returns After Selling Trip

Having visited Detroit, Denver, Omaha, Kansas City, Dallas and other cities in the middle west and south, Lester Scott, Jr., sales manager for Allied Distributors, Inc., has returned to New York happy and elated over the manner in which "Burn 'Em Up Barnes" is being received in every territory it has played. He is eager to re-new acquaintances. Mr. Scott states that while business in certain parts of the country are not over brisk, motion picture business in general is up. He says that photo-plays that call for clever acting, is exciting and carry a clean and simple story. For "Burn 'Em Up Barnes" had proven this and Johnny Hines was becoming one of the biggest favorites among the secretaries. Mr. Scott then went on to state that the Burr feature had so far proven 100 per cent a success; it was a real audience picture.

"Parted Curtains" to Have Many Aids

The latest Warner Brothers release, "Parted Curtains," featuring Henny Backer and Mary Alden, is offered to exhibitors and state right buyers with many aids for publicity and exploitation purposes, and in their absence, offered are said to be practical and inexpensive and productive of considerable interest among motion picture "fans."

The routine use of lobby displays, screen slides and paper has been fully and effectively used for both the lobby and department store tie-ups. The fact that the story deals with the selfishness of a man who was once a member of society is said to afford the exhibitor a good newspaper campaign.

Sacred Films Closes English Deal

Prior to sailing on the Aquitania recently, Raymond Wells of the Sacred Films Inc., of Burbank, Calif., closed a contract with Hy Winnick and Tom Davies of the Pearl Films Ltd., London for the distribution of the Bible Narratives in England. This privilege covers a period of five years.

The advance payments over this period will exceed $400,000, it is said, and is reputed to be one of the largest short subject deals negotiated in recent years. The Pearl Films are produced under the direction of one of the most prominent distributors in London and are at present releasing Chaplin's late subjects.

Eleven of "American Authors" Series Ready

Eleven of the "Great American Authors" series which James A. Fitzpatrick is filming for the Kinema Company of America are now completed. The series will include twelve altogether, though in time they will be extended. The choice of subject for the twelfth is still in doubt. It has narrowed down to two names, Mark Twain and James Whitcomb Riley.

New State Right Serial

Wilson-Gerber Serial, "Mysterious Pearl" for Independents

THROUGH the enterprise of E. S. Manheimer as general manager of the Photoplay Serials Corporation, the independent exchanges will have the handling of the New Ben Wilson and Neva Gerber serial entitled "The Mysterious Pearl." According to Mr. Manheimer, who through his many other affiliations has been keeping in close touch with the state rights situation, the time is particularly opportune for the launching of a serial of the type and importance of this latest Ben Wilson offering, and it will be made available.

"The Mysterious Pearl" is from the pens of J. Grubb Alexander and Harvey Gates, whose reputations as writers of chaptered photoplays with problem plots and suspense-building episodes have long been well established. It is the story of their latest effort as a Psychological photo-melodrama in fifteen chapters, and from the standpoint of unsolvable mystery and gripping situations it is said to even surpass their previous writings.

Neva Gerber is given exceptional opportunities for strong work because of the fact that she plays a dual role in which she appears both as the beautiful refined girl with whom Ben Wilson falls in love, in the drama, and also the part of "The Pearl" around whom the rapid action of the melodramatic scenes revolves. It need not be said to make the most of unusual chances to display his cleverness as a serial star, given him by such well chosen dramatic elements as a "man with a brass face" and also a mysterious and terrifying arm cleverly worked into the story.

Mr. Manheimer is authority for the statement that all fifteen of the episodes of the "Mysterious Pearl" are now completed, and that the serial can be seen upon the screen from start to finish; an innovation in serial history worthy of note.

F. E. Backer Outlines Policy

Producer and Distributor Unite to Solve Independents Problems

THAT the amalgamated producing company, Inc., of which G. M. Anderson is the head, united their efforts because they had worked out a method of production and distribution between which they will strengthen the position of independent exchanges, is the statement of Mr. Backer in announcing the policy of the new combination. "All interested in both companies happened to be practical motion picture executives of many years experience," stated Mr. Backer, "and in one country, it is said, that two things most necessary to the successful making and marketing of pictures is good pictures with real stars and efficient exchanges, run by men financially interested in their own exchanges, involved in the running of the business, realize that the producers must get results from the booking of their productions and that they are not going to carry worthwhile worth while box office attractions."

With these two main points in mind we laid out our policy and the method we would pursue in following it to the letter. First of all we produced three really big features with several stars in each episode. Each was brought duced to the exhibitor. That we succeeded is evident from the independent exchange men who have already seen our first pictures on the screen. This brought us to our second stage, which with three pictures to show, thus proving that we are not operating on conversation and thus giving those interested a chance to judge whether or not we can make the high grade of productions we talk about, seems to be working out to perfection. Now that we are now entering with this stage comes the necessity of making a most careful selection of the exchange in each territory with which we are to trust the fate of our product.

The problem is the making of the best selection that we are now working out and we fully expect to have every territory in the United States covered within thirty days with all prints and advertising matter of our first three pictures ready and waiting for them at regular monthly intervals."
FOX

Jack G. Leo, vice-president for Fox, who has been on the Coast for four weeks, left for New York recently.

Emmett J. Flynn is finishing the "Count of Monte Cristo," with an all-star cast including John Gilbert, Estelle Taylor, William Powell, Robert McKim, Gaston Glass, Virginia Faire, Maude George, Rene Adore and Harry Lonsdale.

Shirley Mason has left for a New York vacation. She will return December 18th and begin production.

Pictures nearing completion are "Around the World in Nothing Flat," starring Tom Mix with Eva Novak opposite, under the direction of Edward Sedgwick; "The Fast Mail," starring Buck Jones, with Eileen Percy opposite, under the direction of Bernard Durning.

Seven comedy companies are now producing. They are: Chester Conklin in "The Fake Alarm," under the direction of Earl Kent; Jimmy Savo in "Pardon Me," under the direction of N. Sommerville; Clyde Cook in "The Chaffeur," under the direction of Jack Blystone; Al St. John in "Straight from the Farm," under the direction of Gilbert Prarr; Harry Depp in "Go and Get It," under the direction of Al Herman; Charles Dougherty in "Please Be Careful," under the direction of Mr. Buckingham; and "Old Clothes" under the direction of Delmar Dellard.

UNIVERSAL

Ted Browning is returning to Universal as a director and will first make "Kind Deeds," a story by William Slaven McNutt, starring Gladys Walton. David Butler has been engaged to play the lead.

The Rawlinson subject "Malloy Compadre" has been retitled "Blarney." Gertrude Olmsted is opposite the star, and Hobart Henley is directing.

The concluding scenes for "Wild Honey," Priscilla Dean's next subject are being made this week by Wesley Ruggles at Palm Springs, where locations closely resemble the South African Veldt country.

William Wellman is directing Frank Mayo in "Slipper Tongue," by William Neidig. Virginia Valli is opposite the star.

Harry Carey, who has completed "Man to Man" under the direction of Stuart Paton, Lillian Rich is the lead. Carey will next make "The Land of the Lost," by Courtmane; Riley Cooper. Lucian Hubbard is now adapting the story.

Robert Hilton and William Lord Wright are preparing a serial scenario titled "In the Days of Buffalo Bill," to be the next subject for Art Accord, to be directed by Edward Laemmle, who has just finished "Winners of the West." Owensmouth, California, being used as a setting for "Human Hearts," featuring House Peters with an all-star cast.

Nearing completion are "Headin West," starring Hoot Gibson, under the direction of William Craft; "Cop and Jacob," starring Marie Prevost, under the direction of Clarence G. Badger.

A. F. Younger is writing the continuity for "Second Hand Rose," to star Gladys Walton.

Arthur Stratton has been added to the Universal scenario staff.

GOLDwyn

J. G. Hawks has been engaged to write the continuity for "Under the Skin," a Carrie Wilson South Sea novel. "The Happiest Night of Her Life" is the title of the first Katherine Norris original screen story, put into production this week. The continuity is by Julien Josephson, and William Beaudine is now casting.

James Rennie has been engaged to play the lead in "The Dust Fighter," a Basil King story. Rowland Lee is directing.

Nearing completion are "Sent for Out," by Rupert Hughes, starring Colleen Moore under the direction of Alfred Green; "Hungry Hearts," starring Helen Ferguson and Bryant Washburn, under the direction of Mason Hopper, and "The Grave of Claudius," starring Lon Chaney under the direction of Wallace Worsley.

METRO

Maxwell Karger is beginning a heavy drama of revenge titled "Hate," starring Alice Lake. The story is by Wadsworth Camp and the continuity by June Mathis. The Lytell subject from the story "Tommy Carteret," by Justin Miles Forman, under the direction of Bayard Veiller, is being completed under the release title "The Phantom Bride."


HAL ROACH

The Pollard comedies "Call the Witness," and "Blow 'em Up," have been shipped to Pathe. The Paul Parrott comedies "Loose Change" and "Years to Come," are now being edited by H. M. Walker and "Pay the Cashier" is in the hands of Harold Lloyd, who goes to New York upon completion of "White Feather," may continue his vacation in Europe in company with Jean Havez.

LASKY

"Thoron of Lost Valley" by Vingle Rowo is to be the next vehicle for Dorothy Dalton.

George Melford is making the last scenes for "Moran of the Lady Letty," starring Dorothy Dalton with Rudolph Valentino in the male lead.

James Cruze is scheduled to begin filming "Is Matrimony a Failure," for Nov. 21st. The cast includes Walter Hiers, Lila Lee, Zasu Pitts, Adolph Menjou, Charles Ogle.

Olga Printzlau is writing continuity for "The Proxy Daddy," by Edward Peple, to be the next vehicle for Tom Meighan. Production will be started when the star returns from New York.

"The Parson of Panamint has been retitled "While Satan Sleeps." Jack Holt is starred, with Joseph Henaberry directing.

DeMille leaves for Europe on November 23rd.

FIRST NATIONAL

John McCormick is home from the Chicago meeting.

Norma Talmadge, Jos. Schenck and "Mother" Talmadge were greeted by hundreds of the film colony and Mayor Cryer and Sylvester Weever at the Salt Lake Station this week upon their arrival from New York. Norma will first work in "The Duchess of Langeais," a Balzac romance.

Lou B. Mayer has purchased a novel "One Clear Call" by Frances Nimm Green. John Stahl will produce it.

Alan Hulbar is beginning production at United Studios of an original story titled "The Soul Seeker." Katherine MacDonald has finished "The Infidel" and begins this week on a new production under the direction of Chester Withey.

Mr. and Mrs. Charles Ray, Richard Willis, and Attorney Alber Kidder leave this week for New York. Ray, it is reported, will probably make a new contract.

HERE AND THERE

Herman Raymaker is finishing "The Matinee Idol," a Hal Roach comedy starring Sid Smith. Jack Cohn, of the Halloom Company, is to remain on the Coast six weeks.

Ben Wilson has sent the Jack Hoxie company to Big Bear Lake for exteriors for "Under Orders."

Eddie Lyons has just finished his fifth comedy for Arrow Film, titled "Brass Buttons."
## 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 preceding pages. (S. R. indicates State Right release.)

### APRIL

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cabinet of Dr. Caligari</td>
<td>Special Cast</td>
<td>Goldwyns</td>
<td>5,100 ft.</td>
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<tr>
<td>Charlie Chan</td>
<td>The</td>
<td>Vincent Price</td>
<td>Famous Players</td>
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<tr>
<td>City of Silent Men</td>
<td>The</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Dead Man's Eyes</td>
<td>The</td>
<td>Famous Players</td>
<td>6 reels</td>
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<tr>
<td>Désert Voleurs</td>
<td>The</td>
<td>Universals</td>
<td>5,000 ft.</td>
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<tr>
<td>Diana of Star Hollow</td>
<td>The</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Every Woman's Problem</td>
<td>The</td>
<td>Famous Players</td>
<td>10 reels</td>
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<tr>
<td>Ghost in the Garret</td>
<td>The</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Great Day, The</td>
<td>The</td>
<td>Arthur Bourchier</td>
<td>Special</td>
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<tr>
<td>Hands Off</td>
<td>The</td>
<td>Thomas P. Leidy</td>
<td>Special</td>
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<tr>
<td>Heart of Maryland</td>
<td>The</td>
<td>Catherine Calvert</td>
<td>Vitagraph</td>
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<tr>
<td>Her Lord and Master</td>
<td>Alice Joyce</td>
<td>Vitagraph</td>
<td>6 reels</td>
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<tr>
<td>Hush, Hush, Sweet Charlotte</td>
<td>Mary Miles Minter</td>
<td>Vitagraph</td>
<td>5 reels</td>
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<tr>
<td>Old Dad</td>
<td>Mildred Harris</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Wharfed Sea Bird</td>
<td>Theodore Newton</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>What's a Wife Worth?</td>
<td>Casson Ferguson</td>
<td>Robertson-Cole</td>
<td>5 reels</td>
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### MAY

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<th>Feature</th>
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<tbody>
<tr>
<td>Big Adventure, The</td>
<td>Breezy Eason</td>
<td>Universal</td>
<td>5 reels</td>
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<tr>
<td>Black Roses</td>
<td>Sexue Hayakawa</td>
<td>Special</td>
<td>April 23</td>
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<tr>
<td>Black of the Skies</td>
<td>Charles H. Smith</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Bob Hampton of Place</td>
<td>James Kirkwood</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Call from the Wild</td>
<td>The</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Call of the Blood</td>
<td>Famous Players</td>
<td>5 reels</td>
<td>April 23</td>
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<tr>
<td>Cheated Love</td>
<td>Alice Calhoun</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Coincidence</td>
<td>Special Cast</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Colorado Pluck</td>
<td>William Russell</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Courage</td>
<td>Naomi Childers</td>
<td>Famous Players</td>
<td>5 reels</td>
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<td>Divorse the Devil</td>
<td>Famous Players</td>
<td>5 reels</td>
<td>April 23</td>
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<tr>
<td>Don't Leave Your Husband</td>
<td>William Desmond</td>
<td>Federaied Film</td>
<td>6,200 ft.</td>
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<tr>
<td>Dream Street</td>
<td>Special Cast</td>
<td>Universal</td>
<td>6 reels</td>
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<tr>
<td>Garden of Resurrection</td>
<td>Special Cast</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Hilda Lemon</td>
<td>Mason</td>
<td>Special</td>
<td>April 23</td>
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<tr>
<td>Good Women</td>
<td>Rosamond Teyler</td>
<td>Special</td>
<td>April 23</td>
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<tr>
<td>Hearts and Masks</td>
<td>Dashell McCarthy</td>
<td>Special</td>
<td>April 23</td>
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<tr>
<td>Highest Bidder</td>
<td>William Furnum</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>House That Jaz Built</td>
<td>Wanda Hawley</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>I Am Forever</td>
<td>Special Cast</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>It Can Be Done</td>
<td>Earl Williams</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Lamplighter</td>
<td>Elsie Packer</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Lavender and Old Lace</td>
<td>Margarette Snow</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Life of Egypt, The</td>
<td>Claire Adams</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Made in Heaven</td>
<td>Tom Moore</td>
<td>Famous Players</td>
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<td>Magic Cup, The</td>
<td>Muriel Milton</td>
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<td>Miracles of Manhattan</td>
<td>H. E. Jenner</td>
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<td>Mother Eternal</td>
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<td>April 23</td>
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<tr>
<td>On the Trail</td>
<td>Irving Cummings</td>
<td>Famous Players</td>
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<td>Penny of Top Hill Trail</td>
<td>Lena S. Child</td>
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<td>Puppets of Fate</td>
<td>Virginia Wade</td>
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<tr>
<td>Quel Vaudeville</td>
<td>Virginia Wade</td>
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<td>Repentance</td>
<td>Priscilla Dean</td>
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<td>Vincent Hughes</td>
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<td>Spofford MacLean</td>
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<td>Skirts</td>
<td>Clyde Cook</td>
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<tr>
<td>Sky Pilot</td>
<td>William Nigh</td>
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<td>Tombstone</td>
<td>William Nigh</td>
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<tr>
<td>Trolley</td>
<td>Ivy Lane</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Wallin, The</td>
<td>Harry Carey</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Wild Goose, The</td>
<td>Mary McLean</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Wolves of the North</td>
<td>Herbert Heyes</td>
<td>Famous Players</td>
<td>5 reels</td>
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</tbody>
</table>

### JUNE

<table>
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<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
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<tbody>
<tr>
<td>Beach of Dreams</td>
<td>Edisto Storey</td>
<td>Robertson-Cole</td>
<td>5 reels</td>
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<tr>
<td>Beautiful Gambler</td>
<td>Special Cast</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Beyond Price</td>
<td>Pearl White</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Big</td>
<td>The</td>
<td>Famous Players</td>
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<tr>
<td>Big Jack Panther's Cub</td>
<td>Florence Reed</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Boys Will Be Boys</td>
<td>Will Rogers</td>
<td>Famous Players</td>
<td>5 reels</td>
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<tr>
<td>Butterfly Girl, The</td>
<td>Marjorie Daw</td>
<td>Famous Players</td>
<td>5 reels</td>
</tr>
</tbody>
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(Continued on page 2847)
**SEPTEMBER**

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
--- | --- | --- | ---
Wishing Shadows | Lucy Colton | Virginia B. Faire, Pathe | 3200 ft, July 2
Who Is a Benefactor of the Clergy? | A. V. Clapp | Special Cast | 5 reels
Women Who Wait | Virginia B. Faire, Pathe | Special Cast | 3 reels

**AUGUST**

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
--- | --- | --- | ---
Blue Blazes | Lester Cuneo | Capital Film-S. R. | 5 reels
Cyclone Bliss | Jack Hoxie | Arrow Film-S. R. | 5 reels
Daughter of the Law | Jack Hoxie | Arrow Film-S. R. | 5 reels
God's Country and Law | E. W. Chalmers | Universal | 5 reels, Aug. 13
Greater Than Love | Louise Gaum | Associated Prod. | 7 reels, July 30
New Moon | Wanda Hawley | Dinar | 4900 ft, July 17
Luring Lissa | Gladys Walton | Universal | 5 reels, July 30
Moon Gold | B. F. Warren | Special Cast | 3 reels

**OCTOBER**

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
--- | --- | --- | ---
Across the Divide | Special Cast | Pathe | 6 reels, Oct. 1
After the Show | Special Cast | Famous Players | 5 reels, Oct. 15
Amazing Lovers, The | Special Cast | Jan-S. R. | 5 reels
Always a Right | Special Cast | Selznick | 6 reels, June 25
Bring in Be My Wife | Special Cast | Goldwyn | 5 reels, Oct. 30
Case of Becky | Constance Allen | Warner | 5 reels, June 11
Cinderella of the Hills | Barbara Bedford | Universal | 5 reels, Nov. 5
Conquering Power, The | Special Cast | Metro | 7 reels, July 16
Dangerous Curve Ahead | Helen Chadwick | Goldwyn | 5 reels, Oct. 15
Doubled for Romeo | Will Rogers | National | 5 reels, Nov. 5
Everything for Sale | May Macl鬧e | Universal | 5 reels, Dec. 22
Foolish Age, The | Doris May | Robertson-Cole | 5 reels, Oct. 22
From the Ground Up | Tom Moore | Goldwyn | 5 reels, Oct. 30
Garments of Truth | Max Hughes | Universal | 5 reels, Sept. 24
Go Straight | Frank Mayo | Universal | 5 reels, Oct. 15
Groom of the Year | Theodora Hoffman | Universal | 5 reels, Sept. 24
I Accuse | Special Cast | Pathe | 5 reels, Oct. 22
Invisible Power, The | Peter Bemis | Goldwyn | 5 reels, Oct. 8
Judgment | Special Cast | World-S. R. | 6 reels, Oct. 8
Kiss Me | Special Cast | Pathe | 5 reels, Sept. 24
Man's Home, A | Special Cast | Selznick | 5 reels
Married sudoku | E. W. Chalmers | Universal | 5 reels
Matriarch, The | Alice Calhoun | Vitagraph | 5 reels, Nov. 5
Molly O' | Special Cast | First National | 5 reels, Sept. 15
Night, The | Special Cast | Pathe | 5 reels, Sept. 15
One Arabian Night | Polly Newton | Pola Negri | 5 reels, Sept. 25
Outrider, The | Special Cast | Pathe | 5 reels, Oct. 15
Pardon My French | Special Cast | Universal | 5 reels, Oct. 15
Patience | Special Cast | Pathe | 5 reels, Sept. 25
Peter Tibbeton | Elise Furness | Famous Players | 5 reels, Sept. 29
Poor Man, The | Special Cast | Pathe | 5 reels, Oct. 15
Pride of Riches | Special Cast | Goldwyn | 5 reels, Oct. 8
Queen, The | Shirley Mason | Fox | 5 reels, Oct. 15
Riches or Ruin | Special Cast | Pathe | 5 reels, Oct. 15
Rival of the World, The | Alice Calhoun | Vitagraph | 5 reels, Nov. 5
Shadow of Lightning | Snowy Baker | Aywon-S. R. | 5 reels, Sept. 24
Shark Master, The | Frank Mayo | Universal | 5 reels, Sept. 24
Steelhart | William Duncan | Vitagraph | 5 reels, Sept. 24
Speed Girl, The | Reb Daniels | Realart | 5 reels, Sept. 24
Swamp, The | Rita Jolivet | Goldwyn | 5 reels, Oct. 29
Three Thousand | Jonas Mekas | United Artists | 5 reels, Sept. 24
Three Word Brand | William S. Hart | Famous Players | 8 reels, Oct. 5
Thunderclap | Special Cast | Fox | 5 reels, Aug. 31
Vengeance Trail | Richard B. Brown | National | 5 reels, Sept. 24
What Love Will Do | Wanda Murphy | Fox | 5 reels, Oct. 15
Woman's Place | Constance Talmadge | First National | 5 reels, Oct. 25

**NOVEMBER**

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
--- | --- | --- | ---
All's Thrilled | Special Cast | First National | 5 reels, Nov. 15
Anne of Little Smoky | Special Cast | Assoc. Exhib. | 5 reels
Bonnie Blue Bird, The | Special Cast | Famous Players | 5 reels
Boy Fire | Special Cast | Fox | 5 reels, Nov. 15
Call of the North | Jack Holt | Famous Players | 5 reels
Climb the Step | Special Cast | Pathe | 5 reels, Nov. 15
Crimson | Special Cast | First National | 5 reels
Dr. Jim | Frank Mayo | Universal | 5 reels, Nov. 12
Enchanted Valley | Marie Davelus | Paramount | 5 reels, Nov. 10
False Kisses | Miss du Pont | Universal | 5 reels, Nov. 19
Fiddlers | Special Cast | Pathe | 5 reels, Nov. 9
Fire of the Desert | Special Cast | Pathe | 5 reels, Nov. 24
Horse Face, The | Garet Hughes | Universal | 5 reels, Nov. 12
Hunch, The | Special Cast | Pathe | 5 reels, Nov. 12
Iron Trail, The | Special Cast | United Artists | 5 reels, Nov. 12
Jane Eyre | Hugo Babine | Hodgkinson | 5 reels, Oct. 29
Jo the Fighter. | W. B. Coley | Play-ay-S. R. | 5 reels, Nov. 12
Knight of the West, A | Olma Franchi | W. B. O'Malley | 5 reels, Nov. 12
Ladies Must Live | Special Cast | Paramount | 5 reels, Nov. 12
Light in the Cavern | Special Cast | Pathe | 5 reels, Oct. 27
Love Never Dies | Special Cast | First National | 5 reels, Nov. 12
Lure of Jade, The | Pauline Frederick | Robertson-Cole | 5 reels, Nov. 19
Man From Lost River | Special Cast | Goldwyn | 6 reels, Nov. 12
Majestic Hotel, The | Special Cast | Warner | 5 reels, Nov. 9
Millionaire, The | Herbert Rawlinson | Universal | 6 reels, Nov. 12
My Little Rascal | Special Cast | T. S. Rolph | 5 reels, Nov. 9
Our Mutual Friend | Special Cast | Warn | 5 reels, Nov. 12
Riding With Death | Buck Jones | Fox | 5 reels, Nov. 17
Shelby, The | Agnes Ayres | Paramount | 5 reels, Nov. 17
Sin of Martha Qued | Special Cast | Associated Exhib. | 5 reels, Nov. 13
Single Track, The | Corinne Griffith | Vitagraph | 5 reels, Nov. 13
Tobacco David | Rich, Bartheless | First National | 5 reels, Nov. 13
The Wonderful Thing... | Norman Kerry | National | 5 reels, Nov. 10

(Continued on page 2848)
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Motion Picture News

2848

Comedy and Short Subject Releases
Feature
Adviser, The
Afraid of His Wife
After the Dough
Among Those Present.
Applicant. The
Assault and Flattery
At the Ringside

Baby, Baby
Bakery, The

Bang
Barrel of Trouble
Bashful Lover, The.

..

Hop, The
Between the Acts
Blacksmith. The
Blue Sunday
Bell

Bride and Broom
Bride and Gloom

Brown Derby

Star
Lloyd Hamilton.

Smith
.Harold Lloyd

Jimmy Aubrey
Snub Pollard
Billy Quirk

Universal

Eddie Boland

Pathe

Tweedy

Reelcraft

Larry Semon
Art Bates
Harry Sweet
Larry Semon

Inn
Dumbells

The

Bobby Vernon

Exit Quietly
Fall Guy,

Larry Semon
Helen Darling

The

For Fanny
Fast and Furious
Falling

Fireside Brewer,

Al. St.

A

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2 reels.

2 reels.

2 reels.

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Idle

Class.

Chas. Chaplin

The

Harold Lloyd

I f) 0

Monty Banks

In and Out
In for Life

Viora Daniels

Your Move
Time
Snub Pollard
Late Hours
Ernest Truex
Little, But Oh My
Love and Doughnuts. .Ben Turpin
Johnny Savo
Love and War
Louise Fazenda.
Love Egg, The
Ren Turpin
Love's Outcast

It's

Just in

.

Made

Man

in the
vs.

Kitchen.

Woman

Meet the Wife

Money Talks
Mother's Lamb

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Goldwyn
Goldwyn
Goldwyn
Goldwyn
Goldwyn
Goldwyn

2 reels
2 reels
2 reels
2 reels
2 reels
2 reels

27

5

June

18

Educational
Vitagraph
Educational

2 reels. ..Oct.
2 reels.....

8

..Aug.

6

Fox

2 reels

.Educational
Associated Prod
Associated Prod
Dorothy Devoe. ... Educational
Federated
Sid Smith
Henry Murdock. .Educational
..

.Special Cast

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Quirk
Eddie Barry

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Oct. 8
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July 30

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June
June
June
June

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18
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2 reels.

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Sept.

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2 reels
2 reels.

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Aug.

reel

Oct.

6

Love Cave
Gaylord Lloyd

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Players

Pathe

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Sept.

Oct.
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2 reels. ..June
Nov.
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2 reels. .. July
2 reels
2 reels ... June
2 reels
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reel....

2 reels

Educational

2 reels
2 reels

Short Subjects

8
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Universal
Educational

Men

9

..Oct.

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Associated

Harry Gribbon

Celebrated

11

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Zero Hero

..May 28

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Ben Turpin

8

May

3

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&
6

25
19

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Feature
Star
Title and Star
Adventures of Tarzan (Serial), Elmo Lincoln
American Badger (Bill and Bob Series)
Andy and Min (Cartoon)
At the Wailing Wall (Scenic)

10
14

18

28

Distributed
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State

By

Pathe
Celeb.

Film.

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reel.
reel

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— Nov.
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Texas Guinan

2 reels

...Nov.

Educational
Kineto Review

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(Sacred Films)
Educational
Crowning King Blizzard (Scenic)
Cupid, Registered Guide (Drama) Edgar Jones.Pathe
Universal
Cyclone Smith's Vow (West. Drama)
State Rights
Day with the Giants
Death Trap, The (West. Dr.), Tom Sanchi. Pathe
Universal
Do or Die (Serial), Eddie Polo
Kineto Review
Down in Dixie (Scenic)
Educational
Dreams Come True (Educational)
Prizma
Eden of the Pacific (Scenic)
Kineto Review
Emerald Isle, The (Scenic)
Selznick
Feathers (Scenic)
Great American Authors (Kineto Series)
Hiking the Alps, with the Swiss Boy
National Ex
Scouts (Kineto Reviejv)
Educational
Hitting the Spots (Scenic)
Kineto Review
Holy City, The (Scenic)
Honor of Ramerii (West. Dr.). Tom Sanchi. Pathe
Hope Diam'd Mystery (Ser'l), Grace DarmondState Rights
Kineto Review
Hunting the Sea Wolf (Educational)
Hurricane Hutch (Serial), Chas. Hutchison. Pathe
Pathe
Sanchi.
Tom
Imposter, The (West Drama),
(Continued on page 2876)
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National

Could Columbus Discover America? (World
Educational
Wanderings)
Cow Puncher's Comeback (W. Dr.), Art Acc. Universal
Creation

reel
July 23
reel
reel
1 reel
1 reel
1 reel
1 reel.
2 reels. ..
12 Episodes
1
reel
1 reel.
Sept. 17
1 reel
1 reel
1 reel
1

Play.

Paramount
Kineto Review
Kineto Review
Kineto Review

Field Flowers (Educational)
Code of the West, The (West. Drama)
Collectors of Craniums (Educational)
Combatting the Elements (Novelty)

Length Reviewed

Rights

Babyhood (Novelty)
Bear Hunting in California (Adventure)
Beauty Spots of America (Scenic)
Beggar Maid, The (Drama), Mary Astor
Triart Film
Beyond the Trail (Wes. Drama), Tom Sanchi. Pathe
Bible, The (Serial), Special Cast
State Rights
Big Mystery (Mutt and Jeff Cartoon)
Federal
Biology the Microscope and Its Use (Educ.) National
Birds of Crags and Marshes (Novelty)
Kineto Review
Bonnie Scotland (Scenic)
Kineto Review
Boy Scouts of America (Topical)
Kineto Review
Breaking Through (Serial), Carmel Myers .... Vitagraph
Cairo in Egypt (Kineto Review)
Urban
Capturing Lions by Aeroplane (Novelty) ... Pathe
Circulation of the Blood and Botany

—

lreel.
Aug.
Name the Day
Oct.
Associated Exhib -...3 reels
Harold Lloyd
Never Weaken
.Nov.
Educational
2 reels
Special Cast
Nick-of-Time Hero
.Sept.
Universal
lreel.
Roach
HimBert
No Clothes to Guide
lreel.
July 23
Snub Pollard ....Pathe
No Stop Over
2 reels ... Aug. 6
Dorothy Devore ..Educational
Nothing L'ke It
Vitagraph
2 reels
Jimmy Aubrey
Nuisance. The
6
Educational
2 reels ... Aug.
Neal Burns
Oh Buddy
19
Pathe
1 reel.... Nov
Snub Pollard
On Location
10
Eddie Boland ....Pathe
1 reel .... Sept.
On Their Way
..Universal
2 reels...
...Brownie
(Dog)
pa]s
•••••
Educational
•
2 reels
Pair of Sexes. A
Federated
2 reels
Monty Banks
Peaceful Alley
2 reels, .Sept. 10
Harold Lloyd ....Pathe
•••
Pinched
...First
National
Keaton
2 reels
Buster
Playhouse The
Educational
2 reels
Oct. 29
Bobby Vernon
Pure and Simple
Lloyd..
Pathe
13
ar
0,1
1 reel. .. .Aug.
*
Rainbow Island
4
£
Educational
2 reels .. July 19
Earl Rodney
Reckless Sex
Vitagraph
reels
Aubrey
2
Jimmy
Riot The
Universal
2 reels. .Aug. 27
Robinson's Trousseau ..Lee Moran
Universal
2 reels... May 21
Lyons & Moran
Roman Romeos
Educational
2 reels
Saving Sister Susie.
.Educational
reels. .. Nov. 20
..
2
Boland
Eddie
Sand Man, The
Fox
2 reels. .Sept. 24
Say It With Flowers. .. Special Cast ... .Educational
1 reel
Say Uncle
.Vitagraph
2 reels...
....
Larry Semon
School Days
Educational
2 reels. July 2
Harry Gnbbon
Scrappily Married
•

Sea

Do

28

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3 reels
.3 reels.

1

reel.
2 reels

1

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1 reel
2 reels

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Lloyd Hamilton.
Vitagraph
Larry Semon .
Simple Life
Fox
Singer Midgets Scandals Slim Somerville
Edgar Jones
Pathe
Single Handed
Special
Skipper Treasure Garden
Cast
First National
Fox
Small Town Stuff
AL St. John
Neal Burns
Educational
Sneakers
Educational
Snookey's Blue Monday Snookey
Educational
Snookey's Fresh Air .... Snookey
Educational
Snookey's Twin Troubles Snookey
Educational
Snookey's Wild Oats. .. Snookey
Brownie (Dog) ..Universal
Society Dogs
Reelcraft
Tweedy
Speed
Larry Semon
Vitagraph
Sportsman, The
Pathe
Snub Pollard
Spot Cash
Teddy Sampson ..Educational
Standing Pat
Universal
Harry Sweet
Stealin Home
Pathe
Stick Around
Ernest Truex
Educational
Storks Mistake
Bcbby Vernon ...National Ex
Strikes to Spare
Educational
Sunless Sunday
Reelcraft
Tweedy
Sweet Daddy
Thornton Edwards. Educational
Sweet Revenge
....Educational
Rodney
Take Your Time
Earl
Federated Film
Their Dizzy Finish
Sid Smith
Fox
Three Good Pals
Torchy a la Cart
Johnny Hines ....Educational
Torchy's Promotion ....Johnny Hines ...Educational
Torchy Turns Cupid ...Johnny Hines ...Educational
Fox
Clyde Cook
Toreador, The
Vitagraph
Tourist, The
Jimmy Aubrey
Arrow Film
Neely Edwards
Trouble Doctor, The.
Trouble Hunter, The... Jimmy Aubrey ...Vitagraph
Federated
Sid Smith
Two Faces West
Reelcraft
Tweedy
Vacation
Vagrant, The
Lloyd Hamilton. .. Educational
Week Off, A
Chas. Dorety ....Universal
Vitagraph
Larry Semon
Well I'll Be
Pathe
What a Whopper
Snub Pollard

Why They

23

2 reels
2 reels

.

Length Reviewed

reel....Jmne 25
..Nov. S

2 reels.
2 reels
2 reels
2 reels
2 reels.
2 reels.
2 reels

Reelcraft

...Jimmy Aubrey ...Vitagraph
Pathe
Snub Pcllard

.

.

Players

Fox

reel.

1

By

Herald Prod
Producers Secu

,

...Sept.

Billy

Mr. Fatima
Mysterious Stranger

.Aug.

.

2 reels
2 reels...
2 reels

Metro
Metro

Harrv Sweet
High Life
His First Honeymoon .. Monty Banks
His Handsome Butler. .Eddie Barry
His Home Sweet Home. Larry Semon
Jimmy Aubrey
His Jonah Day
Bert Roach
His Unlucky Berth
Chas. Dorety
Hold Your Breath
Hound of Tankervillc.Otis Harlan

13

Sept. 10

.2 reels

Vitagraph
Educational
Universal
Federated
Arrow Film
Vitagraph
Vitagraph
Universal
Universal
Educational
First National
.Associated Exhib.
Federated
Educational
Educational
Educational
Pathe
Pathe
Associated Prod

Bobby Vernon

..Aug.

reel

1

.

Hey Rube

..Sept. 24

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2 reels
2 reels

Teddy Sampson. ..Educational
Fox

Haunted House, The
Head Waiter

13

reel

1

2 reels.
2 reels

.

Al St, John
Buster Keaton
Buster Keaton
Larrv Semon

..Aug.

.

2 reels

Vitagraph
Fly Cop, The
Educational
For Land's Sake
Lloyd Hamilton. ..First National
Game Lady
Educational
Going Through the Rye. Bobby Vernon
Snub Pollard
Pathe
Gone to the Country
Lloyd Hamilton ... .Educational
Greenhorn. The
Fox
Clyde Cook
Guide, The

Handy Husband
Happy Pest, The
Hard Luck

..April 30

.

reels

2

2 reels.
2 reels

1 reel

..Famous

Fitzgerald.

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2 reels

Vitagraph
Educational

John

Louise Fazenda.
Larry Semon

11

reels

2

Universal

Eat and Be Happy
Country Cousin. Johnny Jones
Johnny Jones
Feast Day
Johnny Jones
Hamlet
Johnny Jones
Jonah Day
Edgar the Detective. .. .Johnny Jones
Johnny Jones
Explorer
the
Edgar

Cissy

.

Vitagraph
State Rights

Edgar's
Edgar's
Edgar's
Edgar's

Distributed
Universal

Star

Mack Swain

.

June

2 reels

Fox

Romeo

Dog Doctor,
Dull Care

Baby Peggy

Husbands
Housework
Simp, The
Should

reels

2

2 reels ...

Educational
Louise Fazenda .... Educational
Pathe
Earl Rodney
Educational

Dew Drop
Dizzy

Reelcraft

Vitagraph
Larry Semon
Lloyd Hamilton. ...Educational
Plymouth Pict
Denver Dixon
Pathe
.Ernest Truex
Vitagraph
Larry Semon
Vitagraph
Larry Semon
Buster Keaton
First National
Lyons and Moran .. Universal
Reelcraft
Billy Quirk
Federated
Monty Banks
Reelcraft
Billy Quirk

Dead Easy

Feature
Sea Shore Shapes
See America First
See America Thirst
She Sighed by the
Side

.

Sid

Brownie's Baby Doll
Burglars Bold
Chick, Chick
Chicken Hearted
Country Chickens
Custard Nine, The
Devilish

Length Reviewed
Distributed By
.Educational
2 reels. ..Nov. 19
Educational
1 reel
Federated Film
Aug. 20
2 reels
Pathe
3 reels. .. .May
4
Vitagraph
2 reels
Educational ........ 1 reel
Pathe
2 reels
July 23

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ea.

Aug.

12

20
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reel

lreel..
2 reels.

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Sept.
Sept.

4 reels

lreel
2 reels
2 reels.

Sept.

24

2 reels

May

2 reels.
reel.
1

21

lreel
lreel.
1

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Sept.

reel

lreel...

Aug
Nov.

1

reel. ... Sept.

lreel...
1

May

24
ta-

reel

2 reels...
15 episodes
reel
15 epi'des Aug. ll
? reels...
1


Special Section on the Magnificent New

“Chicago Theatre”

“Movieland’s Wonderhouse”

Impressive exterior of “The Chicago”
New Chicago Theatre Surpasses All in Grandeur
Represents Close to Four Million Dollars

Awe inspiring through its size, magnificent in its architecture, and of surpassing luxury in its furnishings and decorations, Balaban & Katz's new theatre, The Chicago, stands a monument to the vision, courage and enterprise of these master showmen.

In Chicago it already is known as "the Wonder Theatre of the World" and motion picture notables gathered for the brilliant opening, gave it the palm for grandeur and splendor over all motion picture palaces hitherto erected.

The Chicago, as it stands today, represents an investment of close to four million dollars and incorporated within its walls is every known device to promote comfort and pleasure of its patrons and to insure the best in projection and presentation.

Unlike many other downtown theatre properties, the Chicago Building is exclusively for theatre purposes and the box office alone must be looked to for revenue. The seating capacity of the theatre is five thousand, twenty-six hundred on the main floor, five hundred in the mezzanine and nineteen hundred in the balcony. This capacity could be increased to fifty-five hundred under New York ordinances, thereby surpassing the capacity of any theatre in that city or in the country.

The auditorium proper covers a greater ground area than any theatre in the country, being a half block in width and one hundred and sixty feet in length. The exterior on State street, which contains the principal entrance, is a monumental design carried to a height equivalent to a seven-story building, in granite and polychrome terra cotta, with a frontage of sixty feet.

The State Street property is used exclusively for a lobby and runs east ninety-six feet to the auditorium proper, which runs north and south for one hundred and seventy feet, with its north end on Lake street.

Messrs. C. W. & Geo. L. Rapp, who are the architects responsible for this splendid building, have followed the French style of architecture during the fourteenth period throughout the interior and have made the exterior what is declared by Henry Wacker, chairman of the Chicago Plan Commission, as the handsomest building in Chicago.

The Chicago is another triumph for C. W. & Geo. L. Rapp, as well as for Messrs. Balaban & Katz, for whom they previously had built the Central Park Theatre, The Riviera and the magnificent Tivoli Theatre. They are the architects of splendid theatres in many cities and their work extending over a number of years has been the result of both having had extensive study and travel in Europe and the Orient. Their efforts have been to embody the finest in European examples which are considered as monuments of the ages in American theatres and from these examples The Chicago and the other houses built by Rapp and Rapp have taken on greater lines and proportions, surpassing the European examples and with modern improvements meeting American demands. As in all the work, the interior of The Chicago is carried out in a definite style and period of architecture and they also include the scheme of decoration, lighting fixtures and other interior equipment, so that these lines are in perfect harmony and color.

Entering from State street, the visitor to the Chicago is ushered into a lobby treated in extremely elaborate design with a huge marble colonnade supporting a rich vaulted ceiling, which towers over him at an unobstructed height of sixty-five feet. This area is devoted entirely to the public as a promenade and entrance to the theatre. At the end of this lobby is a grand marble stairway, eighteen feet in width, which extends up to the mezzanine floor, continuing to the upper mezzanine promenade, intermediate balcony promenade, upper balcony promenade and the top floor of the balcony. Patrons using this stairway are at all times in view of the main floor of the grand lobby, thereby avoiding the usual narrow entrances and passageways to this portion of the theatre.

In the grand lobby there also is a grand promenade at the mezzanine floor level extending around all sides with a width of fifteen feet. This promenade is richly furnished with divans, heavily carpeted and with splendid oil paintings on the walls. The promenade is again repeated at the upper balcony level, giving the patrons of the balcony the same convenience.

On the orchestra floor at right angles to the grand lobby and extending the full width of the auditorium is the grand promenade, which has a width of twenty feet and extends to a height of thirty-seven feet on the main axis of the theatre.

The seating arrangement on the orchestra floor proper is laid out on a European horseshoe plan, in which the minor promenade extends around all sides, terminating at the proscenium boxes. This contour or shape of the main floor gives a series of arches which are (Continued on page 2570)
A Double Achievement

The New Chicago and
The New Major Switchboard

Here is a switchboard that is as much a marvel among switchboards as the magnificent New Chicago Theatre is among theatres.

Lighting effects of surpassing beauty on the facets and cornices of the elaborate auditorium embellishments are easily accomplished. Unsurpassed flexibility that places in the hands of the electrician the minute control of the smallest circuits of lights both for brilliance and blending.

This has been true of all Major Switchboards. The new design that lifts this Major Combination Pilot and Dimmer Board above the others is the placing each dimmer lever directly below the pilot switch for the lights they dim. Added to all of the other Major features—unequaled for theatre lighting control—is this new and revolutionary feature of absolute compactness.

Major Pre-Selective Remote Control Switchboards are being installed in the newest palaces of the theatre world as well as making modern the obsolete lighting of many of the fine long established ones.

The Major System

Pre-Selective Remote Control

Balaban & Katz
Owners
C. W. & George L. Rapp
Architects
Chicago

(1) This lever closes the circuit.
(2) This lever opens it.
(3) These tumbler switches sub-divide the circuit.
(4) This dimmer handle dims the lights of the switch just above it.
Another Great Stride in Theatre Lighting Control

New Major Combination Switchboard a Real Improvement

In building the huge and magnificent Chicago Theatre, Balaban and Katz impressed the world with a dazzling achievement. Quite as impressive, particularly to those interested, are the mechanics that made such a brilliant accomplishment possible. The lighting control is one of the outstanding features of these "behind the scenes" mechanics.

To understand fully the vast improvement obtained and the skillful engineering necessary to accomplish the one man control of such a huge electrical equipment, some comparison must be made to older methods and existing conditions. Under the open-knob switchboard plan a switchboard fully forty-five feet long would have been necessary to control the great number of circuits. In addition to this knife switchboard control the dimmer bank or group would have had to extend almost an equal distance beyond this or be placed over it on a "second story" level. This old type of switchboard, which is used today in many old theatres, would have taken four or five men to control the lights of the Chicago Theatre, during the performance. As all of the equipment would have been in the stage, it would have occupied a great deal of valuable stage space. The fire hazard would have been materially increased, and flexibility would be a nearly minus quality.

It should be remembered the most highly successful theatre switchboard is not the largest but the smallest that can be built to do the work. The Major Pre-Selective Remote Control Switchboard installed in the huge 5,000-seat Chicago Theatre is only twenty feet long! It seems impossible to believe the statement that the switchboard itself takes absolutely no additional stage space other than that required for the dimmer bank alone, but that is literally the truth. The major board is built to fit into the spaces left around the dimmer handles. This at once cuts the space required down to that needed for dimmers alone. When you realize in addition it can be "set up" for three scenes in advance and that changes can be made from one position by one man, the equipment is really marvelous.

It is a new design of Major board. It contains all of the proven points of excellence the other Major Switchboards have and is built on the basically right principle of Pre-Selective Remote Control, the great improvement is one of combining the pilot switches with the dimmer controls on the same board and each contiguous to the other.

To make this clear we will take one unit switch. In the upper part of the unit is the "on" position lever, four inches below this is the "off" position lever, both of which are also pre-selective levers. Between these two is the pilot light that shows the condition of the circuit controlled (whether the lamps are lighted or not). Just below the lever is the handle of the dimmer plate that dims the particular circuit. There is a scale marked along the slot through which this dimmer handle protrudes that shows by position how much the lights are dimmed.

This entire unit is repeated again and again for as many circuits as need be controlled. Further division of circuits is made with tumbler snap switches in several panels, one panel each side of each set of pilot switches. By all of this you can see that the board is marvelously flexible as well as unusually compact.

The main control switches, the main dimmer levers and the big slow wheel drive dimmer control are all located at the center of the board within reach of one man. From this point the electrician makes all of his light changes. Between changes he goes to other parts of the board to "pre-select" his successive scenes.

Figures are usually dry affairs, but the following high spots should be interesting. There is a total current load on the stage switchboard of 390,220 watts. Of this the stage uses 202,800 and the Auditorium 187,420. This is divided into a total of 384 circuits and is controlled by 103 pilot switches. The circuits are further subdivided by 153 Tumbler switches. Practically every circuit in the theatre is a dimmer and approximately 147 dimmer plates were required. These are constructed in a bank, six high, directly behind the pilot board. Dimmers handle in the top row is within easy reach. The entire stage pilot board and dimmers occupy a floor space of only 4 ft 7 in. by 20 ft. This is exactly the space the dimmer alone would occupy.

In the foregoing we have taken for granted that it was clearly understood that the Major System is a Pre-Selective Pilot Board with Remote Control. The heavy current is broken on a large remote magnetic switchboard in a basement room in out-of-the-way space. This remote board is in itself worthwhile pages of description.

The switches are manufactured specially for the major system by the Cutler-Hammer Mfg Co., and all board connections are made with bus bars, no wiring used. Of greater value than the saving of stage space and the flexibility and ease of control is the elimination of fire hazard. Only 7/10 of an ampere is broken on the stage and that behind steel plate and slate. No one can possibly damage the stage board by "shorting" and the entire apparatus can be locked against unauthorized meddlers. Should any one "tamper" with the switches no harm can be done, as there is but one path for current to travel at any one time.

Another factor that makes for the safety of the audience is the extended remote control of house lights. With the Major System house lights can be turned on from any desired point or points in the house by a simple snap switch in a glass enclosed case.

See Photograph of Magazine Panel on Page 2870
The master MUSIC incorporated in the new CHICAGO theatre

Balaban & Katz appreciate the fact that their high type of picture presentation needs the highest class music.

The successful transposition, from the head to the heart, of the ideas projected on the screen, can only come through the music of an organ built to reach the hearts of its hearers and not the discount demands of its purchasers.

COSTLY
MAGNIFICENT
PERFECT

WURLITZER UNIT ORGANS
Equipment of Chicago Theatre on Par With House

Nothing Left Undone to Obtain Perfection

While the splendid architectural and lighting effects, beauty of hangings, heavy carpeting and general air of luxury which distinguishes the Chicago, brings forth admiration from everyone entering the theatre, quite as impressive, particularly to theatre men, are the mechanics that make such a brilliant accomplishment possible.

The electrical system throughout the Chicago was installed by the Hub Electric Company, of Chicago, many of the instruments and devices used being manufactured specially for this theatre by that company. The magnitude of the electrical equipment may be realized from the fact that more than ten thousand electric lights are used to illuminate the interior of the house, and thousands of lights in addition are used on the exterior. The cove lighting throughout the house is of the three color system, amber, red and blue, with the colors independently controlled by dimmers. There is a perfect blend of one color into another every twenty minutes with the diffusion so gradual that it is hardly perceptible. Electric drive pumps, blowers, and a heating system in which electricity plays an important part, are also part of the Hub Electric Company's contribution to this great theatre.

An interesting feature of the installation is the thermostat method of temperature regulation. In a closet adjacent to the manager's office is a control board which indicates the temperatures in various parts of the Chicago Theatre and enables the manager to set the various thermostats, distributed about the house, at proper degree of heat. From this board, also, is operated the opening and closing of dampers and ducts, that is the fresh air damper may be set half open and the return air half open. Also foul air exhaust dampers may be regulated. It also provides for the regulation of the coils and the heating system. Other indicators show the velocity at which the various fans are running and there are controls for regulating their motors. There is a complete inter-communicating system of house telephones and an electric flash system of reporting vacant seats to the chief usher, who has a board before him whereby he can determine the location of vacant seats in any part of the house.

The lighting control is one of the outstanding features of the "behind the scenes mechanics" and is accomplished through the use of the Major Pre-Selective Remote Control Switchboard.

The projection room in the Chicago is equipped with a battery of three Simplex Machines, Stereopticons, etc. The installation of the Peerless Automatic Arc Controls in the projection room, was accomplished through arrangements with the J. E. McAuley Manufacturing Company, Chicago, who also manufactured the controls in use at the Senate, Rivera, Tivoli and The Roosevelt, which play such an important part in the perfect projection of pictures at these houses, eliminating as they do, the annoying colored lights, the semi-dark screen, and other undesirable conditions practically unavoidable with hand fed arcs.

A Raven "Hafstone" screen manufactured by the Raven Screen Corp., New York City, is an important part of the Chicago's equipment.

On one of the upper floors over the lobby of the Chicago, is provided a full sized stage with complete system of stage lighting, etc., for use of the presentation department, which here prepares elaborate prologues and other scenic effects used on the Chicago stage. The musical director also is provided with a room where he can view the pictures and arrange the musical settings for them before they are seen on the screen of the Chicago.

The large general offices of Balaban & Katz also occupy one of the floors over the lobby and are considered one of the handsomest suites of offices in the city.

The wrecking of the buildings which stood on the present site of the Chicago was completed in record time by the W. J. Newman Company of Chicago, who also made quick time with the monster excavation for the foundation and basement structures of the theatre.

Col. Fred Levy to Erect $250,000 House

There is no gloom or fear of the future in certain of the Kentucky motion picture circles. Close on the heels of the opening of the new "Kentucky" in Louisville Col. Fred Levy, original Associated Firs National franchise holder for Kentucky and Tennessee, has completed negotiations for the erection in Lexington, Ky. of a new theatre, to seat 1,500 and to cost approximately $250,000.

The name of the new house has not been determined, but it is to be one of the finest theatrical structures in the state and the management will seek to obtain patronage of the highest class. Construction is to start in November, and the house will be opened next April, it is expected. It will be the home of Associated Firs National attraction in Lexington. It is stated that every comfort of the modern theatre will be provided and a pipe organ will furnish the music. The main floor will seat 1,200.

Show Movies in Church

The Jamestown, N. Y., Baptist Church has installed a $2,000 equipment for the showing of motion pictures. The pastor is now giving movie sermons every Sunday night.—Taylor.
BALABAN & KATZ
Announce the Opening of
THE CHICAGO
Wonder Theatre of the World
(C. W. & GEO. L. RAPP, Architects)
On October Twenty-Sixth

CHICAGO THEATRE
—Another—
HUB ELECTRIC COMPANY
Chicago
INSTALLATION
We take great pride in the electrical installation in the
"Wonder Theatre of the World"
Our 18th successful Chicago
Theatre installation
DESIGNERS—MANUFACTURERS—INSTALLERS
Pre-Set Selective Remote Switchboards for Theatres
THEATRE EQUIPMENT

- PANEL BOARDS
- COLOR EFFECTS
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Showing
Complete
Line
The Parkway, Dallas, Texas, a Comfortable Neighborhood House

The Parkway, Dallas, Texas, latest of the Foy Neighborhood Theatres, and erected at a cost of $60,000, is said to be one of the most pretentious theatres of its kind in the entire Southwest.

Ed. Foy, Sr., of Dallas, who is credited with originating the neighborhood theatre in the Southwest, has partly realized a dream of his to build a chain of 10 neighborhood theatres.

The Columbia, opened in 1917, was the first venture. Being an instant success, Foy added the Colonial in 1919; the Rialto in 1920 and the Bluebird in 1921. With the opening of the Parkway, the list expands to six.

The Parkway is of a modernized Colonial type of architecture. F. J. Woerner & Co., Dallas, were the architects and W. H. King, contractor. With its large square pillars, the exterior resembles a wide Southern veranda. An atmosphere of simplicity and refinement prevails. The construction is of brick furnished by the Acme Brick & Supply Co., Southwestern Life Bldg. The foundation consists of reinforced waterproof concrete walls of brick interior finished with "Acme" cement plaster. Plastering contractor was C. E. Lake.

Sheet metal used in the ceiling and ventilators and fire proof doors found in the projection room are furnished by Texas Sheet Metal Works. Beams, railing, press work, push bars are of iron and steel purchased from the Mosher Mfg. Co. The marble and tile work is from J. C. Bruggen, marble and tile contractors. Plate glass is from Federal Glass & Paint Co. Build Up roofing of asphalt and felt from the Southwest Brick, Tile & Roofing Co., all the above firms being located in Dallas.

Seating capacity is 826 mahogany chairs outlined in gold designs, and are comfortably placed on a slope from three-quarters inch to a foot, with plenty of room left between seats.

The interior is finished in light grey with walls bordered in imitation of Caenstone ado, decorated with semi-conventional esigns. William T. Peaco is the decorator. Graceful wreaths and flowers in}

vibration a motor generator set was installed downstairs in a specially constructed generator room.

The projection room equipped at approximately $5,000 is said to be the most modern in Dallas, and not to be excelled by any theatre in the Southwest. Two of the Power's 6-B Machines equipped with Type "E" Lamphouses, New Mechanical Governor speed controls, Snap-Lite Lenses, together with a 50-50 ampere General Electric Motor Generator constitutes a portion of this equipment, furnished by the Southern Theatre Equipment Company. H. A. Vinyard, for three years with the Colonial is chief projectionist.

A special built, Minusa Gold Fibre Screen, built entirely to meet the particu-

(Continued on page 2864)
Facts and Fiction

We were First to regard the intrusion of dust,
And the First the Wheels to Enclose,
The First to avoid Soft Metal Castings,
And thus not on the user impose.

We were the First to make them of Steel,
And the First to Harden the Gears,
The First to make use of the Pedestal,
And this by a number of years.

But as in some of these claims we're not alone,
We'll be First to offer the Proof,
So if you'll consult the Patent Records,
You'll be sure to Learn the Truth.

And while the Records you have at hand,
Take a Further Look at the same,
And you'll find the "Shutter Adjustment"
Wasn't first by the one by whom claimed.

After one that precedes and blazes the way,
Another may follow with different form,
But that isn't the work of the Pioneer,
It only makes way for Blowing the Horn.

But what does it matter tho it be ours,
A fading honor, to have had first place,
It's the one who's alert and continues to Lead,
That'll hold at the Head of the Race.

It's the Machine that'll Project the Picture Best,
That'll bring the Most Dollars in,
And that requires the Least in the way of Upkeep,
That'll help the Boys in the booth To Win.

So while Honors are Heaping broad and high,
We'll work to Keep in the Lead,
We'll strive to give the Best Service to all,
And users will be Motiograph Boosters indeed.

A. C. R.

Chicago's popular State Street Theatre, BIJOU DREAMS, installs three Motiograph DeLuxe Projectors. Their picture is wonderful. Write them.

Write for literature on this Wonderful Projector

Enterprise Optical Mfg. Company
564 W. Randolph Street, Chicago, Ill.
Many New Camera Improvements Have Appeared Recently


The ever widening fields to which the motion picture is being adapted has induced manufacturers and inventors to bring forth many new camera designs and to make many improvements in the old standard designs.

It is the purpose of this paper to list briefly the more important developments in camera design which have appeared recently. It would be impossible, of course, in a paper of this kind to list every improvement and invention directly related to motion picture cameras—the list would be too long and voluminous; therefore the writer has endeavored merely to present a brief synopsis leaving to the manufacturers and inventors the task of supplying to those more intimately interested a more minute description of the particular virtues of their products.

Probably no camera, since the making of motion pictures became a business, has shown so many departures from established design as the Akeley Camera, invented by Carl E. Akeley, explorer, sculptor, taxidermist, inventor of the cement gun and Curator of African Animals at the American Museum of Natural History.

Mr. Akeley, while doing extensive scientific work in the jungles of Africa, found the usual type of motion picture camera inadequate and unreliable for the various uses of field work and thereupon, knowing the demands of the photographer, conceived the principal of the present Akeley Camera.

The Akeley is the shape of an enlarged round pill box set on edge atop of the tripod. The cover of this box carries a telescopic looking view finder, the turning crank and a footgage meter; on one side of the edge of this pill box is a lens hood and on the other a long wooden handle like a policeman's stick; while at the top edge is a carrying handle; on the bottom of the box a supporting arm extends from the base to the center.

This base and arm are the panoramic and tilting devices containing trains of gears with a small flywheel to insure steady movement. Both pan and tilt can be worked simultaneously with the left hand by means of the long wooden handle to follow any object moving obliquely, such as a rising airplane. Both have quick shifts or releases which may be released at will or held at release.

The tripod is constructed on the principle of a truss bridge enabling it to be made light but strong and the truss which gives the rigidity can be released by a catch and the length of the legs changed as readily as pushing a slide trombone. The tripod head which releases by three quick turn screws carries the camera and panning and tilting devices on a ball and socket joint which can be locked level almost instantaneously irrespective of whether the tripod is placed level or not. Thus the camera can be removed from the tripod for setting on a stump or a rock and still have the advantage of the ball and socket quick-levelling head and the panoram and vertical tilt.

The finder is jointed at the axis of the tilting mechanism and by means of an erecting prism not only keeps the image right side up but also keeps the eyepiece floating at the height of the eye no matter in what direction the camera may be tilted.

Matched twin lenses permit of watching the picture on a ground glass and the focus followed on the ground glass or by a dial which indicates the distance at which the lens is set and changed by a knurled wheel while operating the camera. A slide plate carrying the lenses may be quickly replaced by another plate carrying lenses of any focal length.

The inside magazines hold the standard 200 foot rolls of film and which after exposure it returns to the same box. Replacing magazine and threading takes from 10 to 20 seconds which offsets the necessity of a larger magazine.

The film movement of the single finger type is of positive action, both forward and back. Removal of one screw permits taking this entire unit from camera. Moves the film 120 degrees of the circle, making possible a shutter of 240 degrees opening.

The shutter is of the barrel type and is actually focal plane in character as it encircles the entire camera mechanism just inside the exterior shell and cuts across the focal plane just in front of the film. Its efficiency is much greater than any disk shutter of usuable dimensions could possibly be.

The main outstanding features of this camera which are equalled by no other are: facility with which moving objects may be followed, efficiency of the shutter, ability to work without tripod, lightness and rigidity of tripod, quickness of loading, and extreme range of tilt and pan.

The next most radical departure from conventional camera design is probably the Russell Camera.

The radical feature of the Russell Camera is the relative arrangement of the lens and film magazines. They are so disposed that the lens is mounted in a deep recess within the camera casing. The appearance of the camera when closed is that of a rectangular box with an oblong...
opening in one end in which the lens is set, the position of the magazines on either side of this recess forming a natural sunshade for the lens. Although the lens is placed far back from the front of the camera, the recess in which it is located is of such size that vignetting does not occur.

Vignetting and double exposure devices are placed directly on the front of the camera and do not interfere with the lens carriage, which may be instantly drawn forward, making the lens accessible for cleaning or removal.

The film magazines take Eastman film, 400-foot rolls, direct from the can without removing the wooden spool. Light traps are provided which open automatically one-half inch when the camera is closed, thus eliminating all danger of scratches. All sprockets and rollers and the aperture plates are recessed so that the film surface touches nowhere throughout its course except on the sprocket holes.

The dissolving shutter dissolves out and in automatically in three different selective speeds. This shutter can also be operated by hand and can be set for any angle from 170 degrees to 0.

Focusing is accomplished by an ocular at the back of the camera which shows the image right side up. By operating a lever at the top of the camera the film, without being removed from the aperture plate, may be swung to one side as the ground glass automatically takes its place. As this operation is accomplished in three seconds and without opening the camera or losing an inch of film by exposure to the light, it is truly a great time and film saver. In focusing, the lens carriage is moved by means of a knurled button on the left of the camera and is so geared as to give a micrometer movement. It can, however, be released instantly for drawing the carriage forward to permit of a change of lens.

A very accurate focusing scale is fitted on the back of the machine and is scaled to feet for those who prefer that method of focusing. This is also an advantage in following the focus while operating the machine.

The take-up is a multiple disc clutch which will take up 400 feet forward or backward with the slightest effort.

Forward and back cranking can be done instantaneously without shifting of belts. Simply reversing the crank automatically releases the forward take-up spool and the back spool takes hold. In going forward, the feed spool likewise is free, which prevents hard cranking when on the roll is larger on one side than the other.

All lenses, from 40 millimeter to 6-inch focus, mounted in similar lens tubes which can be changed in a few seconds, may be used without protruding beyond the front of the camera.

The movement is a new design, doing away with all such wearing parts as cams, guides, slots, springs, etc.

The crank handle is located at the lowest center of gravity, which prevents any torque movement. It is permanently attached to the camera and can be folded out of the way when the camera is not in use.

The Russell Camera is 9 inches high, 7 1/4 inches wide and 10 1/4 inches long. It weighs about 20 pounds including a 400 foot roll of film. It is very compact and easily handled.

R. W. Pittman, maker of the Pittman and Photo Cines Cameras, well-known as low priced cameras for topical and semi-professional work, has ready for the market a machine of higher class resembling the Bell and Howell type of all metal camera with multiple lens turret carrying four lenses.

Focusing is accomplished by movement of the lens turret instead of individual focusing mounts and the image is viewed at the aperture by an eyepiece on the side of the camera.

Magazines are separate circular boxes of heavy gauge metal with automatic opening light traps.

A veeder footage counter is built into the machine as well as an automatic and hand shutter dissolve, punch, mask slide, etc.

The turret is on a hinged front housing which swings back giving easy access to the shutter and movement mechanism which is easily removable for inspection or repair. The shutter meshes in correct position only, so there is no chance of replacing it out of time with the movement.

Mr. Pittman is also constructing a small camera of 75 foot capacity to be operated by spring motor which may be carried about like a kodak, likewise a vest-pocket camera for taking snapshots on motion picture film.

The Société Française Sept, 85 Avenue Kleber, Paris, have lately put out a camera made by the well known Debrie establishment which holds five meters of film, driven by clock work. It may be loaded in daylight and takes either motion scenes up to twenty feet in length or 300 individual snapshots as may be desired. The lens has an aperture of 13.5 and is set in an accurate focusing mount.

The new model of the professional Debrie Camera appears outwardly much the same as formerly, but is now equipped with automatic shutter dissolve and a number of minor refinements in construction and design.

(Continued on page 2866)
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217 McDERMOT AVENUE
WINNIPEG, MANITOBA

Washington Theatre Supply Co.
908 G STREET, N. W.
WASHINGTON, D. C.
Fog Handicap Is at Last Overcome at London Studio by Ingenious Device
Atmospheric Problem Which Caused Loss of Thousands at Paramount Has Been Solved

The atmospheric problem which has seriously handicapped production ever since the opening of the Islington studio of Famous Players-Lasky British Producers, Ltd., has at last been solved, according to a statement from the New York office of the Paramount organization. A system of air purification, designed by one of the foremost English engineering companies and now in successful use at the studio, has brought the desired relief and is expected to pay for itself through the saving of time on a single production.

It was just a year ago during the filming of Donald Crisp's production, "Appearances," that the studio management first realized fully what havoc London climate could play in the making of a motion picture. At that time there was a long period of foggy weather. The fog permeated the studio to such an extent that production was held up for days at a time and the loss which it entailed was conservatively estimated at more than $50,000.

Since then, the Carrier Engineering Co., Ltd., has been at work on a device to eliminate the trouble. By an elaborate system of air-washing and subsequent heating under pressure, the air within the studio is now kept perfectly clear and not a day has passed when conditions have not been ideal for interior photography. The air is drawn from the outside under at the rate of three and a half million gallons per hour. This air is admitted through a series of baffle plates which break it up completely. It then passes successively through two banks of sprays fed by a large intake pipe from the street main. The water is chilled to a very low temperature, which produces a condensation of the dampness in the air fed through. Thus thoroughly washed the air passes over a series of heating banks and reaches the studio at the temperature called for by the thermostats.

At all times the air pressure inside the studio is kept at a point slightly higher than that outside, making it impossible for the outside or unwashed air to get in, although the pressure is quite unnoticed by the workers in the building.

The invention is regarded as the salvation of the motion picture producing industry in England, especially in London and vicinity where the fogs are particularly heavy and frequent at certain protracted periods of the year.

Erect Fergus Falls Theatre
A theatre is being erected at Fergus Falls, Minn., by John Lautitzen & Co. It will cost about $50,000.

Important P. S. Commission Ruling

The following letter from D. H. Finke, managing director of the Bellevue Theatre Corporation, Niagara Falls, N. Y., tells of a most important ruling in that state on electric current rates.

Wm. A. Johnston, Esq., Editor, Motion Picture News, 720 Seventh Ave., New York City.

Dear Sirs:

By virtue of a decision in the form of a ruling from the Public Service Commission just received we will henceforth receive electric current used in our projection room on a power instead of a lighting rate.

Particular emphasis should be laid to the importance of this decision because it effects a saving to exhibitors in every part of the state of thousands of dollars each year. This is easily figured because exhibitors have always paid eight times the amount under the lighting rate as they will now have to pay under the power ruling.

This victory was won by us singularly without any co-operation from other exhibitors or exhibitors associations.

We know this information will prove very valuable to you. Very truly yours,

BELLEVUE THEATRE CORP.,
D. H. Finke,
Managing Director.

Faller Contracts for Motigraphs

Sig Faller, owner of the Bijou Dream Theatre, State street, Chicago, has contracted for the installation of three Motograph De Luxe Projectors in his house.

These machines are of the new type just put on the market by the Enterprise Optical Manufacturing Company, and which are said by experts to mark a great advance in projectors.

Projection is one of Mr. Faller's hobbies and he selected the battery of Motographs for his theatre after making a thorough study of the various machines on the market and visiting the Enterprise Optical Company's plant and observing how the De Luxe projector is built.

Install Mammoth Organ

Unusual festivities at Los Angeles attended the opening of the Kinema theatre with its mammoth five manual, 95,000 Robert Morton organ. Recently the factory superintendent of the Van Nuys, California, Robert Morton shops, made his first installation inspection of the new organ. On the following day the thirty-two foot Bumbards organ pipes were installed. These mammoth pipes comprise the most important part of the specification, because the Kinema theatre stage had to be reconstructed in order to properly house them. The organ is now being sounded so that the various tone combinations will be perfectly voiced.

Who Can Solve This?

Gentlemen:

We note your recent description of an automatic curtain machine.

This is beyond us as we only run one show per day but what would interest us would be a plan or system of pulleys that would move the curtain by hand.

Do you know any such system?

Yours very truly,

C. A. S.

Let us hear from some of the N. A. M. L. members on this.
Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilities of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Argus Makes One of This Year's Most Complete Projection Installations

New James Theatre, Columbus, Ohio, Has Excellent Equipment

The projection room shown in the accompanying photo adds another feather in the cap of the Argus Enterprises, Inc., northern Ohio distributors for Simplex projectors. The layout here pictured has been given the "once over" by some of the leading projection engineers of this country and their expressed opinions concerning its completeness and excellence may be trusted as a glance.

The projection machines are of the latest Type G models, finished in battleship gray with nickel-plated mechanisms. There are three of these machines, and all are equipped with full-size Simplex lenses. The mechanisms, speed controls, etc., embody every feature as yet manufactured by the French Simplex Co.

To the left is a Special Simplex dissolving stereopticon also housed in gray to correspond to the projectors with all movable optical parts nickeled. This is the second machine of this type to be installed in this country.

A Special Simplex spot lamp equipped with both an iris and a color wheel at the other end of the room.

The rheostats, placed on a concrete slab above the projectors, are of 125 ampere capacity. They are controlled by the Robbins remote control method and the control boards on which are mounted the ammeter and voltmeter together with the speed indicators are recessed in the front wall of the projection room to the right of each machine.

An iris shutter is mounted over each machine port opening. These shutters are connected by one master cord and are used in place of the douser shutters for the dissolving and changeover of films.

The fire door system is a distinct departure from the usual method of control as the photograph shows, there being but one master cord. Each door is hung independently of the other and all are suspended from the arm mounted under the rheostat shelf. A weight on one end of the arm supplies the necessary power to turn the arm should the links need, thereby releasing the chains supporting the doors instantly.

The fire door tracks are padded with felt at the base making it practically impossible to have them fall.

The lighting and ventilating systems are as near perfection as could be desired, there being one twenty-four inch exhaust fan to remove the foul air from the room through the vents over each machine and behind each rheostat. The fresh air is supplied from a duct leading to the end of the theatre structure.

Another admirable and distinctly noticeable feature of this installation is the complete absence of conduit and wiring from view. All conduit running under the concrete floor and the only exposed wiring being that from the machine pedestals to the switches and lamp.

The walls are decorated with a blending of dark green shades of paint thereby reducing eye strain to a minimum. The floor is covered with a battleship linoleum of the wall shade.

Fireproof enclosed rewinds and film cabinets, enclosed switch boards all of which are decorated to con-

form with the general decorating scheme, complete the equipment. The entire room presents a decided rest-
tful effect to the eye.

The projectionist is enabled to get a sharp focus on the screen at all times by the aid of high powered binoc-

ulars, a pair of which is permanently mounted over each port opening. Communication with other parts of the house is established by means of an elaborate dictaphone and signal lighting system.

This entire installation was personally supervised and directed by S. A. Westall of Columbus, Ohio, the engineer in that city for the Argus Enterprises, Inc., and was made for W. M. James, who operates the James theatre of Columbus. The house itself cost over one million dollars, seats about three thousand people and was designed by C. Howard Crane, Detroit architect.

Joseph Urban, it is more than interesting to note, is responsible for the gorgeous stage setting which is without a doubt one of the most beautiful in Ohio. Baumgarten furnished and hung the draperies.

Projectors are Carl E. Neal and George W. Halliday, are in charge of this most excellent installation of projection equipment and are getting wonderful screen results.

Mr. Westall is at present designing and making ar-

rangements for the installation of similar equipment in two other large theatres in central Ohio.

All of his installations show the results of careful and intelligent planning. He, as well as the entire Argus organization, are firm believers in their slogan that "Perfect Projection Pays," and to this end they are to be commended.

The Parkway a Comfortable House

(Continued from page 2857)

lar requirements of the Parkway Theatre, has been installed to bring out the more minute details of the picture and reduce eye strain to the very minimum. A specially constructed motor driven re-

winder and film cabinet affords safety and convenience for handling and rewinding films.

The lobby of the Parkway was given much consideration as an elaborate array of specially constructed lobby display frames grace the corners and the interior of the lobby. The color blends in perfect harmony with that of the lobby as the frames are finished in mottled blue and gold.

The box office includes latest equipment including ticket selling machine and change register. A sanitary drinking fountain with cold water just on the inside administers to the comfort of patrons.

The lighting system is indirect throwout, with not an exposed globe. Three circuits of different colors harmonizing with the main color scheme give a soft note from lights placed at the tops of five pilasters on either side of the auditorium.

The ventilation system is simple, and original with Foy. A multiple blade fan, purchased by Will A. Watkin Co., with capacity sufficient to give a complete air change every two minutes, is installed behind the stage, making a plenum chamber entirely under the stage, 17 x 24 and 4½ feet high.

The air is distributed clear across the whole face of the stage, which gives it distribution across the auditorium, 50 feet wide and 135 in length. This dispenses with air pockets. The fan has a full velocity of 15,000 feet per minute.

Heating is by 8 gas steam radiators, each having a thermostat which keeps the house at the same temperature at all times.

As the people come in and the air gets warmer the heat is automatically cut off until the house becomes 70 degrees.

The Southwest Heating Company furnished the heating equipment.

A $15,000 Hilgreen-Lane organ furnished by Foy, Watkin Co. is equipped with two manuals and pedals, including xylophone, harp, orchestra bells from harp and chimes in four notes, has been installed. There are 19 speaking stops, 9 couplers, 6 pistons, combinations adjustable, 7 accessories 3 pedal movements, 2 sections, and detachable console.

Carl Weisemann, state president of Nat'l Ass'n who gave a concert at the opening of the house, remarked on the tonal quality rich and beautiful. Mrs. Cleve Hilderbrand, for three years with the COLUMBIA, is organist.

Since the building of the first theatre, the Columbia, Foy's record has been a theatre a year, "but," says Mr. Foy, "we expect to exceed that in the future."

As soon as the contract is signed, work will begin on the next $60,000 theatre, that same to be substituted for the Bluebird in Oak Cliff. The exact location, which will be on Jefferson street, has not yet been definitely chosen.

The Columbia Theatre will also be sub-

stituted for a modern fireproof theatre building next fall. The seating capacity will be increased from 500 to 1500. In addition to the motion picture house, three stories will be utilized as apartments.

Os Long, for several years manager of the Colonial, and which under his direction has become a success, has been appointed manager of the new house.
Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio
San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto

American Carbons for American Pictures

Sensational Development in Mazda Projection

The MOTSCO Mazda Adapter
For Motograph — Powers — Simplex — Machines

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Double Quick Change Sockets

The MOTSCO Mazda Current Reducer
Operates on A.C. or D.C.—Current

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DEPENDABLE
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NO Noise Flicker Dirt Fumes Attention

Simple in Construction and Operation

Write for descriptive literature

Reduces 110 Volts to 30 Volts
For Use With 900 Watt 30 Amp. Globe

MONARCH THEATRE SUPPLY CO — 724 So. Wabash Ave., Chicago, Ill.
Camera Improvements Appear

(Continued from page 286)

The French Pathé Camera remains practically the same as before the war but the American Pathé which is the name frequently applied to the Wilart Camera, has forged ahead so consistently that the old simile no longer applies.

Even the old familiar form of the studio model with overhead exterior magazines will soon become a thing of the past for the new model of the Wilart Camera which will appear shortly has lines distinctively its own and the magazines will be placed inside the camera so that it can be taken from its case threaded ready for operation.

Some of the advantages of the present Wilart model over the Pathé are as follows: all metal construction, automatic shutter dissolve, all metal film race, automatic opening light traps, focusing view finder, improved focusing mechanism, ball bearings, Veeder counter, interior masks, etc.

The Wilart Instrument Company is about to put on the market a small motion picture camera using half width film for home use which they expect will have many commercial applications as well. This camera, called the Arcograph, looks like a miniature model of the Bell & Howell and is made with the same care and precision as a professional camera. The pictures made by this little instrument are one-quarter the standard size and the projector of portable type with a reel of film ready threaded is about the size of a lunch box or a bag for a man's bathing suit.

The Universal Camera sold by Burke & James now has an automatic shutter dissolve built into the camera and a turret attachment for carrying extra lenses is now available.

The American Motion Picture Machine Company have recently brought out a turret for four lenses which they attach to the Pathé professional camera.

The Bell & Howell Camera Company announce two outstanding new features which may be attached to any of the Bell & Howell Cameras. These features are the Cinemotor or electric drive and the Ultraspeed attachment.

The Ultraspeed attachment requires some changes in the camera which make it necessary to send the camera to the factory so that this appliance may be fitted. This is a new shuttle and a step up gear for the crank by the use of which the speed of taking may be increased eight times or more. After being once installed the new Ultraspeed device is interchangeable with the old pilot pin shuttle and either ordinary speed pictures or ultraspeed can be made with the same camera.

The Cinemotor or electric camera driving device consists of a compact aluminum housing enclosing a reversible electric motor and controlling device. It is equipped with a combination switch making possible the use of either alternating or direct current of 110 volts for operation, which also controls the direction of rotation and for stopping and starting. Positive variable speeds are obtained by the manipulation of a control knob carrying a pointer which traverses a calibrated dial indicating pictures exposed per second, ranging from 1 to 32 and upward. Limit stops provide quick adjustment or shifting to predetermined working speeds, while camera is in motion. A clutch is provided for moving the motor shaft into or out of engagement with the camera shutter shaft without necessitating the stopping of the motor.

A centrifugal governor of extreme sensitiveness insures uniform operation compensating for fluctuations in the supply voltage and at the same time responding instantly to the change of speed as desired from 24 pictures per second to 4 pictures per second or vice versa may be made instantaneously. The new hand dissolve attachment carries a graduated dial and limit stops which permits the shifting of the degree of opening of the shutter continuously with the variation of the speed of the camera, thus allowing for an even and uniform density of negative.

The operation of the Cinemotor is absolutely free of all vibration and eliminates the unsteadiness of turning, which is a large factor in any operating by hand. In this connection it dispenses entirely with the hourglass winding and accompanying variations and completes the chain of mechanically operated apparatus for photographing which further insures the quality of the output.

The unlimited possibilities offered by the Cinemotor along the lines of remote control of the camera is very apparent as the distance at which it can be operated is dependent only on the length of the extension cord supplying the current. By utilizing this advantage the camera man or director can start or stop the camera at any psychological moment or when "turning" on hazardous scenes where distant control is desirable.

Among the English cameras the Prestwich, Darling, Wrench, Ensign and Moy have altered very little in design. The Williamson model now has a turret carrying three lenses. Two motor-driven English models are offered, ostensibly to do away with the use of a tripod; one is the electro Gyrospade which, as its name implies, depends for stability on the action of a Gyroscope, driven by a small electric motor. A messy storage batteries must be carried does not present much promise. The other model of the same type, but driven by compressed air, is the Aesop. It can be charged with compressed carbon dioxide on the A Sparklet A principle.

The "Vinten" camera is unique in that instead of being screwed to the tripod head in the normal way, the rotating and tilting mechanism are integral with the camera. It is all metal, has a four lens turret, automatic shutter dissolve, automatic light traps, a movement with one claw only, and the image can be inspected on the film while taking without danger of fogging.

Probably the highest class of English camera is the Sinclair "US" Kinem Camera No. 3. It is an all-metal rectangular box, compact and strong. It has automatic reverse, automatic shutter release and automatic light traps, interchangeable lens mounts, accurate counter, and all controls at the back.

Several other camera models are nearly ready for the market, but for various reasons their sponsors are not as yet ready to make any announcement concerning them.

Start Portland Theatre

A $30,000 house is being built at Fifty Second street and Sandy Boulevard, Portland, Oregon by V. A. Crum. Claussen and Claussen are the architects.

Managership Changes

Guy D. Hammitt, formerly Manager of the Strand and Liberty Theatre of Munee Ind. is now manager of the Grand Theatre Washington, Ind. He is taking the position of F. C. Lemplin, who is now at the Strand theatre, Kokomo, Ind.
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Lyceum Theatre, Meadville, Pa.

National Anti-Misframe League,

Dear Secretary: Am enclosing filled out membership application for membership in "The League."

For a starter, can any of the brothers give me any information about the Projector Automatic Sound?

By some means set some space aside in the News for this purpose. I want to ask a lot of questions but would hate to do it all at once.

I have some surplus "steam" to let off in regards to small town film service, but will wait until later, as it will require several sheets for same.

As to the fellows "waiting" to send in questions and answers, I would remind them not to hesitate as no one knows it all. Let's go!

Awaiting an early action on this application, I beg to remain,

Yours truly,

J. H. NEUROH

Lyceum Theatre.

You have the right idea. Acting on your suggestion steps have been taken to give the industry a better proposition. You are bringing the new U. T. E.-Proctor Projec-

—Ed.

Champaign, Ill.,

Nov. 8, 1921.

Dear Sir:

Having read many of the letters appearing in the N. A. M. section and also the fact that I have not written to the News for some time, I have been prompted to write a few suggestions for the betterment of the industry.

As a great deal of my experience has been on small towns, my theories and methods are based on that machine, nevertheless, they are applicable to other machines. My first suggestion will be the discouraging of mis-frames and the number of several mistakes of its abuse. Scratching and leakage of oil on film seem to be the greatest deterrents to this industry today. Scratching, the greater evil of the two, I will take up first. A projectionist, one who really takes an interest in his work, will have new parts when needed and therefore will eliminate this annoying and destructive evil. The small rollers of a machine SHOULD BE changed and new ones in-
ested at least once a year. A machine with larger rollers will last about two years. This holding good for a seven hour day, seven day week. This may sound more than this should have new rollers oftener. Machines should be adjusted with a CORRECT MOUNT OF TENSION to insure running on raised portions of rollers and not let edge of film touch the lower portions and only the sprocket holes should run on raised portions. The shoes of the film trap should be washed very closely and renewed frequency, especially those on back plate next to aperture as there is but little space for film and dirt get between there in four or five months and these should be turned. The film guide holder and the film guide itself should also be replaced when worn. The film guide holder should not be left in, until completely worn down, but changed when worn about half way down. The interlock should be always bearing and the bottom of the interlock is the place most likely to wear the least. My reason for not letting parts wear entirely out is because of grit and dirt on film which will have a clearance between parts and film and will therefore not scratch film. The sprocket teeth on sprocket wheels should also be allowed to wear and underact as they damage film to a great extent.

The abolishment of the small hub wheel will also be a big step forward, though it may take the place of a grease as a great expense would be caused by the adoption of a bearing. There is absolutely no need of the small hub and it is very evident that the small hub has much to do with the scratching of film at the edges.

Now for the oil on film. Keep the intermittent case full until the sprocket teeth require ONE DROP OF OIL (after a machine has been broken in) more oil than this will leak out on film. Experiments have been shown that one drop is plenty in every three hours, on each oil hole for sprocket shafts, other bearings needing more. This oil together with the oil off the film will have been more than made, and it might possibly cause some of the "punch-out" effects.

A good plan in rewinding film to shin, is to be sure the film is all put reel and when reels are put in case, jammed in usually, there are no edges of film to become damaged.

The out-of-focus effect written of in the November 12th issue is probably due to a weak spring or gib on lens holder slide or even due to a loose combination of a lens. The problem is probable due to the former cause.

Concerning the new G. E. High Intensity Lamp's, and the lamp's being at a lower temperature due to the high heat generated?

Very truly yours,

P. A. Withs, Projectionist,

Member N. A. M. No. 1183,

L.A. T. S. E. No. 452.

Dear Sir:

I sure think that the Anti-Misframe League is a wonderful organization. I think that every projectionist should belong to it. I have been operating for the last three years and have been inspected by some of the league members and they were in excellent condition. I am very anxious to have the opportunity to join and do all I can to further better projection.

Yours very truly,

A. T. HILL

Grand Rapids, Mich.

Dear Sir:

Although not working steadily at present I am sending a membership application to the N. A. M. Last night I was working at a plate change for a customer with a sandpapered film, and enclosed a few of the mis-frames that I took out, they are very insignificant even made by a beginner.—Ed.

Yours sincerely,

Joseph B. Poisson, Jr.

The samples of mis-frames enclosed certainly tell the story how some power shant have butler washed. Some of the patching was inexcusable even made by a beginner.—Ed.

Dear Sir:

I have read with interest statements in the News about films coming to projectionists in bad condition and wish to say that I wish members of the league had inspected some of the films that passed through my hands. I would have been saved much trouble.

The new style change-over described in the News is a good idea—I have been using a device similar to that myself.

Yours very truly,

M. D. Morehouse,

Waverly, N. Y.

Dear Ed,

I wish to apologize for not being able to address you by your name. Of course I am a regular follower of projection items in the News and during a few moments I had to spare I picked up the N. A. M. here and noticed the space being given to the N. A. M. — hence this letter. I am an old member of the N. A. M. and having joined three or four years ago; I don't remem-

ber the date. Would you look up the record and let me know what my number is?

In past years I have been in and out of the projection room and so have not kept up with the doings of the league. I wish to learn more on. And the film might not harm some of the boys down here in New Orleans territory, which covers three or four States, to join, I do not refer to the city operators for their projection is nearly perfect. I am sure they don't let bad patches or mis-frames get by them. I am sorry to say that I receive quite a number of film mis-frames and punch holes from all films handled by my hands, but I do pay much attention to the league. I am starting in again earnest for the league, for the league, and will do all I can to help other conditions.

Very truly yours,

H. F. Phillips, Projectionist,

The Lamp Theatre,

Barnesville, C.

The Liberty Theatre, Heaven, Okla.

Dear Sir:

Some time ago I ran a film in the Liberty that kept me busy during the entire program trying to keep it on the screen—there was a mis-frame either two or three feet apart. It took me two hours after the picture was taken out of the frame and two shafts, to get the film presentable for the night's show.

During my three years as a projectionist I have re-
vived some films that had been torn to shreds, found out that holes to make the film presentable for the night's show.

I would like to be a member of the league and am enclosing application.

Yours truly,

Earl Boyer.

Lyceum Theatre, Findlay, Ohio.

Dear Editor:

Kindly enroll me in your league as I have been consistently past in the past removing misframes and punch holes from all films handled by my hands.

I will send photos of our projection room which were taken during my first year of projection. I would like to receive some of the back numbers of the News for the past year and wish to state that my projection room has been extremely well received from descriptions printed in your book.

Very respectfully,

Reinald Freeman, Chief Projectionist,

Grand Rapids, Mich.

The Strand, Provo, Utah.

Gentlemen: Enclosed find my membership application blank.

We, the operators in small towns of this state, are in great need of an organization. This kind of work will be an very anxious to join and will do all I can to get others interested.

Yours very truly,

Lloyd England.

National Anti-Misframe League Pledge

A motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practiced in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture picture by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so they may use their efforts to correct this evil.

National Anti-Misframe League Forum
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Completing Erie House

Work on the interior of the new Perry theatre is fast nearing completion in Erie, Pa. Painters last week began putting the finishing touches on the decorations and the work of placing the huge electric sign in front of the theatre is being rushed. Marble setters will soon start work in the lobby. Special pains have been taken by Rowland and Clark to make the lobby of the Perry attractive. Jerome Casper, general manager for the company, will soon announce the opening date.—Taylor.

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Many Illinois Theatres Simplexized

Recent reports from the Chicago office of the Exhibitors Supply Company, Inc., exclusive distributors of Simplex products, show great sales activity in their territory, especially with Simplex Projectors, the following sales being reported within the last sixty days:

Elgin State Hospital, Elgin; Princess theatre, Colona; Keystone theatre, Chicago; Majestic theatre, Bloomington; Peerless theatre, Kewanee; Harmony theatre, Chicago; White Palace theatre, Chicago; Tivoli theatre, Mattoon; Star theatre, DeKalb; Apollo theatre, Belvidere; Plaza theatre, Galesburg; Community House of Motion Pictures, Winnetka; Corrington & Son, Clinton; and the new Chicago theatre, Chicago, all of which are located in the State of Illinois.

Simplex Projectors were also installed in the University of Notre Dame, Notre Dame, Ind., and the Oliver theatre, South Bend, Ind., by the above office.

Washington, Pa., House Nearly Ready

The William Penn Theatre Corporation will open a $250,000 moving picture theatre at Washington, Pa., on November 1. The house will have a seating capacity of 1,800. It will be managed by C. H. Elder, formerly of the Strand of Washington, Pa., and the Strand of Elwood City, Pa. The architect for the house was Press C. Dowler of Pittsburgh.

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Color and Lightings Add Much to Orchestral Number

In the evolution of motion picture presentation the use of color and lighting has become an integral part of the musical entertainment. The development of this phase of the performance, as well as the musical is in no small measure due to the inventive genius of S. L. Rothafel, managing director of various Broadway motion picture theatres and for the past two years in charge of presentation at the Capitol theatre.

The overture at the Capitol last week, Tchaikovsky’s "1812" was one of the most pleasing orchestral numbers ever presented at the world’s largest theatre, and the success of its appeal was due in a measure to the psychological application of lighting. This "1812" overture is by far the most widely known of the Russian composer’s music. Three easily recognized themes form the principal material of the overture, the first being taken from the Russian hymn "God Preserve Thy People," the second the French "Marseillaise" and the third the Russian National Anthem.

At the slow and solemn introduction played by the violas and the cellos in solemn harmony, the stage is illumined by a soft pastel light, blue predominating. Then comes the gradual approach of the French and the ominous sound of drums beating in the distance and the first notes of "Marseillaise" are played by the horns. At the first beat of the drum a faint red light begins to pulsate on the stage, in the footlights, the house lights and in the presenium arch. As the martial notes grow louder and nearer, the red lights pulsate stronger and stronger; and when at last the apparent victory of the French is announced by the full sounds of the "Marseillaise" rising high and clear everything is overwhelmed in a mighty blaze of red. Then the original themes emerge again and the brilliant red subsides for a time slowly pulsating. And when the Russian National Anthem is introduced in the bass, growing up to the crashing finale with the bells of Moscow loudly ringing out their announcement of victory, the red fades into a brilliant amber, pulsating greater and greater each moment, closing the overture with an overwhelming flood of gold coming from every direction, electrifying the atmosphere and thrilling the spectator. This is truly painting the overture in color.

Russian Basso Is Soviet Recruit

Feodor Chaliapin, the great Russian basso and this year a member of the Metropolitan Opera Company, has been sovietized by the Russian government, Accordingly Helen Bullitt Lowry of the New York Times.

Chaliapin is one of the few great artists of Russia who have allied themselves with the Soviet. He has been the artistic head of the nationalized theatres, which include the opera, the imperial ballet and the drama—the whole organization being a subcommittee of the Department of Schools for the People. Chaliapin has drawn his salary from the government—a salary which was fixed by the trade union. As far as official connection goes, he is in Bolshevism up to the neck.

But the way he puts it is, "It has been my great privilege to have saved the art of Russia throughout these years of revolution—to have saved this art for Russia and for the world."

"Jazz Opera" Production Is Predicted

Irving Berlin’s idea of a "jazz" grand opera, at which most musicians have laughed, seems to have been taken just as he did when Mr. Berlin advanced the suggestion a number of years ago.

"Jazzed Blues" are gaining in popularity instead of losing prestige as was predicted for this latest degree of Orientalism when it was first submitted for public consumption. At least this is the theory advanced by those who have watched the continued success of "Shuffle Along," the New York colored show which has been holding forth on Broadway these many months.

William Thornor, vocal scientist and an authority on many musical subjects, declares after seeing "Shuffle Along" that "If a distinctively and original American opera ever is to be written it will come by way of these negro tunes, rhythms and harmonic colorings. Even the most intolerant lover of educated music must admit the haunting harmonic lure and inescapable rhythmic urge of some of the current "blues" however distasteful the "blues" may be to the educated ear.

Operatic Music Popular in Mexico City

The Zimmer Quartet of Brussels, returning home by way of New York from an engagement at Mexico City, reports that the interest in classical music in Mexico is surprisingly large, and that the Chamber of Music of Mexico City, at whose invitation the Zimmer players crossed the Atlantic, is an influential organization composed of many cultivated musical amateurs, founded more than a score of years ago by a Russian Secretary of Legation here, who later represented his country at Washington.

The society, while originating among the diplomatic corps, was not limited to Mexico’s foreign colony, but included also the leading native families of the capital whose sons and daughters have been educated in New York, Madrid or Paris. The Zimmer Quartet paid its first visit this year, following another Belgian organization, called the Brussels Quartet.

In Mexico, the players said, they found audiences keenly interested in the highest and most intimate forms of art. Their twenty-five programs in less than a month had covered the widest range of chamber music literature and had been received with appreciation throughout.

Cincinnati Conductor Makes Business Change

Theodore Hahn, Jr., one of Cincinnati’s foremost musicians, has been appointed musical director of Archer’s Capitol Theatre. Although still a young man, Mr. Hahn has held many positions of importance in Cincinnati theatres. Some seasons ago he was musical director of the Orpheum Theatre, and for the past few years conducted the orchestra at the Lyric Theatre. When the new Shubert Theatre was opened recently Mr. Hahn was charged with the orchestra there, a position which he now resigns to accept the offer of Ascher Brothers to head the Capitol unit orchestra, one of the largest theatre musical organizations in the city.
"The Man of Stone" (Selznick)
A GOOD program picture. It may not create any stir of unanimous approval, but it is a safe bet, in that it will not disappoint followers of motion pictures in general, and will delight Conway Tearle's admirers. In it, given opportunity to do some very fine acting, he takes full advantage, his work convincing, artistic in the extreme and of decided merit.

Direction by George Archainbaud is much above the average. Indeed, he has drawn some splendid work from his rather weak cast.

Not a great deal can be said in favor of the story. It is too much like many that have gone before. However, it is about a sterling young English officer, detailed in an English Province and who returns to London at the end of his assignment to marry a young noblewoman, to whom he has become engaged before his departure to the Orient. She is "Lady Mary," for which the selection of Margaret Lockwood was a bold mistake. She neither looks like a woman of noble English birth, nor acts like one. She is typical American, and her clothes, of splendid local style from a point of selection, would taboo her only too quickly from the "set" in London of which she is supposed to be a part. Ladies of the nobility do not indulge in evening gowns without any visible shoulder coverings, nor would one be permitted, if so unnatural to inclination, to go trailing into the wilds of Africa seeking to regain the love of a man she had previously jilted, consequently almost ruined. It has interest value, granted, but is not at all logical. Nevertheless, a splendid vehicle for the star.

The production evidences curtailment, there being opportunity for many spectacular effects that are missing. Interiors, necessitating sets of massive and elegant proportions and appointments, are negligible. The photography, through-out, very good.

Betty Hove, cast as a waif of the Arabian desert, is convincing, the rest, aside from the star, having unimportant roles. Five reels.—LILLIAN R. GALE.

"Fresh From the Farm" (Christie Comedy-Educational—Two Reels)
THIS, little "kick" comedy carries enough good-natured holism and enough reasonably clever high lights to succeed. The Christie people may be depended upon to add the realistic touches and their farm and other details look like a copy of a picture. On the other hand, the gasolene she steps into his car. Then Bobby comes along and employs the same trick. He tells her that she can't get away with it; but a plot is being hatched by the girl's father. It is a likely offering, not especially funny, but carrying enough atmosphere and holism to succeed.—LAURENCE REID.

"A Perfect Villain" (Sunshine Comedy-Fox—Two Reels)
The dream situation boils up again to serve as a motion picture. It is a motion picture of a ploy, "A Perfect Villain," featuring Chester Conklin. But since like all good dreams in not being exposed until the finish, the spectator is left in the dark and accepts it all as worth while fun. The old wheeze, "unlucky in love, lucky at cards," is employed to introduce the plot. The hero saves the girl and tries to put over an impression, but a rival sneaks in ahead of him. Out of revenge the disappointed Romeo turns villain.

To put over the blackest kind of villainy he presents a watch to his rival—a watch filled with TNT. A poker game comprises a scene and the hero wins everything including the fatal watch. The hero is captured by the villain, who calls for some amusing comedy, and finally wins a house in a raffle. When he comes to claim his property he remembers that he has left the watch inside. And the structure is blown into the air. The end of the film is rather weak. "A Perfect Villain" is up to the average Sunshine and contains a kick or three in its contents.—LAURENCE REID.

"The Ropin' Fool" (Will Rogers Productions—Two Reels)
The Will Rogers of the legitimate stage—the Will Rogers who climbed to fame through expert use of the lariat—is seen in this delightful comedy. He almost seems like an unfamiliar Will Rogers if you remember the type of production with which he has been associated on the screen. There are a lot of people who are not acquainted with his skill with a rope-throwing and Rogers has come through with a far different light. This two-reeler is filled almost exclusively with lariat tricks.

The slow motion camera is employed to give the spectator a sample of his skill at roping. And the erstwhile cowboy uses several ropes to display his talent. And he never misses a trick. From all angles and all sides the twisting, jumping rope performances dazzles feet as executed by the nimble arms and hands of the incomparable Will. He ropes individuals and a mass of individuals and as you watch him and read the quaint captions which emphasize every scene you realize that here is a picture, clever, interesting and stimulating.

Rogers never employs a romantic touch to help the plot along. A heroine and a rival come into the picture, but the title finds its meaning because the star is called "The Ropin' Fool" on account of always using his lariat. The other fellow is reported murdered with a rope around his neck. Being the rival of Rogers, the latter is suspected of the crime and dragged away by the angry villagers. But explanations ensue which clear the star who says that they are making a motion picture. The offering is keen with humor and nobility and is as bright a little filler as has come along in many a moon.—LAURENCE REID.

"Peacock Alley" (Tiffany Productions, Inc.)
A WISE merchant establishes a trade mark by marketing surprising values, encouraging customers to "come again".

Leonard has become a merchant-producer-distributor of Tiffany production evidences his sense of foresight, although he has set a precedent that will keep him alert, to live up to.

Unquestionably "Peacock Alley" is a good bet for the exhibitor. It will pass the severest test known for a picture—that of getting the money. It will gratify patrons who came to see the Mac Murray they already admired—surprised to find a new Mac Murray, developed into a full-fledged actress. She has not depended upon her reputation nor ability as a dancer to score, and were the thoroughly enjoyable episodes in which she dances eliminated, her interpretation of "Cleo, of Paris" would be all the more compelling. The hearts of spectators not bereft of sentiment.

Miss Murray's work, generally conceded as the best she has ever done, is accentuated in that she gives her leading man, Monte Blue, a chance. Against stronger odds, he would have dominated. William and Winnie Cooper were highly admired and Love, with little to do, are not to be forgotten for the quality of their work, the entire cast being high above the average.

Story is not big. Nor is it new. It is well told. Sequences might be eliminated and never missed with view to "snapping up" the action, but it provides the anticipated elements of a Leonard-Murray combination, embodying lavish sets, gorgeous interiors, delightful exteriors and artistic effects galore. It offers a glimpse of alluring Paris, of quaint, picturesque Arcady and surely a realistic replica of a New York dance, called "Peacock Alley."

Edmund Goulding, credited with the photo-

ography, has conquered a difficult task by incorporating enough material for two pictures into a story which fits the star like a Parisian glove.

It is about Cleo, a Parisian dancer, and a young American sent to Paris to secure contract upon which depends the welfare of population of the factory town from whence he hails. His infatuation for the luxury surrounded Parisienne causes him to neglect his errand. He is cabled to return. Cleo knows the man who can turn the contract along American's way. There is a quarrel on account of the American's determination that she give up her gay life. Cleo returns to her old home in quiet, peaceful Arcady. He follows.

Returned to America, his bride's welcome intruder, the couple go to New York. All goes well until bank roll stripped, young husband "borrows" from his Uncle's more enduring one, by forgery. After arrest, "Cleo, of Paris" accepts offer of American producer to appear, thereby breaking faith with husband, for whose sake she consents to the engagement. Violent misunderstanding follows. Several years later, having realized extent of his wife's noble sacrifice and undoing devotion, estranged husband finds her again, in Arcady. Advocates of happy endings, smile through your tears!—LILLIAN R. GALE.

Advance Feature Review

Advance Feature Review

Feature Subjects of Short Length
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION
Ten Nights in a Bar Room.....
A Yankee Guiney (Neva Gerber)....
Love, Hate and a Woman (Grace Davison)....
Dangerous Dan (Hedda Hopper)....
The Girl From Froncique (Faire Bimney)....
The Star Reporter (Billee Rhodes)....
A Motion to Adjourn (Daw-Stewart)....

SPEED COMEDIES
(One Released Each Week)
Muriel Ostriche Comedies
Blazed Trail Productions
ARROW-GERBER PRODUCTIONS
-NORTHWOOD DRAMA SERIES-
The Blue Fox (Ann Little).......
...15 episodes
Nan of the North (Ann Little).......
...15 episodes

ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
A Sailor Made Man.....
Never Weaken.....

PLAYBOY PICTURES, INC.
(Distributed through Pathés)
No. 20—Anne of Little Smoky.....
No. 5—A Virgin Paradise.....
Oct. 23—Tropical Love.....

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson)....
...Crossing Trails (Pete Morrison)....
...Ghost City (Hein Holmes)....

ASSOCIATED PRODUCERS, INC.
(Released through First National)
Dec. 5—The Sea Lion (Hobart Bosworth)....
Nov. 28—Hail the Woman (Ince)....
Nov. 14—Love Never Dies (King Vidor)....
Nov. 7—A Desert Blossom (H. O. Davis)....
Oct. 24—Molly O (Mack Sennett)....

AYWON FILM CORPORATION
The Better Man (Snowey Baker)....
Western Firebrands (Big Boy Williams)....
Fiddlers (Special Cast)....
Lure of the Orient (Jack Conway)....

C. B. C. FILM SALE CORP.
HALL ROOM BOYS COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHTS
(One Reel Twice a Month)
STAR RANCH WESTERNs
(Two One—Reeder Every Two Weeks)

EXCEPTIONAL PRODUCTIONS CORP.
(Releasing Arrangements to Be Announced Later)
Jan., 1922—His Nibs (Charles Chic Sale)....
Jan., 1922—Jungle Adventures (Martin Johnson)....

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(January Release)
Rent Free (Wallace Reid)....
The Romping Frogs (Harry Lee)....
Pooey's Paradise (Cecil De Mille)....
The Lane That Had No Turning (Agnes Ayres)
Love's Bookending (Ann Forrest)....
The Law and the Woman (Betty Compson)....
Three Live Ghosts (Geo. Fitzmaurice Prod.)....

(December Release)
The Little Minister (Betty Compson)....
Miss Luisa Beth (Wm. de Mille)....
Under the Colleen Bawn (Cecil B. De Mille)....
White Oak (William S. Hart)....
The Last Payment (Paulo Novelli)....
Don't Run Away (Sidney Howard)....
Exit the Vamp (Rudolph Values)....
A Prisoner of Conquest (Hedda Hopper)....

(November Release)
The Cows Come Home (Jack Holt)....
The Shel (Geo. Melford Prod.)....
The Home of the Brave (Donald Crisp Prod.)....
Ladies Must Live (Betty Compson)....
Enchantment (Marion Davies)....

PARAMOUNT-BURTON HOMES' TRAVEL PICTURES
Nov. 27—Santa Fe—The City Different.....
Nov. 29—Rural Java.....
Nov. 13—At the Wailing Wall.....

FIRST NATIONAL EXCHANGES
The Lorus Eater.
Shangrala (George B. Seitz)....
The Hall Breed.....
The Invisible Woman (Anna Sten)....
The Invisible Face (Anna Sten)....
The Girl From Blackwater (Special Cast)....
Nov. 28—To Talk David (Richard Barthelmess)....
Oct. 24—Her Social Value (Katherine MacDonald)....

BUSTER KEATON COMEDIES
The Boat........
The House........
The Playhouse........

FOX FILM EXCHANGES
SPECIALS
Football....
Shame (Special Cast)....
Thunderbird (Special Cast)....
Over the Hill (Special Cast)....
A Connecticut Yankee (Special Cast)....
The Last Trail (Special Cast)....
Queen of the South (Special Cast)....

WILLIAM FARNUM SERIES
Peryury.....
His Greatest Sacrifice.....

PEARL WHITE SERIES
Oct. 30—The Rough Diamond.....

DUSTIN FARNUM SERIES
The Primal Law.....

TOM MIX SERIES
Oct. 27—The Last Trail.....
Nov. 20—The Jolt (Walter Murphy)....
Nov. 13—Riding with Death (Buck Jones).....
Nov. 6—Bucking the Line (Maurice (Loly) Flynn)....

SERIALS
Fantomas (20 episodes)....

SUNSHINE COMEDIES
The Happy Match.....
Love and War.....
A Perfect Villain.....
One Wonderful Please.....

FOX NEWS
(Twice a Week)

CLYDE COOK COMEDIES
The Chase....
The Hair Show....

MUTT AND JEFF CARTOONS
Dec. 25—Bony Parts.....
Dec. 18—Getting Ahead.....
Dec. 11—The Stolen Snooze.....
Dec. 4—East Freight.....
Nov. 27—A Messy Christmas.....
Nov. 29—The Village Cut-Ups.....

GOLDWYN EXCHANGES
SEASON 1921-1922
FIRST GROUP OF GOLDWYN PICTURES
The Sin Flood.....
Oct.—Possessed .....
Oct.—Pardon My French.....
Oct.—The Grin Comedians (Ludwig).....
Oct.—A Poor Relation (Wil Rogers)....
Oct.—Be My Wife (Max Linder)....
Oct.—Poor Babies (Bert Freeman)....
Oct.—Potions of Riches (Barker)....
Oct.—A Dog On the Eddi River (Lipton)....
Oct.—The Old Nest (Hughes)....
Oct.—The Invisible Power.....
Oct.—A Woman's Heart.....
Oct.—All's Fair in Love.....

HODKINSON CORP., W. W.
Feb. 12, 1922—Hope (Triart Pictures Corp.)....
Feb. 20, 1922—The Grey Dawn (Benj. B. Hampton Prod.)....
Jan. 15, 1922—Heart's Haven (Benj. B. Hampton Prod.)....
Jan. 8, 1922—French Heels (Hol tread Pictures, Inc.)....

KIPLING ENTERPRISES
The Lone Hand.....
The Midnight Riders.....
The Outlaw.....
The Battling Kid.....

KREMER FILM FEATURES, VICT.
(Released on States Right Basis)
The Stampede (Texas Guinan)....
I Am the Woman (Texas Guinan)....

BERT LUBIN-WESTERN P. CORP.
Lady Luck (Alene Ray)....

METRO PICTURES CORP.
Jan. 12—The Prisoner of Zenda.....
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)....
Dec. 17—The Golden Gift (Alice Lake)....
Dec. 6—Turn to the Right (Special Cast)....
Nov.—Spitfire Man.....
Nov.—The Idle Rich (Bert Lytell)....

C. E. SHURTLEFF PRODUCTIONS

NAZIMOVA PRODUCTIONS

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)....
Shadows of the West (Hedda Nova)....
The Lotus Blossom.....
The Four Seasons (Urban)....

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS
PACIFIC FILM COMPANY
Double Stakes (Gladyes Brockwell)....

S. L. PRODUCTIONS
Jan. 22—Little Lotta (Donald Guinn)....

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS
PACIFIC FILM COMPANY
Double Stakes (Gladyes Brockwell)....

S. L. PRODUCTIONS
Jan. 22—Little Lotta (Donald Guinn)....

ROWLAND WEST PRODUCTIONS

NATIONAL EXCHANGES, INC.

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PATHE EXCHANGES
FEATURES
Dec. 18—The Power Within.....

SERIALS
The Yellow Arm (John Francis)....

BILL AND BOB SERIES
Dec. 11—Trapping the Wasp.....
Nov. 13—A Wild Cruise.....

TOM SANTSCHI DRAMAS
Nov. 13—The Heart of Doreen.....
Oct. 30—The Spirit of the Lake.....

HURRICANE HUTCH

(Fifteenth Episode Serial—Starring Charles Hutchins)
(Continued on page 2876)
**“COURAGE”**
(Sidney Franklin-First National)

Intermittently, It Offers Real Under-the-Skin Patios

SYDNEY A. FRANKLIN, producing independently under the label "Courage," a fault is an excess of plot matters which tend, as the picture nears its close, to make the story heavier than is needed for entertainment. "Courage" contains, intermittently, some highly dramatic sequences which will undoubtedly get under the skin and tug, and tug vigorously at the heartstrings of any audience.

There are a few arbitrary touches here, such as the evidence which would clear him blocking into the fire. This development is easily foreshadowed from the beginning. The engineer begins a life sentence, and there is a suggestion of a "Peter Ibbetson" idea in the sequence which follows. It is a good incident and when his wife is kept from visiting him there is real paths. He is not even allowed any communication with the outside world.

The man's wife goes to England and, communicating with him secretly, builds up an immense factory. Eighteen years pass. The war breaks out, but the convict is not freed with his fellows to fight because, it is stated "murderers cannot go to war." It is this and other vicesides of the picture which lend the picture and overburden it. Perhaps also the method of the story. Of which there are many, from behind prison bars may not seem plausible. After eighteen years the real murderer confesses and the ending is in sight.

To the cast should go the greatest credit. Naomi Childers is the wife, giving an equally fine performance both as the young wife and the mature business woman. Sam Harris, of course, as the husband, and Lionel Belmore is perfect in his role as the Scottish industrial chief, while Alec B. Francis is capable in the dramatic moments, and sufficiently able to execute a Highland fling. There is a second romance supplied by Ray Howard and Gloria Hope. Mr. Franklin has established the atmosphere perfectly.

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**THE CAST**

Jean Blackmore...Naomi Childers  
Angus Ferguson...Lionel Belmore  
"Speedy" Chester...Alec B. Francis  
Eve Hamilton...Gloria Hope

Directed by Sidney A. Franklin.  
Assistant directors: Charles Hill Malles, Oliver Hamill.

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**PRESS NOTICE—STORY**

A Sidney Franklin production, "Courage," will be the attraction at the theatre on Thursday. "Courage" has been cited by the critics as one of the most attractive of the new pictures. In the words of one of them, "Courage," is the story of a man whose life is wrecked by circumstances, sentenced to life imprisonment for a crime he never committed, it is loved that sparks of courage burning, dim at times, but never dead. Although separated physically, his wife and family, he is still near them in spirit. And when justice is wrought and imprisonment is at an end, happiness awaits them both.

"Courage" is a story of courage—a house and whose courage is only sustained by faith in the future. It is a story of courage—a house in a spirit which prevails in the face of many obstacles. It is a story of courage—a house in which the future comes to the man who fails and learns to love in the face of many obstacles. It is a story of courage—a house which the man loves.

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**SUGGESTIONS**

Here is a picture with a theme. It is not a preachment, but an issue can be taken from it—life is worth living, meritorious, work is the best way to find happiness. The picture is one of courage, courage that is worth fighting for.

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**“A PRINCE THERE WAS”**
(P Paramount)

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Attractive Little Picture on a Cinderella theme

GEORGE M. COHAN'S popular stage success, "A Prince There Was," makes a compelling screen picture which is certain to be an appreciatively everywhere for its generous amount of sentiment and heart interest, although the demands of the story are such that it reveals a sticky quality occasionally. It seems rather odd to discover Thomas Meighan playing the part of a good Sanitarian if you remember his adaptation of "Prince of Players" in which he interpreted the role with a good show of spirit and a vein of good-natured nonchalance is indication that he is not an actor of one character portrayals.

The idea behind this story is quite human and this quality will discount the fact that it has serves the screen faithfully for many seasons. Place a real "Prince" in fairy tale fashion, his rescuer, or his looking-glass of one man seeing his own image in a picture which will stimulate the spectator with dramatic suspense. Really it is too simple for that.

What it will do is to draw a sentimental sigh that all is quite well with the world when an impressionable girl is thrown into communion with an equally impressionable youth, and the latter responds with a chivalry which I believe is trite positive in the most negative of the masculine sex.

Tom Forman, the director, has fashioned the story in such a way that its little details of atmosphere and realities are ever dominant. He has not allowed theatricalities to intrude beyond a given point. He will show his "Prince" only. This his boarding house keeper is a woman of the genuine theatrical school. She would not be half so attractive present in any other way. Sylvia Ashton makes this woman conspicuous through a perfect characterization. Taking up the heroine—what type can engender greater sympathy than the unrewarded author of a story? The is faces as a magazine editor, buys the script and publishes it. The fact that it is secret from the publisher, and a combination of fiction developed from the real editor. A bit of contrast and the identity of the plot is established. And he looks like a million dollars to the girl and the audience is extravagant in its sympathy for his welfare. Mildred Harris makes a pleasing heroine and Charlotte (Peaches) Jackson an appealing character. The picture gives the juvenile interest an adequately staged and certainly should be a winner around Christmas time. It carries a sort of yuletide message all over.---Length, 5 reels.---

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**THE CAST**

Charles Edward Martin...Thomas Meighan  
Katherine Woods...Mildred Harris  
Audrey Frances...Nigel Barrie  
Jack Carruthers...Arthur Hull  
St John...Arthur Hull  
J. J. Straton...Arthur Hull  
Mr. Crigger...Sylvia Ashton

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**PRESS NOTICE—STORY**

George M. Cohan, the celebrated author-playwright-actor-manager, is author of the popular stage success, "A Prince There Was," which has been adapted to the screen by Waldemar Young and which comes to the screen with Thomas Meighan as the star. It is said to be a good, big, clean story with plenty of human interest and heart appeal. The star, who has had his number of popular successes to his credit, plays the part of a rich, young and leisurely prince, who in his country, to which he returns, to which he was formerly lived in luxury, but with her father's ransom and suicide is forced to work to save a marriage.

She is discovered by the rich idler and he immediately falls in love with her, and then poses as an assistant magazine editor in order to buy her stories. He buys controlling interest in a metropolitan magazine so that he may publish the girl's story which the magazine had previously refused. The story builds some complications which are ingeniously handled, and in fine cast asks the star which includes Nigel Barrie, Sylvia Ashton and others.

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**PROGRAM READER**

A pleasure loving rich man, who had never known a struggle in his life, in a world of art and music, one day finds himself with a heavy heart and is clean and wholesome. See "A Prince There Was." Based upon the play by George M. Cohan, and as big a success.

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**SUGGESTIONS**

Here you have a popular story to feature in your advertising campaign. Tell them that the original was written by the talented George M. Cohan and scored a big hit upon the stage. Tell them that it makes a clever picture. It is a real heart interest and heart appeal. And bring forth that it is big, clean, wholesome and thoroughly entertaining. Mention that Mildred Harris supports the star. And play it up, telling of his past successes. Use catch lines and teaser ads. Mention that Tom Forman directed. Emphasize that it is a human document which will tug at the heart.
COMING RELEASES

(Continued from page 2874)

EDGAR JONES PRODUCTIONS
CAYGILLO LLOYD COMEDIES
Oct. 22—Trick To Lay
HAL ROACH COMEDIES
Dec. 18—Shake 'Em Up (Snubb Pollard)
Dec. 19—Puttin' Off the Day (Snubb Pollard)
Dec. 4—The Hustler (Snubb Pollard)
Nov. 27—The Joy Rider (Snubb Pollard)
Nov. 20—Penny in the Street (Snubb Pollard)
Harold Lloyd Reissues

HOLMAN DAY PRODUCTIONS
Cap'N Reels
Nov. 20—Dangerous Dollars

EDDIE BOLAND COMEDIES
Oct. 23—Late Hours
Oct. 23—The Speed Girl (Ralph Daniels)

REALART PICTURES CORP.
Morals (Mae McAvoy)
Nov.—A Virginia Courthouse (Mae McAvoy)
Nov.—The Mixture (Mae McAvoy)
Nov.—Hush Money (Alice Brady)
Oct.—The Speed Girl (Ralph Daniels)

R-C PICTURES CORP.
Silent Years
Possession
Nov.—The Flag of the North
Nov.—The Lure of Jude (Pauline Frederick)
Oct.—A Painted Lady
Oct.—The Foolish Age (Doris May)

RUSSELL PRODUCTIONS
Tales of the South
The Sheriff of Wakefield
The Sheriff of Camp...the
Arizona Ranger
War of the Worlds
The Cattle Rustlers

AL JENNINGS SERIES

HELEN GIbson SERIES

FRITZ REISWAY SERIES

CAPITOL FILM COMPANY

NEAL HART SERIES

LESTER CUNEO SERIES

Lone Hand Wilson.

CAMINO PRODUCTIONS

CROWLEY-JOHNSTON SERIES

CUMMINGS-SHEPHERD SERIES

DREW'S REVIEWS SERIES

EVANS PRODUCTIONS

GATO Productions

GUMBO SERIES

HATTIE COOPER SERIES

KELLY PRODUCTIONS

KOHLER SERIES

LAMB PRODUCTIONS

MAGIN'S REVIEWS SERIES

MAYBERRY COMEDIES

REPUBLIC PRODUCTIONS

STARR COMEDIES

STILL SERIES

THERE'S A FIRST TIME SERIES

BELL-HOP, B. D. Q. (Lee Moran)
Robinson's Rich

CENTURY COMEDIES

GET RICH QUICK PEGGY

T. D. Q. REEL

Tyr's Goddy.

Tiffany Productions, Inc.
Peacock Alley (Mae Murray)

UNITED ARTISTS CORPORATION
Nov.—The Iron Trail (Reed Beach Prod.)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
Dec. 5—Princess Virtue (Maria Prevost)
Nov. 28—Dr. Jim (Frank Mayo)
Nov. 21—Eves Du Pont
Nov. 14—The Millionaire (Herbert Rawlinson)
Nov.—Firestone
Nov. 7—Conflict (Priscilla Dean)
Oct. 31—The Fox (Harry Carey)
Oct.—Nobody's Fool (Marie Prevost)

SERIALS

Terror Trail
(Righteous Agents)
Do or Die
Winners of the West
(Big Hat Rangers)

JEWEL PRODUCTIONS, INC.
Jan. 1, 1922—Foolish Wives (Stroheim)
Dec.—Noonday (Serial, Special Cast)

JEWEL COMEDIES
A Monkey Bell-Hop

A Nervy Girl

TIP TOP PRODUCTIONS

SUNDAYS—Topics of the Day.
Wednesdays—Pathé News

SUNDAY'S—Pathé News

SHORT SUBJECTS

(Continued from page 2848)

Feature Star Distributed By Length Reviewed

Pathé

Pigs and Kaya (Educational)
Puppet (Educational)
Policeman and the Baby, The (Drama)
Polo (Educational)
Purple Riders, The (Serial), Joe Ryan
Quaint Holland (Scenic)
Secret of Butte Ridge, The (W. D.)
Seven League Booters (Serial)
Sheriff of Mojaive, The (W. D.), T. Sanchi.
Sinful Affair (Serial, Special Cast)
Spirit Wrestlers (Serial)
Stuffy the Fly (Serial, Special Cast)
Sweet Heart (Western Drama), Billy West
Texas the Mounted Drama (Serial)
Texas Gunman (Serial)
Tillie's Opal Ring (Serial)
Tooth Carpenter (Cartoon)
Trip of U. S. Idaho (Scenic)
Utopia (Educational)
Valley of Ten Thousand Smokes (Scenic)
Vegetarians (Educational)
Vexing (Drama), Mabel
White Horse, The (Drama), Lewis Stone
Wild Men of Borneo (Adventure)
Wings of the Border (Educational)
Wings of the West (Serial, Art Accord)
Women of the West (Serial, Art Accord)
Yellow Arm, The (Serial), Juanita Hansen

Feature Star Distributed By Length Reviewed

Pathé

Pigs and Kaya
Puppet
Policeman and the Baby
Polo
Purple Riders
Quaint Holland
Secret of Butte Ridge
Seven League Booters
Sheriff of Mojaive
Sinful Affair
Spirit Wrestlers
Stuffy the Fly
Sweet Heart
Texas the Mounted Drama
Texas Gunman
Tillie's Opal Ring
Tooth Carpenter
Trip of U. S. Idaho
Utopia
Valley of Ten Thousand Smokes
Vegetarians
Vexing
White Horse
Wild Men of Borneo
Wings of the Border
Women of the West
Yellow Arm, The (Serial)

Pathé

1 reel
1 reel
1 reel
1 reel
2 reels
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2 reels
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1 reel
1 reel

"WHAT DO MEN WANT?"

(Lois Weber F. B. Warner Corp.)

A Title and a Picture That Will Draw Audiences

In this particular instance "What Do Men Want," main title of a splendid motion picture, is really what women want to see on the screen. At least, the fair sex will enjoy every foot of it. Regardless, it will hold the interest of both sexes. The women will find plenty of places to indulge in tears and it cannot help but amuse the more masculine members of the audience, since the part played by women in contemporary life has two faces to it, as the story demonstrates.

It is the life story of an attractive woman who has lived the life of a woman, but has also found that she can do honor to any pulp. The story is one that may happen anywhere and does happen everywhere. It will be read by women in every part of the world.

Miss Weber has selected her cast. Miss Windsor excels in her part. The story is not only one that will happen anywhere and does happen everywhere; it is also a story that will appeal to women of all ages.

"WHAT DO MEN WANT?"

(Louis B. Mayer-First National)

Unconvincing Story of Domestic Complications

There is a title tack upon this picture which indicates that big drama might be unfolded. It carries one of those titles which might lead the spectator to believe that he is to see a dramatic treat. "Playthings of Destiny," never rings true because of the pitiful development of the plot, the false notes which constantly creep in, and the faulty characterization. Besides, the leading figure is one that does not develop a bit of sympathy.

Imagine a woman living up in the regions of the North who falls in love and marries a young settler and who promptly finds out that he is such a character as life without going to trouble to give him a hearing and permitting him to offer some sort of explanation. Yet this young wife believes the gossip of an adventuress whose character is so obvious that any woman with real intuition could not be deceived.

She loses all sympathy for herself when she hastily packs her belongings and departs in a rapacious storm. The sentimental side of the picture is the first rate, there being no argument over the detail to provide fitting atmosphere and backgrounds. The young husband had been adventurous in his youth and had failed to acquaint his wife with his downfall. Consequently she believes the evil talk, which indicates that her character is mighty shallow—nay, that the man she has married is without sympathy.

We next find her being rescued by a man who inveigles her to accompany him to a tropical country. There is no discussion over the other husband. He willingly commits bigamy without waiting to discover whether her first spouse is dead or not. And when she is living in a tropical country, it is not long before she meets the old man again and enters her life in the most arbitrary fashion. It is a most convenient episode. He is ushered in with a dramatic entrance, being introduced as a governor general or some similar dignitary. Years have passed and his hair has grayed at the temples. The woman is the mother of a little girl. It is the story of the second husband realizing there is some understanding between the two people and after an argument and that fully exists himself from the scene. The reason of the wife leaving her husband is never explained. She shows no real humility for causing so much sympathy. She has not only ruined his life, but that of the second husband, who has been led to believe that the child is his own.

The picture, upon this family of realities and one has little sympathy for the characters because they insult the intelligence. The players are first rate in their respective roles, the continuity is well arranged and the sets and photography all that could be desired. The weakness is found in the plot.—Length, 6 reels—Lawrence Reid.

THE CAST

Julie Leneau…………………………..Anita Stewart
Geoffrey Arnold…………………….Herbert Rawlinson
Helen Maitland……………………..Grace Moore
Clare…………………………………Grace Moore
Julie's Child…………………………Richard Heedrick

PRESs NOTICE—STORY

"Playthings of Destiny" will be the feature attraction at the theatre next— and —

This is a striking romance of the frozen north and the tropics and permits the talented and beautiful star splendid opportunities to display her versatility. It is a dramatic picture which allows the assembly of players to flash their individual talents to advantage. Miss Stewart does some of the best work of her career in the role of Julie Leneau, who was unwittingly led into marrying a man she did not love when she was really the wife of another man she did love.

She depicts the emotions of this woman tossed in a maelstrom of doubts and suspicions—women were no such thing but to believe that the man she loves with all her soul has tricked her into marriage when he has a legal wife living. Her flight from her cabin through a raging blizzard, her loved flight against the elements provides a series of tense dramatic moments. The picture presents a story that includes Herbert Rawlinson, Walter McGrail, William V. Mong and others.

PROGRAM READER

"Playthings of Destiny"—Anita Stewart, will be the feature attraction at the theatre next — and —

The drama of a girl who married once for love and once for forget—love—the drama of an Arliss—blissful, blissful, blissful—love. The drama of one who has lived and taken out of her old life—taken to tropical shores—the drama of a girl who believes her husband and left him—the drama of a girl who staked all in a new found friendship. Then old memories creep back. The husband of other women—How did she release herself from this predicament? See Anita Stewart— "Playthings of Destiny"—playthings we learn about which some tear, which some shed— theatre next — and —

Prominent in the cast are Herbert Rawlinson, Walter McGrail, and others. A bright feminine picture. Don't miss it.

SUGGESTIONS

Here you have Anita Stewart and Herbert Rawlinson to play up—the former as star—the latter as leading man. The story you can describe as a tense romantic drama which carries all the way, and to keep the spectators' and to play it up as a stirring drama of the North and the tropics. The title can be played up to make a big story of it. A good production to be out lined in the press sheet issued by First National. Some of these are cleverly worded so that you can excite curiosity among your fans. Fill it as drama of a human pawns on the chessboard of marriage.

CATCH LINES

"The way to a man's heart is through his stomach," quoth a wise old sage. Is it? See Lois Weber's "What Do Men Want" and find out if the heart or the stomach plays the most important part in man's life, especially after marriage. And if both stomach and heart are satisfied, what does he want next?

CATCH LINES

She married two men, the second after she believed her first husband dead. It's a gripping drama, "Playthings of Destiny."
"JOLLY" (Fox)

Fairly Entertaining Picture on a Hackneyed Theme

The Fox co-stars, Johnnie Walker and Edna Murphy, have been given an orthodox story for their latest expression—a story which has been used often in various guises, but which serves its purpose for program houses. It is likely that most audiences will be fairly entertained because of the wealth of heart interest and the note of redemption found in the plot. It is all about a returned buddy who, unable to find work on account of an old crime with which he was formerly identified, before he joined the army. To go back to the beginning, let it be said that the hero fell in love with a little French girl and married her and thus was influenced through her sympathetic personality to redeem himself. His life had been saved by his buddy.

The scene is in Paris, where the pal who bobs up later to rescue our hero from the depths. The action discloses the ex-soldier looking for work and unable to find it. His little love-nest seems to be on the verge of falling to pieces, and in a moment of despair he listens to the entreaties of his former crook friends to pick up some easy money. The hero is not exactly a weak character. The is a gentle scene which shows him giving up his one opportunity to another ex-service man who has children to feed. The picture builds obviously so that one can foresee the finish coming far in advance—that is if one has remembered the buddy left in France. The hero is commissioned to rob a safe of a man lately returned from Europe. He does this reluctantly, but thinks of the ever present "what will the door say to him in his despair. But just as he gets his hands upon the fatal papers, the youth is confronted by the pal who saved his life.

There is some double-crossing argument concerning the "outside" man watching the house and the plot picks up a melodramatic chase which involves the chief. Eventually the culprits are caught and things end happily. The picture, because of its faint martial note, the friendly comradeship, is likely to get over with the youth of the land. It is not of much consequence in so far as dramatic qualities are concerned, but it contains a human touch which is recognizably real. The co-stars adapt themselves to their roles in a pleasing fashion, while Raymond McKee as the buddy makes the character thoroughly sincere.—Length, 5 reels.—Laurence Reid.

THE CAST

Georgette.................Edna Murphy
Johnnie Stanton............Johnnie Walker
Terence Nolan..............Raymond McKee
Jerry Limur.................Albert Prisco
Col. Anderson..............Anderson Smith
Georgette's Father........Wilson Hummel
Georgette's Mother........Lulu Warrenton
By George E. Marshall and Jack Strumwarren
Directed by George E. Marshall,
Photographed by Jack McKee.

PRESS NOTICE—STORY

"The Jolt," which comes to the —— theatre next —— starring Johnnie Walker and Edna Murphy presents an interesting story of a young war victim, Johnnie Stanton, who returns to the United States with a French bride. Unable to obtain employment, he goes back to the criminal gang with which he was formerly identified. They plan a night burglary. In the midst of this enter- prise something happens to Johnnie which starts him in a new career of life. Indeed he is violently "jolted" back into the straight path, with ultimate happiness for his own and his loyal little bride and himself.

Johnnie has rescued the young woman from the crook who had lured him back to crime. Through Terry Nolan, his buddy in France, all turns out well. The picture offers a story of human interest and according to reports is entirely enter- taining. The co-stars fit into their roles with an adaptability which features their abundant personality and talent. A capable cast renders good assistance.

PROGRAM READER

That a man "may be down, but is never out," is interestingly told in "The Jolt," the Fox picture which comes to the —— theatre next —— starring Johnnie Walker and Edna Murphy. The story also furnishes another proof that a good woman's love is the greatest blessing that can come into any man's life. The latest offering from France finds its way to town. He has a real picture. Mention that Johnnie Walker scored a sensation in "Over the Hill," and that he is con- tinuing his success by another of his latest films, which is a picture to the heart. Another of his latest picture is a girl who helped him. Play up the theme as one which stimulates kindness and sympathy. Mention that the high class mail calls are looked on with curiosity by early readers would stimulate curiosity to see this picture. Play it up as an interesting human picture.

SUGGESTIONS

The Fox co-stars, Johnnie Walker and Edna Murphy, have a story here which is strong in human interest. Any mention of this element would be a good line for exploitation. State that the stars are a cut above in their pictures. Mention that Johnnie Walker scored a sensation in "Over the Hill," and that he is con- tinuing his success by another of his latest films, which is a picture to the heart. Another of his latest picture is a girl who helped him. Play up the theme as one which stimulates kindness and sympathy. Mention that the high class mail calls are looked on with curiosity by early readers would stimulate curiosity to see this picture. Play it up as an interesting human picture.

CATCH LINES

His buddy had saved him, and as a result he saved his buddy. Then came the jolt that brought him back to the straight path and a bride. Be "The Jolt."

"CLAY DOLLARS" (Selznick)

Star Has Interesting Rural Comedy-Drama Here

RURAL comedy-dramas unquestionably run true to type. A small town setting with the ever faithful characters slightly exaggerated for dramatic effect, and sufficient details of a faithful pattern—these are enough to compose a good working skeleton for any story, provided the author and director have received the necessary trimming and homespun touches to make it interesting. Lewis Allen Browne, who wrote the story, and George Archainbaud, the director, have provided enough entertaining hokum and atmosphere to make the picture genuinely entertaining. Of course they have had the assistance of a good cast, with Eugene O'Brien contributing as neat a performance as one could expect. The character parts are ably taken care of by Arthur Housman, Frank Currier and Ruth Dwyer.

That the director has caught an idea of American small town life stands as a credit when one stops to remember that he is more or less a stranger to the rural scene. He has, however, managed to give his characters a distinct local flavor and there regarding characterization he has more than made up for it by his technical skill. The dominant note is humor and he has splendidly maintained it. In fact by adding the necessary humorous element he has prevented the story from following a conventional groove. Main Street is being shown up pretty much on stage and screen these days. But Archainbaud has remembered that human nature is pretty much the same everywhere. So if the small town is depicted, at least you don't see any harsh ridicule of its customs and people. He is best with his comedy relief which depicts a snappy barn dance and a pool room episode. And these features fit in nicely without the least semblance of padding.

The plot concerns a young man who carries some real genuine bartering—a scene which will be appreciated everywhere. The hero arrives in the town to take possession of his late uncle's valuable property, only to discover that a certain money-grabbing Squire has traded his marsh land for the rich acres. Rather discouraged, the youth accepts a job as hotel bellman, but there he is enabled to make a firm in the squire's daughter. The comedy intrudes pleasantly and with a good spirit of banter and "give and take," to be replaced by the effective finish which shows the youth outwitting the old skinflint by pretending that the marsh land is suitable for making clay bricks. The land shark swallows the bait, hook, line and sinker. And the youth succeeds when the law stands ready to assert itself. Frank Currier is excellent as the skinflint, and Arthur Housman is clever in a comic part.—Length, 5 reels.—Laurence Reid.

THE CAST

Bruce Edwards..............Eugene O'Brien
Squire Willetts............Arthur Housman
Anders Smith..............Frank Currier
Directed by George Archainbaud,
Photographed by Jules Cronjager.

PRESS NOTICE—STORY

A small town story of a land shark who attempted to outwit a keen youth from the city is "Clay Dollars," the Selznick attraction which comes to the —— theatre next —— with Eugene O'Brien as the star. This little homespun comedy-drama is rich in its comedy element and the really likeable touches which go to make up the average American small town. You will recognize the rural hotel, the poolroom and all the habits. And Mr. O'Brien fits into the role of the city youth with a splendid abandon and enthusiasm which includes making the capable Frank Currier, Arthur Housman, Ruth Dwyer and others.

The plot revolves around a city youth who migrates to a small town to take possession of some valuable property. He discovers that a certain dignified native owns the estate, having traded in his own marsh lands. The youth learns later that the land shark came into possession contrary to law and by a clever ruse outwits the old man and wins back his property. The picture stimulates with humor and realities and is at times interesting.

PROGRAM READER

Suppose you came down from the city and inherited some valuable property in the quaint little town where you would like to live. Suppose then that you found your property had been traded in and that you only possessed some useless marsh land. What would you do? Suppose you found yourself up against a clever land shark who had the law covered from every angle. Would you fight it out? Come next —— and see what Eugene O'Brien does with such a problem. Come and see "Clay Dollars," a story of country life, country real estate and country atmosphere and people. Come and see an excellent comedy-drama of life.

SUGGESTIONS

This is Eugene O'Brien's cleverest picture in some time and you should make a good spread with the announcement that he is coming in the best rural comedy-dramas of the season. Simply say that he is giving especially with feminine fans it would be well to send out your mail campaigns calling attention to the fact that the popular star is appearing soon. The title is a winner and can be emphasized with such expressions as "A tale of rascals who win over the tough touch of which is certain to get over. A rube quartette or an ensemble laid against rural background would help. The picture is certain to please. So don't miss words.

CATCH LINES

Suppose you came down from the city and showed up the country land shark. See Eugene O'Brien in "Clay Dollars," a clever picture of rural life.
**THE SILENT CALL**
(H. O. Davis-First National)

Vivid Dog Story Enacted Against Impressive Backgrounds

A PICTURESQUE German shepherd dog around which a triangle story center—a marvelous array of impressive backgrounds through which the action is perfectly blended—make up the picture that compels attention because of its rugged appeal and the call of the open spaces. "The Silent Call" is not so strong from a story angle. Really the plot is quite subordinated by the grandeur of scenery and the magnificent animals that dominate the picture from beginning to end. It does not matter that the plot may be punctured for its crude touches—that it relies heavily upon primitive melodrama which seems quite removed from realities. What does matter is the force and sweep of this eloquent Western which centers around the picturesque dog. The animal is instrumental in bringing about an introduction of hero and heroine, but his main object is to prove his loyalty when circumstances place his friends in jeopardy. The dog is tried for his life because of his activities in killing sheep, but he bounds away with a love for life like a stag at bay. Whatever peregrinations the story takes, the dog is there lending a significance because you actually catch the spirit of the big out-

You can follow this picture with the keenest interest. The rugged exteriors and interiors, the act of all revolutionary spirit, carries on the vital element. There comes a climax which is quite startling. The girl is kidnapped and carried away by one of the brutes, but the dog takes up the scent and vivid is his punishment. He hunts down the criminal and pursues him. It is an uneven struggle and finally the villain is captured. The dog avoids the sharp teets and ferocious strength. A battle in the water is short and swift. "The Silent Call" contains a good romance which is developed from sharp conflicts and contrasts. But it is the dog who makes the picture a rugged document. Certainly the offering presents as good a dog story as has ever been flashed on the screen. He is well handled and his eyes with an intelligence almost human. Laurence Trimble's direction is precisely in the manner in which he has kept the action vital and so brought it out that it seems in perfect harmony with the vivid backgrounds. Length—6 reels.—Laurence Reid.

**THE CAST**

Flash
Charles 

Strongheart
Kathryn

Betty Houston
Luther Nash

Ash Beverley
Dad Nash

Pal Carroll
Jimmy the Dog

James Houston

By H. G. Evans

Directed by Laurence Trimble.

**PRESS NOTICE—STORY**

Among the many features of interest which are looked at the —— the sire—should give greater entertainment than "The Silent Call," which comes next — for a limited engagement. The story adapted from one which appeared in a popular magazine offers a dramatic plot that involves a number of human actors and also the characterization of a remarkable dog, half wild and half domesticated. The action takes place in the Sierra Nevada's of the world—a dog who served his country in the late war. The background of the story is the Sierra mountain region which has been transferred to the screen in all its impressive grandeur. The action comprises a series of thrills which evoke every emotion of human live by the dog and the background of those who are dishonorable. It unfolds a tense line of melodrama—romance—drama—a deepest suspense. And the beautiful backgrounds are among the most impressive of the entire pictorial. A notable cast which includes John Bowers, William Dyer and Kathryn McGuire renders perfect interpretation.

**PROGRAM REVIEW**

His fangs hard to despise; his shaggy body hunched to spring; an animal heart pulsing with dog-devotion to the girl who had shown him the first touch of human tenderness, and the call of the old Sierras, and the sweep of the pack-clip echoing through the wilderness. That's Strongheart, the wonder dog of the story who is the partner of the famous dog who served in the war—the dog who is probably the most famous dog in the world. He is the leader of the pack, the hero of the story. It is a drama of men and women who lived and struggled. But best of all it is a drama of a wonder dog. The giant dog hero of "The Silent Call" will thrill you with the part he plays in the big, open drama of the wild, far-off places. At the —— next.

**CATCH LINES**

His leap flung the man to safety. Angry jaws snapped over him—fiery eyes flashed hate—and then. See "The Silent Call" a powerful picture of the wilds.

**RIDING WITH DEATH**

(Fox)

Carries a Large Supply of Dramatic Vitamines

UNQUESTIONABLY the most conspicuous feature of this photoplay is the fact that Buck Jones has changed his name to Charles. Of course he will continue to use the picturesque cognomen, Buck, but only in connection with a parenthesis or two. It will be hard to identify an actor of Westerns with such a simple, orthodox name as Charles, but probably he will be known as Chuck before the long winter night is over. Taking up the picture, one discovers that while it is of obvious design, it is nevertheless packed with crisp action of the most adventurous kind. Jones is up to his familiar tricks here—such as riding like a phantom horseman, shootin' to kill, and executing a "mix" or two by doubling for himself in stunts.

Since the story concerns a Texas Ranger one knows for a certainty that plenty of dramatic vitamines or calories will be offered before he bosses up at the finish safe and sound like the representative of the Northwestern Mounted. Place the Canadian officer in a Southwestern setting, call him a Ranger, and you have "Riding with Death." The author has chosen "that thar mortgage" to reveal his plot. A skinflint sheriff holds the vital papers and when he threatens the venerable property owner it is Jones who rides to the rescue and straightens out the complications. The plot may be hackneyed, but so fast is the action and so keen is the suspense that one has no time to notice the obviously trite theme.

The hero commands sympathy because he looks like an outsider in the love stake. The other fellow has ridden into town to get the necessary money to cover the mortgage and is killed in making his return journey. The Ranger hurries him and starts the hunt for the assassin. The latter is the sheriff and is suggested to the old rangerman to retch with daughter for matrimonial purposes. So the hero has a double object—to hunt down the criminal and save the girl. The villains have him cornered and stage a thrilling gauntlet scene—a gauntlet which he must run through to certain death. The suspense is keen here. However, the hero is saved because the arch-villain's signal is not flashed. The finish reveals a genuine thrill when the hero jams his pistol into a crooked sheriff's back and with one quick这次retrieved him from a roof—a scene followed by a crash through an adjoining building. The picture holds up its backgrounds and atmosphere and carries adequate acting throughout. You will like it because there is something doing every minute.—Length 5 reels.—Laurence Reid.

**THE CAST**

Dynamite Steve Dorsey
Charles (Buck) Jones
Calhoun
Betty Francisco
Val Nelson
Sheriff Pat Garrity
J. Farrel McDonald
Col. Lee Calhoun
Chuck Dillon
Dude
William Steele
Luther Nash
Gus
Jack Hughes
Jones
William Willis
Texas Jones
Tony Calhoun
Rosa Carilla
Rose Carilla
By Jacques Jaccard.

Directed byStories.

**PRESS NOTICE—STORY**

An exciting and entertaining western photoplay entitled "Riding With Death," is opening next in the film week withCharles (Buck) Jones as the star. The story was written by Jacques Jaccard with the star especially in mind. And the vehicle fits him since it calls upon him to flash his abundant talents. It is a typical Jones picture because it displays plenty of the dash and daring which have accompanied his stories since he became a star.

Mr. Jones appears in the role of a Texas Ranger bearing the cognomen "Dyna- 

site Steve Dorsey. The young man is called upon to live up to the name when he rides through a county ruled and terrorized by a crooked sheriff and the latter's henchmen. The story is strong in plot and tremendously fast in action. The love theme is developed most effectively. The friendship of two men who are such good friends that they glue up together is a theme in which Arite Ortega

Photographed by Frank B. Good.

**PROGRAM REVIEW**

Do you like fast action and hair-raising thrills on the screen? Do you like clever casting and a good script in your Westerns? Then you will like this kind of a story balanced with a tremendously appealing romance? Then come to the Jack Jones Photoplay House to see "Riding With Death" with the fearless Charles (Buck) Jones as the star. It is an exciting and always enter-

aining Western photoplay. It is crammed with startling action and good stunts enough to finish which is thrilling to see the least. The story is about a Texas Ranger who has his difficulties restoring order from chaos. Remember next —

**SUGGESTIONS**

Here is a picture with an attractive title. It is compelling enough to attract any one's attention. They will want to see who is riding with death. Tell them that Charles (Buck) Jones is playing the star—obviously not a part which has established his popularity. Play it up as a tense, exciting, thrilling photoplay about a Texas Ranger who is true to his profession for the good of the country. Play up its snappy action and its appealing romance. Bring forth that it is an appealing story of a true Westerner with something for all. Betty Francisco and Jack Mower are in the cast. Use stills of Jones and his horse.

**CATCH LINES**

He was after a bad gang, for, less shooters, do not shoot from ambush. See Charles (Buck) Jones in "Riding With Death." A fast-moving, thrilling photoplay of Southwest America is "Riding With Death." Come and see Charles (Buck) Jones in a clever picture.
**THE FOX**

(Universal)

Absorbing Picture Packs a Kick at the Finish

AFTER making this feature Harry Carey undoubtedly took a holiday. He deserved it inasmuch as he acted in the capacity of author as well as star. In writing a thoroughly picture plot he has not neglected to provide himself with an exceedingly fat part. Indeed there is not a scene which he does not dominate, and all the familiar little details which one has come to expect in a Carey offering are here intact. Bearing the cognomen San of Of Santa Fe, the title sort of gives the story away before the picture has progressed through many scenes, one sort of suspects that he is some government agent—a marshal or secret service man.

The story gets off rather slowly and develops a whimsical touch as Carey is revealed as a "good-for-nothing" type—a sort of drifter. There is some first rate comedy which concerns him rescuing Breezy Eason, the tiny juvenile, whose life was in tragically cut short, and together they find themselves in the local bastille. The sheriff of the community has a tough time of it suppressing the Painted Cliffs gang, and his job is in jeopardy. Carey gets a position on his promise of good behavior in the local bank, the president of whom is no other than the leader of the gang. There it is that the drifter encounters some important information. He next precipitates over the local restaurant and the first real punch is disclosed when a stormy battle in which tables and chairs and crockery are tossed around with abandon occupies the short but snappy scene.

The picture is a trifle episodic since it relies upon these incidents for its appeal. When Carey comes to the rescue of the sheriff and captures the two ruffians who have shot up the local library, he begins to get the drift of things. There is a slight flaw discernible here, which shows the set devoir of characters while the shooting is taking place, but which is instantly populated when the pursuit is taken up. The natives come from all sides in a jify. When the picture presents the open country one begins to appreciate the collection of inquiring shots of the Mohave desert country with its sand and cliffs and natural caves and dugoat. The romantic note is almost neglected and is not missed because of the concentrated Western melodramas which is next introduced. The U. S. Cavalry is called into service and it is a battle royal, although the titles explaining the bowl and cliffs seem unnecessary in view of the impossibility of gauging the scenes accurately. The title writer waxes somewhat poetic here, but he stimulates plenty of spirit in the breast of the spectator. It is a compelling picture—a Harry Carey picture from stem to mizen. It could be trimmed in some early scenes thus quickening the action.—Length, 6,900 feet.

**THE CAST**

O' Santa Fe—Harry Carey
Sheriff Matt Fraser—George Nichols
Stella Fraser—Gertrude Olmstead
Annette Fraser—Bessie Ross Clark
Dick Ellerman—Johnny Harson
Mrs. Farwell—Gertrude Claire
Rattlesnake—Mike Chili
K. C. Kid—George Cooper
Parke—Brad King
Black Mike—Charles LeMayne
Jelly Daniels—C. E. Anderson
Hubbs—Harry Chambers
Two Troops of Eleventh U. S. Cavalry—

**PRESS NOTICE—STORY**

What is said to be Harry Carey's master picture is coming to the theatre for an extended engagement beginning Tuesday. This picture is entitled "The Fox," and is written by the popular Universal star, whose recommendation of being human is more than ever heard here. It is a picture which carries a vigorous sweep and power—and dash and romance. It is a picture which reveals an excellent balance of comedy which punctuates the dramatic scenes and gives it a fine contrast. It embodies all those qualities that one has come to expect from a Carey offering. There is a thrill in nearly every turn of the plot which concerns the capture of a daring tribe of outlaws. The vigorous action builds even and surely straight to a powerful climax which carries a rich and spectacular appeal—a climax in which a troop of U. S. cavalry participate. The scenery is magnificent, the details finely arranged and the acting and direction always capable.

**PROGRAM READER**

Harry Carey in his greatest picture is coming next—absolutely in the highest position of the year—one of the biggest Westerns ever made. You will see a terrific sandstorm, a great cavalry charge, a band of outlaws and a band of U. S. cavalry, a ruffian throbbing action along the lines of "The Fox" in a hundred and one things. You will see reckless riding, great gun-play, extraordinary tracks and a hundred absorbing little things to come and see "The Fox." The picture sensation of the year. Remember next week.

**CATCH LINES**

Don't let "The Fox" get away from you. See Harry Carey in his greatest picture. It contains the thrill of a hundred pictures.

---

**THE SPEED GIRL**

(Realart)

In Smashing Light Comedy—Bebe Daniels Soars

THE story of Bebe Daniels, incorporating episodes of her own life, relying upon the recent one which claimed so much publicity (her arrest for speeding) for the idea. In it, Miss Daniels is at her best, supported by a splendid cast and worthy production.

It is a "speedy" vehicle for an attractive star, one able to give it the life, animation, and vitality which the story demands. Relating the real-life story of Bebe Lee, a child born with the "speed mania" and permitted to cultivate it from the time she learned that an express wagon would run at full speed down a steep hill, until loop-the-loop stunts in an airplane were necessary to satisfy the cravings of the "speed girl."

Love affairs were the only things that did not go fast with Betty. She first loved a young ensign, who becomes a lieutenant in time, and who saved her from being thrown from the back of a runaway horse Betty had "speeded" into winning a race. To the officer she was staunch and true, until a young millionaire, whose attentions were previously unwelcome, plots to blacken the hero's reputation in the eyes of Betty, meantime be- longing to a most ill-starred, golden-haired girl betrothed to Miss Daniels by Elmer Harris, a gentle satire on the modern mania for speed, and amusingly shows how young people develop a craze for speed dancing. The little mania for speed goes into the most thrilling complications, such as a race with a train, an exciting skid in an auto. Miss Daniels ends her speed dancing with an ostracism of course, for she has been a restless term in the county jail. But even there—things happen. The star is supported by a cast which fulfills the requirements of the action. Theodore Von Eckhart is the zippier than the most electrifying man, while Walter Hiers supplies her inimitable kind of comedy. The comedy has a touch and go which means zippy action throughout. It is keen and funny.

**PRESS NOTICE—STORY**

She craved speed, did pretty Betty Lee, reckless heroine of "The Speed Girl," Bebe Daniels' latest Realart release, picture which the theatre next week. She craved speed and she got it. This swiftly moving comedy-drama written specially for Miss Daniels by Elmer Harris, is a gentle satire on the modern mania for speed, and amusingly shows how young people develop a craze for speed dancing. The little mania for speed goes into the most thrilling complications, such as a race with a train, an exciting skid in an auto. Miss Daniels ends her speed dancing with an ostracism of course, for she has been a restless term in the county jail. But even there—things happen. The star is supported by a cast which fulfills the requirements of the action. Theodore Von Eckhart is the zippier than the most electrifying man, while Walter Hiers supplies her inimitable kind of comedy. The comedy has a touch and go which means zippy action throughout. It is keen and funny.

**PROGRAM READER**

Step on it! Give her some more of that gas! Oh baby! See us go! Watch our tail light! Oh baby, here we come, there we go! Folks, when you come to the — the theatre next week you are going to see a zippy, speedy, funny comedy all about a little speed girl, who stepped into her auto, stepped on the throttle and found herself speeding beyond the limit. Oh boy how she flew! Did she get chased around? Did she cops stop her? Did she nearly die? Did they take her car away from her? Was she as fast in romance and other lines of occupation? Oh boy, we'll say she was! So come and see the Realart comedienne, Bebe Daniels, in her very newest comedy sensation, "The Speed Girl."

**SUGGESTIONS**

As this is the age of speed you can work up a deal of capital exploitation concerning the desire for speed by every means of locomotion. Men are running faster, men are breaking records, trains are running faster, locomotives, in acrobatics, and women, too. Play up that Bebe Daniels is the speed girl of the movies. Tell that her picture is brave and fast with plenty of dash and speed. Play up this story as ideal for the star—that it was written especially for her. Emphasize the value of speed to travel anywhere nowadays. Play up Walter Hiers as an exciting fellow in the cast. Prove the story in line with the theme. Run strips of auto races. Present all an automobile program.

**CATCH LINES**

* See Bebe Daniels in "The Speed Girl." Oh, boy! How did she step on it? 
Eleven Theatres
WITH A TOTAL
Seating Capacity
OF 27,100 SEATS

Simplexized in Thirty Days!!

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“And when they buy, what do they look for?
They look for
It’s a Paramount Picture
and a few like these:

Cecil B. de Mille’s “The Affairs of Anatol”
Gloria Swanson in “In the Great Moment”
“The Sheik,” with Agnes Ayres and Rudolph Valentino, a George Melford production
“Get-Rich-Quick Wallingford,” a Cosmopolitan production
George Loane Tucker’s “Ladies Must Live”
Wallece Reid, Gloria Swanson and Elliott Dexter in “Don’t TellEverything”
Betty Compson in “The Little Minister,” a Penrhyn Stanlaws production
Elsie Ferguson and Wallace Reid in “Forever” (“Peter Ibbetson”), a George Fitz-Maurice production

Thomas Meighan in “Cappy Ricks”
William S. Hart in “Travelin’ On”, a William S. Hart production
Elsie Ferguson in “Footlights”
William de Mille’s “Miss Lulu Bett,” with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson
Betty Compson in “The Law and the Woman.”
The greatest dramatic picture ever made—bar none!
“Moran of the Lady Letty,” with Dorothy Dalton. A George Melford production
Cecil B. de Mille’s “Foot’s Paradise”
“Just Around the Corner”, a Cosmopolitan production. Another “Humorous”
Jack Holt in “The Call of the North”
Agnes Ayres in “The Call of the North”
Pola Negri in “The Last Payment”
Wallace Reid in “Rent Free”
“One Glorious Day”, with Will Rogers and Lila Lee
John S. Robertson’s “Love’s Boomerang”

And it Through

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Picture News

December 3, 1921

No. XXIII

and 20 more current Paramount Pictures

December 26, 1921
Adolph Zukor presents
Sam Wood's production
Wallace Reid
Gloria Swanson
Elliott Dexter
in
"DON'T TELL EVERYTHING!"

A SPARKLING comedy
of love and courtship.

Satirizing engaged couples much as Cecil B. DeMille satirizes the wedded ones.

With three of the screen's biggest stars in the most delightful roles of their careers.

Directed by the man who made "The Great Moment."

Wait till you see Gloria Swanson's gowns! Wait till you see those sets!

And if it's thrills you want, you'll get them when you see Reid and Dexter, in the polo game, thrown beneath their plunging horses!

Thrills and laughs aplenty—and lots of truths about women and love. The people will come to see it—and come back to see it again!

By Lorna Moon

A Paramount Picture
December 3, 1921

The thrill-a-minute play that has been seen by millions all over the world.

*The novel whose sales have increased every year since it was written.

---

Betty Compson is ideal as the girl who pretended to be a gypsy and turned a whole town upside down.

Your audiences will laugh and cry all the way through "The Little Minister."

You can bank on it for one of the biggest box-office sensations of the season.

A Paramount Picture
Scenes from the Two

PRISCILLA

DEAN

in

"CONFLICT"

Directed by
STUART PATON
from the Novel by
CLARENCE B. KELLETT

Directed by
STUART PATON
from the Novel by
CLARENCE B. KELLETT
Biggest Pictures of the Day

Harry Carey in "The Fox"

Directed by Robert Thornby
WINNERS of the WEST

has won the Schools of America for you!

Booked by 2,517 theatres in less than 30 days!

Directed by EDWARD LAEMMLE and starring ART ACORD, now the great screen hero of every American child, "WINNERS OF THE WEST" is at once a dramatic knockout and the first Serial that has ever received the complete approval of School-boards and Censors wherever shown. Don't neglect the fact that the Schools are with you on "WINNERS OF THE WEST." School-teachers and School-boards want the children to see it. They send them to see it. As a result, no less than 2,517 theatres have booked "WINNERS OF THE WEST" in less than thirty days from date of release. Beat that if you can! Book this great American History Chapter-play and book it today.

The New Kind of Serial that will never need a Censor

UNIVERSAL-MADE

WINNERS OF THE WEST

has won the Schools of America for you!

Booked by 2,517 theatres in less than 30 days!

Directed by EDWARD LAEMMLE and starring ART ACORD, now the great screen hero of every American child, "WINNERS OF THE WEST" is at once a dramatic knockout and the first Serial that has ever received the complete approval of School-boards and Censors wherever shown. Don't neglect the fact that the Schools are with you on "WINNERS OF THE WEST." School-teachers and School-boards want the children to see it. They send them to see it. As a result, no less than 2,517 theatres have booked "WINNERS OF THE WEST" in less than thirty days from date of release. Beat that if you can! Book this great American History Chapter-play and book it today.

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The New Kind of Serial that will never need a Censor

UNIVERSAL-MADE
Christie Comedies

A Pair of Sexes

Featuring
NEAL BURNS with VIORA DANIEL

Motion Picture News Says:—

"The Christie product continues to be clever, original, honestly funny, well directed and well acted. 'Falling for Fanny' was a splendid example of their high class work, and 'A Pair of Sexes' is a close, very close, second. It has a story by Sam Taylor, built up from a most amusing farcical idea; it has been directed by Frederic Sullivan in such a way that the very limit of fun is extracted from the high spots of the story; and it has such admirable comedy types as Neal Burns, Viora Daniel and Henry Murdock in its cast."

One of Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
FOUR REIGNING STARS

MABEL NORMAND
Emblazoned in the Firmament of Filmdom in that Dazzling Jazzy Blaze of Mirth...

"OH MABEL BEHAVE"

OWEN MOORE

MACK SENNETT
The Biggest Five Reel Box-Office Record Breaking Comedy Sensation Ever Offered.

INDEPENDENT EXCHANGES

FORD STERLING

PREPARE TO RECEIVE THE DELUGE OF DOLLARS BY SECURING TERRITORIAL RIGHTS

from

PHOTOCRAFT PRODUCTIONS
Nathan Hirsh, Pres

729 SEVENTH AVE. N.Y.
WOW!!

Ferocious Man-Eating Beasts
Vie With
Human, Blood-Thirsty Cannibals

in the Greatest, Most Stupendous and Thrilling Array
of Wild Animals Ever Shown on the Screen.

(From the World Famed HAGENBECK Menagerie)
In That Sensational Whirlwind Five-Reel Action
Feature

"The Master of Beasts"

NOT A SERIAL, but the most daring undertaking
ever accomplished for the production of hair-raising,
heart-throbbing and humanly diversified entertain-
ment.

State-Right Exchanges

Which Want a Powerful Business Tonic
Communicate With

AYWON FILM CORP.

Nathan Hirsh, Pres.  729 Seventh Ave., New York
A SOUND PRODUCTION

"A PASTEBOARD CROWN"

Adapted from the novel by
Clara Morris

CAST:
ELEANOR WOODRUFF
JOHN HOPKINS
GLADYS VALERIE
DORA MILLS ADAMS
EVELYN GREELEY
ALBERT ROCCARDI
ROBERT ELLIOTT
J. H. GILMOUR
JANE JENNINGS

A TRAVERS VALE PRODUCTION

NATHAN & SEMERAD

FILM DIVISION
130 West 46th Street
Telephone: Bryant 6938

NEW YORK

EXECUTIVE OFFICE
81 Fulton Street
**Some bookings on “A Man’s Home”**

**THE GREATEST PICTURE THAT EVER CARRIED THE SELZNICK TRADE MARK**

<table>
<thead>
<tr>
<th>THEATRE</th>
<th>CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>New York</td>
</tr>
<tr>
<td>Granada</td>
<td>San Francisco</td>
</tr>
<tr>
<td>Stanley</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>Lois</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>Wigwam</td>
<td>Reno</td>
</tr>
<tr>
<td>Rialto</td>
<td>Fort Worth</td>
</tr>
<tr>
<td>Criterion</td>
<td>Oklahoma City</td>
</tr>
<tr>
<td>Majestic</td>
<td>Tulsa</td>
</tr>
<tr>
<td>Rialto</td>
<td>Sioux City</td>
</tr>
<tr>
<td>Orpheum</td>
<td>Topeka</td>
</tr>
<tr>
<td>Merrill</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>Strand</td>
<td>Madison, Wis.</td>
</tr>
<tr>
<td>Ascher’s Roosevelt</td>
<td>Chicago</td>
</tr>
<tr>
<td>Colonial</td>
<td>Indianapolis</td>
</tr>
<tr>
<td>Grand</td>
<td>Muncie, Ind.</td>
</tr>
<tr>
<td>Alamo</td>
<td>Louisville</td>
</tr>
<tr>
<td>Rex</td>
<td>Jackson, Mich.</td>
</tr>
<tr>
<td>Temple</td>
<td>Toledo</td>
</tr>
<tr>
<td>Mecca-Palace</td>
<td>Saginaw, Mich.</td>
</tr>
<tr>
<td>Ascher’s Capitol</td>
<td>Cincinnati</td>
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<tr>
<td>Orpheum</td>
<td>Akron, O.</td>
</tr>
<tr>
<td>Strand</td>
<td>Buffalo</td>
</tr>
<tr>
<td>Regent</td>
<td>Rochester</td>
</tr>
<tr>
<td>Strand</td>
<td>Syracuse</td>
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<tr>
<td>American</td>
<td>Troy</td>
</tr>
<tr>
<td>Barcli</td>
<td>Schenectady</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>Washington, D. C.</td>
</tr>
<tr>
<td>Isis</td>
<td>Greensboro, N. C.</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>Atlanta</td>
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<td>Boston</td>
<td>Boston</td>
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<td>Plaza</td>
<td>Worcester</td>
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<td>Merrimac Sq.</td>
<td>Lowell</td>
</tr>
<tr>
<td>Rialto</td>
<td>Lawrence, Mass.</td>
</tr>
<tr>
<td>Waldorf</td>
<td>Lynn, Mass.</td>
</tr>
<tr>
<td>Opera House</td>
<td>Bangor, Maine</td>
</tr>
</tbody>
</table>

**MOST SUCCESSFUL PICTURE THAT EVER CARRIED SELZNICK TRADE MARK**

**Some bookings on “A Man’s Home”**
R-C PICTURES Presents

FRED STONE in
"THE DUKE OF CHIMNEY BUTTE"

An ANDREW J. CALLAGHAN PRODUCTION
A Typical Western Story of Ranch Life
Directed by FRANK BORZAGE
Story by GEORGE WASHINGTON OGDEN
Lewis J. Selznick offers you another of those wonderful attractions starring the Princess of Comedy

CONSTANCe TALMADGE in "A PAIR of SILK STOCKINGS"

Directed by Walter Edwards
From the play by Cyril Harcourt

A KICK IN EACH FOOT
"As long as there are Theodoras the motion picture will be the world's greatest entertainment"

Goldwyn's Sensation

Theodora took two years to produce. When the great hippodrome scene with its half-mile of beautiful structure flashes on the screen, the audience gasps—overcome by the hugeness of it all. It would seem that every dollar in a great industry had been invested to make one production that would live forever. In this, the most elabo-
"The proof of a great picture is to hold its own on Broadway for months with prices scaled up to two dollars"

Victorien Sardou's immortal love romance

Produced by the
Unione Cinematografica Italiana

the world has ever known

rate setting a motion picture has ever had is projected a vibrant thrilling love story. We see the most beautiful woman in the world in her noblest hour—Theodora the enchanting—sacrificing her Kingdom for the man she loved. This picture is a page from history, a bewildering epic, an immortal love affair in the poignant hour of its greatest passion.

Now playing as legitimate theatre attraction (prices $2. top) Astor, N. Y.; Shubert, Boston; La Salle, Chicago; Pitt, Pittsburg; Michigan, Detroit; Shubert-Colonial, Cleveland.

A few statements by the critics of Theodora

New York
"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."
—Alan Dale in N. Y. American

Cleveland
"One cannot over-raise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. Not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag. It is believed that it will score the American record for receipts."
—Archie Bell, Cleveland News

Detroit
"Griffith is out-Griffithed. Hollywood is made to look like a child's pastebord town."
—Detroit Free Press

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all can say is that it looks like a full moneys' worth."
—Detroit Journal

Pittsburgh
"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."
— Chronicle Telegraph

Chicago
"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of a frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention."
—Herald Examiner

THEODORA
Now Booking
For details address
JACK WELSH
469 5th Ave., N. Y.
Second Annual

DINNER DANCE

Theatre Owners’ Chamber of Commerce

HOTEL ASTOR GOLD ROOM

December Third

The Most Elite and Novel Entertainment Ever Conceived

Ted Lewis
and His Band Will Be On Hand
(Courtesy of “Greenwich Village Follies”)

And Other Novelties Just As Grand

Dance Music By Louis Fisher’s Band of 50

Theatre Owners’ Chamber of Commerce, 723 7th Avenue
Orders for tickets filled as received—limited to 2000
One of the Few Pictures

that every expert in the industry conceded to be a certain BOX-OFFICE ATTRACTION and 100% ENTERTAINMENT

*that will play every theatre—first-run to last-run—and please EVERY audience

**that the State Rights buyers purchasing it are certain is a POSITIVE MONEY-MAKER for themselves and their exhibitors

AND THE ONLY PICTURE

That has been offered on the independent market to be advertised in The Saturday Evening Post in which one artist ever played seven distinct roles

CHARLES (CHIC) SALE

living 7 different characters in

"HIS NIBS"

*First runs are now being booked solidly throughout the United States

**Territories are being disposed of rapidly
(Every exhibitor and exchange-man is anxious to obtain a really entertaining box-office attraction. Do not neglect the opportunity!)

"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City
Scores Again!

OCTOBER 27, 1921

Motion Picture News

The picture is fine. It is a distinct novelty very well handled and has many points of popular appeal.

By WM. A. JOHNSTON, President.

With each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to "get over." "His Nibs" in that class.

Charles "Chic" Sale is the picture. The exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with "Down on the Farm" and "The Country Fair." To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned.

By GEORGE D. COULD.

"His Nibs" is entertainment, pure and simple. "His Nibs" is a play within a play. The idea on which the picture is built is novel and unique.

By J. S. DICKERSON, Exploitation Editor.

EXHIBITORS HERALD

Here is something novel in the line of comedies. With a popular stage comedian, a humorous subject, and a very successful hit for even the largest market, it is sure to be a big hit. "His Nibs" is a picture that is sure to make money for those who exhibit it.

By JOHN SPARGO.

EXHIBITORS REVIEW

The Price Is $1

The price is $1. This picture is a good one, and it is a picture that will make money for those who exhibit it. It is a good picture and it is sure to be a big hit.

By GEORGE T. PARODY.

Billboard

This is the scene of droll comedy and some unique characterizations. A rural type comedy that has never before been presented. It is a comedy that is sure to make money for those who exhibit it.

By MARION RUSSELL.
Playgoers Pictures

Presents

RUTH CLIFFORD

"Tropical Love"

From "Peaks of Gold" by Guy W. McConnell.

Directed by Ralph Ince

Distributed by Playgoers Pictures thru Pathé Exchange Inc.

Foreign Representative for Playgoers Pictures

Sidney Garrett

Because it is as fascinating as the lure of the tropics, as rousing as the rugged lives of the adventurers who brave its fatal spell, as passionate as its moon-flooded nights—that's why this tale of the tropics has the lure which leads to the box office.

"Tropical Love" was made "on location" in Porto Rico. Its atmosphere is real, its production perfect and its cast includes

Ruth Clifford
Reginald Denny
Huntley Gordon
Ernest Hilliard
Paul Doucet

Fred Turner
Margaret Fitzroy
Catherine Spencer
Margaret Seddon
Carl Axzell

The Biggest Theatres Are Booking It!
"I Accuse"

ABEL GANCE'S

SENSATIONAL PRODUCTION

A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS • PRESIDENT
BENNETT PICTURES CORPORATION presents a picturization of

REX BEACH'S famous Alaskan railroad novel

"The Iron Trail"

Directed by
R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes
WYNDHAM STANDING
THURSTON HALL
REGINALD DENNY
and
ALMA TELL

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
MIRIAM ADAMS, PRESIDENT
Have you made this test?

Greater Theatres Company, Inc.
Mr. Charles E. Moyer,
United Artists Corporation,
739 Seventh Avenue,
NEW YORK CITY.

Dear Mr. Moyer;

We all love praise. So it was with a great deal of pleasure and satisfaction that I stood, nightly, in our lobby and heard the compliments and enthusiastic praise from our patrons who had just witnessed the performance of George Arliss. "Give us more of this kind of pictures!" "A finished production!" "Arliss is perfect!" and so on.

The box office, however, is always the real test of any attraction and I must say "Disraeli" surely stood that test. Had a big opening Saturday and Sunday and the picture built every day. On Friday, the last day, we had a line out until after 10 p.m. waiting to get in.

Yours sincerely,

H.B. Wright
Manager, Strand Theatre.

The box office, however, is always the real test of any attraction and I must say "Disraeli" surely stood that test.

United Artists Corporation
MARY PICKFORD - CHARLIE CHAPLIN
DOUGLAS FAIRBANKS - D.W. GRIFFITH
HIRAM ADAMS - PRESIDENT
MARY 
Pickford 
in 
"Little Lord
Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

THE WORLD'S MOST POPULAR ACTRESS
IN AMERICA'S MOST POPULAR STORY, EACH
LOVED BY ALL FROM FIVE TO EIGHTY-FIVE
QUEEN OF
A William Fox Special
Directed by
J. Gordon Edwards
Story by Virginia Tracy
The Romantic Love Story of the Most Beautiful Woman The World Has Ever Known
A Super-Spectacle Lavishly Produced
10,000 People
500 Horses and Camels
600 Monster Scenes
New York Acclaimed It!
"'Queen of Sheba' a gorgeous spectacle. Chariot race takes one's breath away."—N. Y. JOURNAL.
"The chariot race in 'Queen of Sheba' was the last word in thrills ... a great success."—N. Y. EVENING WORLD.
"'Queen of Sheba' is elaborate and spectacular ... many characteristics of a gorgeous circus."—N. Y. TIMES.
"'Queen of Sheba' has most exciting chariot race ever put upon the screen."—N. Y. HERALD.
Direct from a Season's Theatre
SHEBA
Super-Production

Now Running Indefinitely At
Wood's Theatre, Chicago

Where It Conquered Public and Critics Alike

The Critics Say:

"William Fox has struck the gong of motion picture supremacy. 'The Queen of Sheba' is superlative.

"There is nothing above it . . . unconditional conquest before it."—Rob Reel in the CHICAGO AMERICAN.

" 'The Queen of Sheba' outdoes most spectacles in grandeur and it unquestionably outdoes all spectacles in intensity of romantic passion.

"It has what other spectacles lack—a great love story.

"The smashing chariot race, the huge settings, desert caravans, battles and Solomon's temple, made the audience bulge their eyes."
—CHICAGO HERALD.

Run at the Lyric
New York
A WILLIAM FOX Super-Production

SHAME

with

John Gilbert

Directed by

Emmett J. Flynn

The man who staged

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

Story by Emmett J. Flynn and

Bernard McClure

A WILLIAM FOX Super-Production

WILLIAM FARNMUM

in

Perjury

Directed by

HARRY MILLARDE

The man who staged

OVER THE HILL

Story by

Ruth Comfort Mitchell
MR. WILLIAM FOX—

Few productions can boast of a theme that is universal in its scope, and fewer productions can boast of a box-office title that digs into the home and imbeds itself within the soul.

We, therefore, want to congratulate you for booking

"ASHAMED OF PARENTS"

over your entire circuit, and the fact that you will show our production for week runs at the following theatres:

Washington . . . . Detroit
Liberty . . . . St. Louis
Rivoli . . . . Denver
Terminal . . Newark, N. J.
American . . Paterson, N. J.
Elizabeth . . Elizabeth, N. J.

Sincerely,

WARNER BROTHERS
1600 Broadway, New York, N. Y.
Bert Lubin offers

Allene Ray
in a new
Series of Six
money-making
Attractions
Another Great Western

By The "Ace" of Directors

Frank Borzage

Just what the crowd wants!
A daring, dashing sensational Western.
Five reels packed with plot, thrills, matchless photography—put over by a superb, stellar cast.
One of the best things Borzage has done. His unrivalled direction at its best.
Adapted from the wonderfully successful "Immediate Lee." Everything new—editing, titles, advertising.
You know good Westerns—so do we. This is one of the best pictures we ever have produced.

Available Now at the Following Exchanges:

SAVINI FILMS, INC., ATLANTA
SCREEN ATTRACTIONS DISTRIBUTING CO., BUFFALO
SCREEN ATTRACTIONS DISTRIBUTING CO., ALBANY
KLEIN DISTRIBUTING CO., BOSTON
SECURITY PICTURES, CHICAGO
STANDARD FILM SERVICE CO., CLEVELAND
STANDARD FILM SERVICE CO., CINCINNATI
STANDARD FILM SERVICE CO., DETROIT
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AYWON FILM CORPORATION, NEW YORK CITY
COL. SELIGS SERIAL MASTERPIECE!!

15 Episodes packed with thrills, wild animals & jungle romance

"The JUNGLE GODDESS"

with ELINOR FIELD & TRUMAN VAN DYKE,

World Rights Controlled by
EXPORT & IMPORT FILM CO. Inc.,
729 Seventh Ave, New York, Cable Address- Eximfilm, N.Y.
Put this Copy in Your Safe!

You will need this copy of Motion Picture News for reference hereafter. Don’t lose it. Put it in your safe, if necessary. The Booking Guide—first issue out next week, and succeeding issues to follow soon—gives compact and complete booking and exploitation information on every picture release. References are given to past issues of Motion Picture News—advertising, review, exploitation and other valuable helps. That’s why you can’t afford to mislay a single copy of this publication.

The Booking Guide—to quote the words of hundreds of exhibitors—is just what you have been looking for. An indexed, handy, complete guide to all information on all pictures. It is indispensable to any exhibitor.
PLAY ONE EVERY WEEK

URBAN POPULAR CLASSICS

Their regularity of release added to their very high quality is what makes their success so certain in every theatre where they play.

When your audiences see them every week they know your theatre is playing the very best.

To have an occasional good reel is easy; to have the best week-in and week-out means URBAN POPULAR CLASSICS.

Features in Themselves

KINETO COMPANY OF AMERICA INCORPORATED

71 W. Twenty-Third St. New York City
What Are YOU Doing?

We ask every exhibitor to read carefully, on page 2923 of this issue, the details and purpose of

**MOTION PICTURE NEWS PRIZE CONTEST**

1st prize $100  2nd prize $50  12 prizes of $5 each

for the best 500 word articles on how to cut expenses and how to stimulate patronage so as to meet the after-war business conditions of today. What are *you* doing to get by and how? Won’t you tell about it for the good of the business? Because it is desired to publish these articles as soon as possible, for the benefit of the exhibitor at large, we ask that they be sent in at once and have set December 20th as a closing date for the contest.

Submit articles to the Editor of Motion Picture News.
SOMETHING DIFFERENT
IN
Holiday Greetings

Not the usual time-worn Cartoon or Animated work
BUT
TENSE HEART-WARMING FILM PLAYLETS
WITH LIVE CHARACTERS

for Christmas
for New Years

Kiddies
Gnomes
Santa
Tree

130 Feet of Action
Based Upon
Beautiful
Symbolical
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Time
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NATIONAL SCREEN SERVICE, INC.
ANNOUNCEMENT OF COMING ATTRACTIONS IN MOTION PICTURE FORM
126-130 West 46th Street
NEW YORK.
William A. Johnston, editor of the *Motion Picture News*, says:

“We offer our sincere congratulations to Inspiration Pictures, Mr. Richard Barthelmess, Henry King, director, Henry Cronjager, photographer, and to all those who were engaged in the making of what, in the writer’s opinion, is one of the very best results of perfect co-ordination in picture making and one of the finest pieces of photographic realism ever put on the screen.”

*The Exhibitor’s Herald* says:

“A notable achievement. An intensely interesting and well developed drama worthy of the most profuse praise. In direction, subtitling, good acting and careful attention to detail it stands out as a superb piece of cinema craftsmanship. Seldom has so forceful and direct appeal to the heart been so effectively presented. It will stir the most jaded picture devotee to unusual depths. Never has Richard Barthelmess appeared to better advantage.”

Are we glad he’s “Our Dick”
“Our Star”? 

Wait ’till You See!
OLDERS SAW IT!

Next week they’ll tell the world what they think of the picture in signed statements

Inspiration Pictures, Inc.,

presents

Richard Barthelmess

and an all star cast in

“Tol’able David”

Adapted by Edmund Goulding and Henry King from the Saturday Evening Post story by Joseph Hergesheimer; Directed by Henry King; Photographed by Henry Cronjager.

A First National Attraction
IT'S A CL

Picture Opens With in Two Largest C

Mack Sennett's presentation of his big super special comedy-drama

"Molly O"

with

Mabel Normand

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
December 3, 1921

Tremendous Successes of the Country

Read what the exhibitors say:

Andrew J. Cobe, Manager of the Central Theatre, on Broadway, New York, now playing "Molly O'" says:

"'Molly O' a tremendous success. I consider it a greater box office picture even than 'Mickey.' The big crowds at the Central Theatre were delighted. It has humor, pathos, thrills and dramatic appeal. One picture in a thousand. The Exhibitor who wants an exceptional picture that appeals to all Classes should get 'Molly O' quick."

Sam Katz, of Balaban and Katz, owners of the Tivoli, Riviera, and a circuit of the largest theatres in Chicago, says:

"'Molly O' a great success. No picture this year has satisfied our audiences as it did. Chicago newspaper critics enthusiastic. BOX OFFICE RECEIPTS PROVE audience satisfaction. Melodramatic finish gives life to beautiful story."—

James P. Dunlevy, Strand Theatre, Akron, Ohio, wires:

"'Molly O' opened today to best business in months. It's splendid. Our patrons unite in praising it as Mabel Normand's very best picture, bar none. Congratulations to Mack Sennett."

Edward Grossman, Denver, says:

"From the first flash 'til the final fade out, you know you are sitting in on 'picture history.' It combines all the elements that appeal to every class—a happy combination that causes traffic congestion. You thrill, you laugh, you cry and you want to see it again. That's 'Molly O.'"

Book it NOW!

Available to All Exhibitors
What Makes a Picture a Knockout?
Why 10 Counts, of Course!
Count 'em Out Yourself!

1 JOHN BARRYMORE, America's greatest actor, as the man who never saw a woman until he was 25.

2 MARSHALL NEILAN, the director, maker of sure-fire box office attractions.

3 "THE LOTUS EATER," a fascinating story which has been read by millions in the Cosmopolitan Magazine.

4 Albert Payson Terhune, author, who is a writer of international fame.

5 Wesley Barry, the freckled faced "kid" whose comedy touches have made millions laugh.

6 Colleen Moore, as charming an actress as ever crossed the silver sheet.

7 Anna Q. Nilson, whose statuesque beauty and vampish eyes have cast a magic spell on the public.

8 J. Barney Sherry, a strong, virile actor, known to every motion picture lover.

9 A complete cast of stars of stage and screen in support of the great Barrymore.

10 Strong acting, lavish production, artistry, beauty of settings and scenery—a perfect ensemble such as goes to make up a John Barrymore production directed by Marshall Neilan.

A First National Attraction

Opens at the Capitol Theatre, November 27
MOTION PICTURE NEWS offers 12 prizes—First Prize $100.00, Second Prize $50.00 and 10 prizes of $5.00 each—for the twelve best 500 word articles from exhibitors on the general subject of how to make a theatre pay under present business conditions.

Read the following editorial, and then read the further specifications of the offer.

The subject of our editorial last week was "Seeing It Through."

Briefly, we said this: we have not editorialized upon present and future trade conditions, in particular we have avoided empty optimism because, first the whole situation was not of the best, and second because no general statement could be made to fit the widely varying conditions all over the country—

That business in general was on the mend, slowly but surely, looking to a return to normal and healthy conditions by the Fall of 1922—

That in the meantime it was up to producer, distributor and exhibitor to "see it through"—through the present period of business reconstruction to the sound, normal basis several months ahead of us—and this by the exercise of sound economy and increased effort.

That the exhibitor at large—and this with no desire to pick upon him or to shield any other branch of the trade—was demoralized simply because he had not succeeded in adjusting himself and his business to the new basis of the American dollar, its new purchasing power for him and its spending inclination, so far as the public is concerned.

To illustrate:

An exhibitor came into our office last week. His theatre is in one of the industrial sections, first and hardest hit. His city, because of unemployment still, isn't much better off. We know of houses in similar situations which are losing money today. This exhibitor's profits are normal.

He started to put his business house in order last summer. He reduced his labor bill, his music bill, his rental bills. He cut the program trimmings. He showed us the savings effected, in figures, and the aggregate was large.

He didn't reduce advertising—he even increased it a little; but he revised it, selecting new mediums and new methods to reach new patrons. He didn't reduce admission prices, but he revised them for certain classes of seats, also to interest a new patronage.

And he is "seeing it through" with flying colors. He will contribute an article in this contest. Many exhibitors similarly situated with similarly sized houses will be vitally interested in its valuable facts.

We want articles from industrial, agricultural, mining and other sections, from city neighborhood and rural community houses, from large and small theatres—from all types of houses—so that houses similar to these types elsewhere may know how the other fellow is successfully "Seeing It Through."

Let the articles be boiled down—practical, definite, FACT stories. We suggest the limit of 500 words.

The leading point in many exhibitors' minds will be high rentals. That is a big question. This contest can do little to clear it up. The distributor and exhibitor must work it out together; some are. We suggest that this point be waived in the articles, simply so that the series may be made more useful, and immediately useful.

Let the articles confine themselves to what can be done to cut down house expenses and what extra effort and new ideas can be used to increase patronage.

To quote from last week's editorial: "What is it that the exhibitor can do today to 'See It Through'—see his business through the present stiff trade situation and safely into the better times that assuredly are ahead?" That is the general theme and purpose of the contest.

To recapitulate. Let the articles be kept down to 500 words. Give facts. Send to the Editor of MOTION PICTURE NEWS. If desired, names of contributors will not be published. In this case give general location of theatre and seating capacity, and send the writer's name in a sealed envelope. The contest will close December 20. A committee of impartial judges to be announced next week will make the awards.
Paramount Managers Are Guests of Company

Dinner at Commodore Closes New York Convention;
Boston Office Leads in Competition

As one of the closing features of the week's convention of Paramount district managers, officials of the company on Thursday night of last week entertained the visiting managers and home office department heads at a dinner in the Commodore Hotel.

Elek John Ludvigh, secretary and treasurer of the company, was toastmaster, and the speakers included Adolph Zukor, S. R. Kent, Thomas Meighan, H. G. Ballance and each of the district managers. Mr. Zukor discussed the present situation in the industry and the Paramount product, and Mr. Kent spoke on the distribution department's policies and plans for selling the big Paramount pictures which are to be released in the near future.

One of the principal features of the dinner was the reading of a telegram from Jesse L. Lasky, first vice-president, bearing the greetings of the production department at the Lasky studio in Hollywood. After congratulating the assemblage upon the fact that the convention was the most memorable in the history of the Famous Players-Lasky Corporation, Mr. Lasky said in part:

"I have viewed a number of our pictures just completed and in the making and can sincerely say to you that each production shows advancement. Some months ago we purchased and produced 'The Sheik,' and I said it would prove a great box-office attraction. I believe we are beginning to see the fulfillment of that prophecy."

"Let me prophesy again and say that Cecil B. DeMille's 'Saturday Night' will create new records; that Tom Meighan in 'If You Believe It, It's So' will achieve greater popularity than in any Meighan production that has preceded; that 'The Champion,' starring Wallace Reid, will prove itself a champion among box-office pictures; that Jack Holt in 'While Satan Sleeps' will prove a masterful, rugged, Western outdoor picture, superior even to 'The Call of the North;' that Penrhyn Stanlaws' production, 'The Little Minister,' will prove a real step forward, for here is truly a masterful production—one that will enhance the value of our trade mark and one to which we can point with pride.

"But, gentlemen, I have kept the best for the last. Just wait and hold your breath for the arrival of Gloria Swanson in 'The Husband's Trademark.' I have seen it and I know not only that we have surpassed 'The Great Moment,' but that we have one of the great pictures of the year. The big melodramatic finish in 'The Husband's Trademark' has all the thrill of the ice floe scene in 'Way Down East.' If ever a picture deserved the name of 'Special,' this is the one."

Announcement of the winning exchanges in the Paramount Week sales competition was made by the committee of judges at the home office at the close of the convention. In the distribution of the $6,000 in prizes, the following exchanges participated as follows: First prize, $1,500, Boston; second prize, $1,250, St. Louis; third prize, $1,000, Salt Lake City; fourth prize, $750, Cincinnati; fifth prize, $750, Seattle; sixth prize, $750, San Francisco.

The prizes were awarded on a point system which made it impossible to forecast from week to week during the contest the probable winners, the basis of the system being as follows:

Sixty per cent. of the points were determined by the percentage increase of the exchange's net rentals for Paramount Week over the weekly average of its net rentals for the first twelve weeks of the calendar year.

Fifteen per cent. of the points were determined by the percentage increase of the exchange's net rentals for the week subsequent to Paramount Week over the weekly average of its rentals for the first twelve weeks of this calendar year.

Ten per cent. of the points were determined by the percentage increase of the exchange's sales of accessories covering the period of four weeks ending with Paramount Week, over the weekly average of its accessories sales for the first twelve weeks of this calendar year.

The actual work of the convention, which had sessions each day last week, ended Friday night with a final meeting in Mr. Kent's office, and Saturday was spent in cleaning up details.

Sub-Franchise Holders Convene in Atlanta

Advisory Board Appointed to Deal with First National Home-Office on All Complaints

The local get-together of the sub-franchise holders of First National held in the Hotel Ansley, Atlanta, Ga., Monday, November 14, rivaled the national meeting in Chicago for healthy enthusiasm and constructive achievement. Sponsored by R. D. Craver, original franchise holder for this territory; C. R. Beacham, branch manager of the Atlanta Exchange; and Willard C. Patterson, representative extraordinary of First National's field forces in the Southeast, the occasion proved one of the most significant in the history of the organization.

As regional chairman named by the southern delegation at Chicago to lead the sub-franchise holders of Georgia, Florida and Alabama in the local activities, Joe Burton of Toccoa proved a capable and enthusiastic presiding officer. After he had called the meeting to order he tendered the floor to R. D. Craver, who welcomed the sub-franchise holders, touching briefly upon the purpose of the meeting, and then traced the growth of the exhibitor organization in this territory.

Called by the chairman to deliver the message of the Chicago meeting, Willard Patterson made a stirring address and won the endorsement of the local sub-franchise holders.

Other speakers were C. R. Beacham, branch manager of the Atlanta Exchange; B. H. Mooney of the Todd & Colley Amusement Company, Birmingham, Ala.; Sig Samuels of the Metropolitan and Criterion theatres, Atlanta, Ga.; Louis Kalbfield of the Grand theatre, Palatka, Fla.; Barney Beacham, Orlando, Fla.; and E. A. Schiller, sub-franchise holder in Athens, Ga., and Elberton, Ga.

The most prominent incident of the morning session was the announcement of an advisory board for this territory—a body authorized by the delegates to the national get-together in Chicago whose duty will be to function regularly on any differences arising between the sub-franchise holders and the exchanges, reporting their investigations to the home office with specific recommendations for action. To the important post of chairman of this board Sig Samuels was elected; the other members are R. D. Craver, Joe Burton, Louis Kalbfield, and B. H. Mooney. C. R. Beacham will serve on the committee in the capacity of secretary, giving the benefit of information at his command, but will not have voting power.

The first meeting of the newly formed advisory board was held in the afternoon following the adjournment of the general meeting, and henceforth the board will meet once a month in Atlanta at which time any complaints or grievances of sub-franchise holders in Georgia, Florida, and Alabama will be heard, investigated and reported with recommendations.

The only social event of the occasion was the luncheon given in the main dining room of the Ansley at half past one. (Continued on page 2928)
M. P. T. O. A. Attacks Associated First National

T. O. C. C. Adopt Condemnatory Resolution Following Walker's Address in Behalf of M.P.T.O.A.

Lieber Replies

I t would seem from the phone calls coming into our offices from the trade press regarding the meeting held yesterday by the Theatre Owners' Chamber of Commerce, in which Senator Walker made an oratorical attack upon this company and the statement by us has become necessary.

This company has held, and still holds, that its relationship with its franchise holders is a matter of individual action between them and ourselves. We have a full realization of the seriousness of this obligation and we shall continue to handle any complaints properly presented to us, with the full measure of consideration that they deserve. This position, originally expounded by the Executive officers, was unanimously upheld by the delegate meeting of our franchisees. As far as we are concerned, we consider this phase of the matter a closed incident, as far as a public discussion goes.

We do wish to make the statement here and now that sooner or later, everyone connected with this industry — whether exhibitor organizations, trade papers, distributor and producing organizations, or other component parts — will realize that the business is a whole is not to be helped by destructive measures and destructive tactics that some men find as their only stock in trade.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

By Robert Lieber, President.

Mr. Cohen stated that this repeal was the result of the strenuous work done by the National League and the State units. He said that the efforts of the league now will be made against the admissions, seat and music taxes. He then referred to the complaints received against Associated First National and stated that these complaints came from some sub-franchise holders who were members of the M. P. T. O. A. and others from members of the M. P. T. O. A. in districts where there were no sub-franchise holders.

Mr. Cohen then introduced the league counsel, Senator James J. Walker. Senator Walker made his usual eloquent and witty address. He contrasted pointedly Adolph Zukor with J. D. Williams. The former, he stated, came willingly to the meeting and gave the New York exhibitors face to face, after which he volunteered to meet the national delegates at Minneapolis. The action of Associated First National, he said, could only construe as inspired by either contempt or fear. He then referred to a letter sent on November 3rd by Mr. Williams.

In this letter of Mr. Griffin's J. D. Williams made the following suggestions: that first of all a formal complaint be sent of the 5 per cent rental tax by ratifying to First National and that First National have time to prepare an answer. Mr. Williams suggested that a limited number of specific complaints be included, each of a different nature, and that these serve as a basis for discussion, each complaint to be submitted to the official in the organization best qualified to answer it; that furthermore, a regular program of procedure be arranged. Mr. Williams, he stated, had no desire to evade any issue brought up on such a definite program but he wanted each organization to be put squarely on record. Mr. Williams stated that he would like to have the trade press present. Future complaints, Mr. Williams suggested, he would gladly take up directly with Mr. Cohen personally. In his letter Mr. Griffin recommended that Mr. Williams' suggestion be followed out and that a meeting be held which would serve as a precedent for investigations to be made in the future of other concerns.

The general complaint against Associated First National, said Senator Walker, was that of high rental prices. He then referred to the Chicago get-together convention and what he styled the "seven" confessions. The convention, he said, was divided into seven districts and the complaints received from each one held strictly within the meeting of the delegates of that particular district so that no complaints from any one district reached the delegates of any other. Senator Walker stated that he understood that all these complaints were to be settled by an advisory board, but that in his opinion these advisory boards had not heard from the complaints submitted in Chicago. He insinuated that the complaints had been buried.

Senator Walker then attacked the franchise contract. In his honest opinion, he stated, every sub-franchise holder signed away everything except his wife and his right to salvation; that these franchises were sold by instilling a fear of monopoly in the exhibitor's mind; that considerable juggling was done to get top prices. The exhibitor, he said, bought the franchise as protection and got a menace instead. He had only gone over the franchise agreement, he said, within the last week. In his opinion it was inequitable; that there was a lack of mutuality throughout because by the agreement the exhibitor must act whereas, the company may or may not act. Senator Walker then took up the contract clauses numbers 3 and 4 and a long talk on the subject.

Certain preferred pictures had been used, he stated, to sell sub-franchise contracts and these pictures were later withdrawn.

(Continued on page 2928)
"The Light in the Clearing" Has Premier

An earnest burst of applause followed the initial showing of the latest Hodkinson "Selective" motion picture, T. Hayes Hunter's production of "The Light in the Clearing." It must have been gratifying to the Hodkinson management for it definitely indicated the success they hoped for since the audience was an ensemble of not only people identified with the motion picture industry, but numbers who are not.

There was no special presentation other than a prelusive reading, which was a welcome relief from the supernumerary runners one is often obliged to sit through, while eagerly awaiting the screening, the object of attention.

Judging from the enthusiasm with which the picture was acclaimed a success, it is scheduled for the prosperous future anticipated when Irving Bacheler's popular novel was secured for a photoplay. That the photography is an example of the perfection of such an art, was the unanimous opinion.

Aeolian Hall was packed to the doors with enthusiastic admirers of the author, the worth while photoplay and of T. Hayes Hunter, who has accentuated his success made prominent by his justly lauded "Earthbound."

New Producing Company Is Announced in Baltimore

Announcement has been made in Baltimore by Charles E. Whitehurst, owner of a chain of large motion-picture theatres in that city, including the new Century, that he is about to enter the film production business with other associates.

Frank Keeney, owner of vaudeville and motion picture houses in New York, New Jersey and Pennsylvania; and Milton Hershfield of New York, were two of the prospective associates in the producing end named by Mr. Whitehurst.

Eleven First Nat'l "Get-Togethers" This Month

The series of local "get togethers" which were planned to follow the national "get together" of Associated National Franchise holders in Chicago last month, is rapidly materializing. Eleven meetings have been already held or will be held before the end of November.

The schedule of local "get togethers" up to date is as follows: Eastern Pennsylvania, November 27; New Jersey, November 10; Atlantic, November 14; Minneapolis, November 15 and 16; Cincinnati, November 17 and 18; Oklahoma City, November 19; Memphis, November 22; Portland, November 22; Charlotte, November 29; Detroit, November 30; New York, November 29 and 30; Louisville, December 3 and 6. The First National "get together" meeting for Kentucky and Tennessee will be held in Louisville, December 5 and 6. From 150 to 200 franchise holders of the two states will be in Louisville on those dates, it is expected.

Report to U. S. Committee on Americanism Work

A REPORT showing the activities of the motion picture industry fostering Americanism was presented in Washington on Friday, November 18, to Senator William S. Kenyon and Simon D. Fess, Chairman of the Joint Committee of Education of the United States Senate and House of Representatives.

The presentation was made by Colonel Arthur Woods, chairman of the Americanism Committee of the Motion Picture Industry. This committee came into existence at the request of the late Secretary of the Interior, Franklin K. Lane, and the Joint Committee on Education of the Senate and House of Representatives in January, 1920. Members of the committee in addition to Colonel Woods are William A. Brady, president of the National Association of the Motion Picture Industry; J. Hampton Moore, mayor of Philadelphia; Adolph Zukor, president of the First National-Lasky Corporation; Lewis J. Selznick, president of the Selznick Corporation, and Harry M. Crandall, president of the H. M. Crandall Enterprise, Washington, D. C.

The report recites briefly the accomplishments of the industry in spreading Americanism propaganda, both by making pictures and distributing Americanistic pictures and in co-operating with patriotic societies in the preparing of special motion picture programs for schools, churches, colleges, welfare societies and in many instances, outdoor parks and playgrounds.

Loew Theatre in Brooklyn Opened by Mayor Hylan

On Monday night, November 21, Loew's Gates Avenue theatre, Brooklyn, N. Y., opened its doors to the public. Mayor John Hylan of New York was the guest of honor and also the principal speaker.

The new Marcus Loew house has a seating capacity of 3,000. It will run Loew vaudeville and pictures, changing the bill twice a week. William Sheehy is house manager.

Borough President Riegelman and Nicholas Schenk, general manager of the Loew Circuit, were the other speakers of the evening. The house was elaborately decorated, and every seat was occupied.

A detailed description of the new house will appear in the New Theatre section of the News in a few weeks.

Censors Condemn Print of Subject Already Passed

The moving-picture men of Montreal, Quebec, are having a great laugh at the expense of the Quebec Board of Moving Picture Censors over a knot which the Quebec censors have tangled for themselves over the "Birth of a Nation." The Griffith special is still going strong in Canada so the Monarch Film Company, an Allen production, decided to make use of an entirely fresh print of the picture for theaters in Quebec. The film was sent to the office of the Quebec censors at Montreal with the surprising result that it was condemned. The astonishing situation then obtained that there were both approved and condemned prints of the same feature in the one city simultaneously.

At the exchange there was the older print of "Birth of a Nation" with the official approval of the Quebec Board of Moving Picture Censors attached while the fresh print, which was identical in every respect, it is declared, drew forth the official banning by the Quebec board. The reason given for the condemnation by the Quebec board was simply, "Immoral, and race prejudice."

In commenting on this decision of the Quebec Board, the Montreal Daily Star declared editorially: "Could anything more stupid, farther removed from the truth, more puerile and inane be imagined? Instead of intelligent criticism, we have fatuous pretense. Instead of sane judgment, we have the crass, insensitive action of the bigot and ignoramus. The public are simply being fooled by a tyrannical body of nincompoops, whose fitness for their job is on a parallel with that of an elephant to paint a miniature. Let us have a change. Nothing could be worse. Bedlam in all its glory never achieved anything so triumphantly crazy as this condemnation."

Cosmopolitan Dines Paramount Managers


After dinner the guests were taken to the Casino theatre to see "Tangerine."
**Former Warren Organization to Be Known as “Wid Gunning, Inc.”**

R.E.Welsh Explains Reason for Change; Announces Gunning’s Policies

A **NNOUNCEMENT** is made this week by Wid Gunning that the name of the organization which he originally launched as the “F. B. Warren Corporation” is being changed to that of “Wid Gunning, Incorporated.” The official statement does not come as any great surprise. For several weeks exhibitors and film men everywhere have come to refer to the corporation as the “Wid Gunning organization,” and to discuss its activities largely in connection with the personality of Mr. Gunning and his years of film service as sales executive, editor and publisher, producer, and inspiration of distributing progress toward the end of more direct relations between the creator and the exhibitor of pictures.

In issuing the announcement of a change in title, Mr. Gunning made it clear that the sole purpose of placing his name over the organization which he established several months ago was to clarify the atmosphere and to register definitely the intent and purpose of his distributing corporation.

Robert E. Welsh, who became associated with the corporation after several years as managing editor of Motion Picture News, discussed the change of title and the company’s policies following the announcement by Mr. Gunning that he had decided to place his name on the organization which represents his ideals in motion picture distribution. Mr. Welsh declared:

“Having originally financed the F. B. Warren Corporation, Mr. Gunning did not at that time announce his connection with the corporation because he had virtually retired from active work in the industry. And why not? The man whom thousands of exhibitors throughout the country knew familiarly as ‘Wid’ had found the happiest years of his life in association with George Loane Tucker on the production of ‘The Miracle Man’ and in subsequent collaboration with Lois Weber.

“He had established his family in California, enjoyed a beautiful home, and possessed the means wherewith to indulge a strong hobby for golf and still devote his major energies to the production ideals which had been his goal since his earliest days in the motion picture industry.”

“Everything which his heart desired was centered in California and the production of better pictures. The only fly in the ointment was the absence of an efficient, honest, independent market.”

“It was only natural under these circumstances that he should proceed as he did. Having provided the financial sineews necessary for a distributing organization, he chose others to direct its destinies and allowed them the freest rein to carry out the policies which he had laid down.”

“Now guiding spirit of any film organization ever retired further into the background or ever allowed those representing him a wider or more unhampered field of activity or greater opportunity for reward.

“Wid Gunning would be in California today had it not been for the fact that some two months ago he had forced on him the knowledge that events demanded his presence in New York. He came East in a hurry and looked carefully into the situation. He found it necessary to make the changes of personnel which have taken place in his organization and finally decided to go to work again and place his name over the corporation.”

“Building upon the solid foundation of a field managerial force second to none in the industry, Mr. Gunning has brought around him a Home Office staff that is keyed to high speed and big accomplishment. One of the first steps was to place every branch manager on an out-and-out partnership basis by which he shares in every dollar he earns for the corporation. This policy of co-operation has been developed until today every man in the organization feels that he is part and parcel of it, both financially and otherwise.”

“Instead of having all his eggs in one basket, Mr. Gunning now has thirty high-powered executives and many times as many subordinates who are rooting, working and fighting for Wid Gunning and Wid-Gunning’s distribution ideals. That spirit isn’t confined to any eight-hour shift” has proven one of the surprises of the year to New York film men who have discovered that they can call in the Wid Gunning offices from eight in the morning until midnight and find any number of members of the office staff still at their desks. Only faith in a leader could inspire that pace, and only a leader who exceeded that pace himself could create such faith.”

While many people only know Wid Gunning as the most successful reviewer in the industry has ever known, Wid, as a matter of fact, was one of the most successful advertising and sales managers in the industry long before most of the present day executives knew there was a film business.

Way back in the days when the three- or more or less of a sensation, the American Eclair organization was turning out a series of Northwest Mounted Police subjects with J. W. Johnston and Barbara Tennant as stars, and Wid, who had previously been a theatre owner for several years in a small Ohio town, came into New York as advertising and sales manager for the American Eclair organization, assisted in the selling of the foreign Eclair product which was being handled in this country on a state right basis.

In those days, Wid established himself with the exhibitors through the country by means of a house organ called the “Eclair Bulletin” and every old timer remembers the direct contact established by Wid’s editorials written under the name of “Me, the Publicity Man.”

It was on those days of Paramount, Metro, Selznick, Goldwyn, First National and other present day organizations. Wid, for Eclair, whose product was sold through Universal exchanges, more than doubled the sales of the organization by creating an exhibitor demand which forced Universal to buy more than double their former order of Eclair prints.

At this time Wid laid down before the Eclair organization, which was in a similar position to the independent producer of today in that they need an independent market, a plan for the formation of a distributing machine which would bring a direct contact between the producer and the exhibitor, the Warner Brothers, Abe and Harry, were conducting a series of state right exchanges known as “Warner’s Features.” Wid approached them with the plan of providing a certain amount of independent product through Eclair and other independent producers and charted a method of procedure which, oddly enough, is exactly similar to that which he has finally done himself after having tried to get other people to do it through a period of many years.

The Eclair organization was unable to finance the negotiations, but only then did it become evident that the plan, which was laid out for Wid and his associates, provided them with a few hundred dollars from P. A. Powers, organized a million dollar stock company and launched a plan, which was known as Warner’s Features, Inc. This was Selznick’s first venture in the film business and, after pulling together, by the distribution of stock, the Eclair Company, P. A. Powers, who had some of the American producers, and the Warner offices, the company known as “Warner’s Features, Inc.” was launched.

Wid was then engaged as General Manager, and permitted to do all the work while Powers, Selznick

(Continued on page 2928)
Who Will Sell the World on Peace via Screen?

In an open letter to American directors, Watterson R. Rothacker says that public opinion can be a large factor in promulgating the Arms Limitation program proposed at the Disarmament Congress by Secretary Hill.

"From an American statesman has come a proposal which may mean the starting toward world peace," wrote Mr. Rothacker. "From an American motion picture director can there come a wonder picture that will make world peace a fact.

"Diplomats alone cannot bring about limitation of armaments, because there will always be certain interests capable of making pilgrimmages. Only the peoples of the earth can limit the size and the uses of armed forces.

"World peace will become a reality only when the world's people demand it. The peoples of the earth, acting collectively, can have any earthly thing they desire.

"The universal language of pictures is the only language through which the different peoples can speak effectively. Is there not in America a motion picture director who has the genius to use this universal language to sell the world the idea of world peace? Can they sell the idea to the extent that the world's peoples will demand universal peace. There picture can do it. The picture will have to be far greater than any thus far produced. What an inspiration this opportunity should be to American picture directors."

Kann Heads Foreign Sales Dept. for Goldwyn

George E. Kann, who has occupied a prominent place in motion picture affairs since 1913 and is a leading authority on the foreign market, has been engaged as foreign sales manager of the Goldwyn Distributing Corporation, to assume office January 1, 1922.

Franchise Holders Meet

Willard Patterson presided as toast master and graciously carried the honors of the occasion. Responding to his call, Mayor Key welcomed the gathering to Atlanta. Following the mayor’s brief address, James B. Nevin, editor of the Atlanta Georgian, made a short speech. Mr. Nevin attended as the personal representative of Governor Hardwick, who was unable to be present because of illness.


City Officials, Producers, Stars, to Attend Ball

Well, everything seems to be set for the second annual ball of the Theatre Owners Chamber of Commerce of New York. The function will be held in the Gold Room of the Hotel Astor, New York, on Saturday night, December 3rd. All the city officials and many film celebrities, including prominent producers and stars at present in the East, have been invited, and many of the stars already are extending their determination to be present.

A cable received at the United States office states that Douglas Fairbanks and Mary Pickford expect to arrive in New York in time to attend.

Louis Fisher’s orchestra and Ted Lewis’ dance orchestra have been signed for the occasion.

For Big and Small!

Enclosed please money order for which please renew my subscription and publish the next issue of the Motion Picture News looking guide. This should prove to be the greatest thing for the small town exhibitor ever, as well as the big house. Best wishes and cooperate.

C. H. PUMPHREY,
Idie Hour Amusement Co.,
Somerset, Ky.
Pathe Bond Issue Rapidly Bought Up by Investing Public

Last $750,000 Sold in Less Than Two Weeks; Brunet Issues Statement

The bond issue recently made by Pathe Exchange, Inc., has been completely absorbed by the American investing public, according to advice from the home office of the Pathe organization. Paul Brunet, president of Pathe, in a statement issued during the week, declared that the entire issue had been purchased and that the last $750,000 had been disposed of in less than two weeks. The bond issue was made through Merrill, Lynch & Co.

In making this announcement Mr. Brunet reflected Pathe’s confidence in the present, as well as in the future. With quick assets of more than 385 per cent. of its total liabilities, Pathe Exchange, Inc., never was in a more favorable financial position, declares Mr. Brunet. It is absolutely unfettered by contracts made during the war boom period for high priced productions and with high priced stars, he explains. Now, with conditions generally slowly improving, Pathe conservatism, it is pointed out, has placed the company in a very enviable position, ready to meet the demand for any product desired by the public as indicated by the exhibitor.

While conditions show a turn for the better, which naturally will bring bigger returns to the box offices of America’s exhibitors, Mr. Brunet cites that lowered admission prices are absolutely essential before a complete recovery will be experienced by the exhibitors of the country.

Many millions of dollars in theatre operating costs aside from film rentals, which have already been greatly reduced, according to government tax reports, must be eliminated, Mr. Brunet says, before the public can benefit by smaller admission prices.

The Pathe head scorns the belief that the American public is losing interest in the silent drama. In fact, he says, the cinema has more potential followers today than ever before, but hundreds of thousands of these people can only be brought back to the theatre by admission prices that will be in accord with their diminished pocketbooks.

Mr. Brunet in his statement said:

“Being thus unfettered, we surely are in the best financial position imaginable for adjusting our future output in strict keeping with the demands of the exhibitor.

“Not only this, but contracts for big stars and producers during these times certainly should be written at figures that are very much different than the figures these same stars and producers would have been contracted for during the war boom period.

“Our financial affairs are in the best condition they ever have been, and we are emphatically in position to make and carry out contracts for any product that our customers indicate their patrons demand.

“While we do not look for any tremendous betterment in general conditions, it is our opinion that the depression, so far as the exhibitor is concerned, has just about hit bottom and we are sure to witness a gradual improvement. That improvement will be more noticeable in localities where the exhibitor himself has taken drastic steps in so adjusting his operating costs as to enable him to establish an admission price within the buying power of his public.

“When I refer to exhibitors’ operating costs, I do not refer alone to film rentals, because the government tax figures have already reflected a very considerable reduction in film rentals. Furthermore, even though film rentals, as a cost of operation, never amounted entirely to 50 per cent., the loss of business many exhibitors have sustained during the last three or four months.

“There are today, however, theatre operating costs aggregating a couple of hundred million dollars annually that exhibitors did not find necessary a few years ago. It is the cost of such items which keeps up admission prices and which the average motion picture fan does not feel he can afford to pay for today, even though he is a more ardent picture enthusiast than ever before.

“The picture business always has been a gigantic success because it was so well within the means of the poor people, and even the poor people could afford admission prices of twenty-five cents and fifty cents during the boom period of 1918, 1919 and early 1920. But they cannot afford those prices today and if we include in our patronage those multitudes we must keep our admission prices within their buying power, with the result that instead of staying away entirely, as many of them do now, they will come to the motion picture theatre as often as ever before.”

warns Blue Law menace is an Inminent One

Declaring that the danger of Blue-Laws being enacted was an imminent one in view of the fact that legislation of this kind is now actually on the calendars in such states as Alabama, Tennessee and Missouri, awaiting action by the legislation bodies of these states, F. C. Dally, secretary of the Anti-Blue Laws League, Inc., appeared before the members of the A. M. P. A. at the association’s weekly luncheon at the Cafe Boulevard, New York, on Thursday last week, and made an urgent plea for more effective organized resistance to the Blue-Law movement.

He warned that the Blue-Law menace could not be underestimated and declared that the most effective way to beat proposed legislation of this character was to prove to legislators that the opposition to these measures represented votes — and votes in their own constituencies. To represent the industry as antagonistic to such bills is too often futile, declared the speaker. The reformers are careful to show that they have behind them a certain number of votes, and that’s what the opposition must do. You’ve got to educate the legislators that you represent not a mere impalpable industry, as far as votes are concerned, but votes and more votes. You’ve got to organize just as the Blue-Law folk are organized—only better.”
LATE PRODUCER NEWS
OF THE WEEK

Goldwyn Prints Available
Last of Second Group of Fifth Year Releases Ready for Showing

GOLDWYN announces that prints of the last group of releases in its fifth year product are now in the twenty-two exchanges and that exhibitors may see the entire series at any branch exchange.


Katherine Newlin Burt's big new adventure photoplay is "The Man from Lost River." Frank Lloyd directed it, and the leading roles are acted by House Peters, Fritzi Brunette and Allan Forrest.

Will Rogers is seen in a humorous role as the old inventor, Noah Vale, in Edward E. Kidder's old comedy, "A Poor Relation." In the supporting cast are Sylvia Breamer, Sydney Ainsworth, Molly Malone, Wallace MacDonald and others. Clarence Badger directed.

Rita Weiman's drama of life behind the scenes on the New York stage is pictured in "The Grim Comedian." Frank Lloyd directed. In the cast are Phoebe Hunt, Jack Holt, John Harron, Joseph J. Dowling, Gloria Hope and others.

Rupert Hughes is represented in this group of releases by a Tom Moore stellar vehicle, "From the Ground Up." Helene Chadwick plays opposite the star, while Har- dee Kirkland, DeWitt C. Jennings and Darrell Foss have important roles. E. Mason Hopper directed it.

Leroy Scott has a second picture, a melodrama of underworld life, in the group. It is "The Night Rose," directed by Wallace Worsley and containing such prominent players as Lon Chaney, John Bowers, Cullen Landis, Leatrice Joy, Richard Tucker and Mary Warren.

Vivian Martin's latest Messmore Kendall production, "Pardon My French," from the story of "Polly in the Pantry" by Edward Childs Carpenter, is included. Sidney Olcott directed it.

Max Linder's new comedy, "Be My Wife," is another laugh riot in Goldwyn's second group of new pictures. In his support are Alta Allen, Virginia Elle, Viera Daniels, Rose Dion, Lincoln Skedman and Charlie MacHugh.

Title of New Mermaid Changed to "Distress"

The title of the latest Educational-International Comedy, originally called "The Pig's On," has been changed to "Distress." A preview of the picture was given at La Petite theatre, Ocean Park, a few nights ago, and according to reports from the coast to E. W. Hammons, president of Educational, it was very favorably received. The picture, which presents Lloyd "Ham" Hamilton in the role of a bill dodger, is the punch of the new series of Mermaids starring Hamilton.

Ed. Le Saint Becomes a Realert Director

ATEST to be added to the directorial staff of Richard Talmadge studio is Edward Le Saint, veteran photoplay craftsman who has built an excellent record for himself through various associations with Imp, Universal, Famous Players-Lasky, Fox and Kinemacolor.

"Mr. Le Saint splendidly rounds out our list of directors," said Supervising Director Elmer Harris in announcing the appointment.

"He is thoroughly experienced and enjoys a wide reputation for the excellence of his dramatic conceptions. Combined with Thomas Hefr- ton, Maurice Campbell, Frank Unson, Paul Powell, and William D. Taylor, Mr. Le Saint promises to aid in carrying the directorial achievements of Realert to even higher levels than they have yet achieved."

"Tol'able David." Joseph Hergesheimer's story adapted to the screen with Richard Barthelmess in the stellar role. To be released by First National

Lloyd's Biggest and Best
"A Sailor-Made Man," a Comedy Sensation, for Christmas Release

HAILED as one of the greatest productions ever made by any comedian, Associated Exhibitors have announced December 25 as the release date of Harold Lloyd's latest production, "A Sailor-Made Man."

In a statement issued by Associated Exhibitors it is declared that, not discounting the quality of Lloyd's previous productions or the tremendously successful offerings of all comedians, Harold Lloyd's "A Sailor-Made Man" ranks with the greatest box-office comedies the screen has ever seen. This statement is made without reservation, and reflects the opinion of an organization with years of experience in selling comedies and in watching with keen perception the varying trends of public taste. "A Sailor-Made Man" is in four reels, which, in itself, is an indication of its bigness. It was produced by Hal Roach, from a story which is the combined efforts of three of the most successful writers of comedy scripts, Hal Roach, Sam Taylor and Jean Havez. It was directed by Fred Newmeyer.

The release date has been set for December 25 with the idea of providing the exhibitors with an attraction for the holiday trade, which will produce capacity business. Associated Exhibitors state that extended runs in the biggest first run theatres of the country will be a rule rather than an exception. A Sailor-Made Man will be sold as a feature and the exhibitors must make it the big attraction on their programs.

In brief, the story shows Harold Lloyd as a very much bored young millionaire in love with a girl. Her father, likewise a man of many millions, demands that the youth go to work and prove his worth, so Harold up and joins the United States Navy, as a plain every-day "goh." His experience with the recruiting officers and in being subjected to the usual treatment of a recruit provides a succession of side-splitting situations and continuous laughter. When next he meets the girl, he is a full-fledged sailor man on shore leave in a fictitious island of the colorful and alluring South Seas.

The titles were done by H. W. Walker and are distinctly clever and humorous. According to the main title, the cast is Harold Lloyd as the Boy, Mildred Davis as the Girl, Noah Young as the Rowdy Element and Dick Sutherland as the Maharajah.

Stage Favorite Will Support Miss DuPont
Universal has engaged Edwin Stevans, notable for his impersonations of the Devil as well as for his past success on Broadway, to play an important part in "The Golden Gallows" starring Miss du Pont under the direction of Paul Scar- don.
“Sin of Martha Queed”

Booked by Loew

Allan Dwan’s “The Sin of Martha Queed,” released as an Associated Exhibitors attraction, has been booked by a very representative list of theaters, announced the distributors of New Orleans, Rialto, Louisville, Ky., and the Central of Jersey City, as typical of the season, which is bringing “The Sin of Martha Queed” throughout the country.

The feature was released by Associated Exhibitors on November 6th as an Allan Dwan production. The cast includes Mary Thurman, Niles Welch, Eugenie Besserer, Jos. Dowling and Frank Campeau.

Frances Marion Directs Husband in Picture

There have been made instances in motion pictures in husbands directing their own wives in productions but it remained for Cosmopolitan Productions, in “Just Around the Corner,” to offer an example of a wife directing a husband. Frances Marion, scenario writer and director, wielded the megaphone for the first time. In the cast, playing the part of The Real Man is her husband, Fred C. Thompson. “Just Around the Corner” is soon to be released by Paramount.

Rothacker Development Aids Film’s Success

Stating that the success of his picture, “Partners of the Sunset,” is partly due to the developing and printing of the negative, Bert Lubin, has expressed his appreciation to the Rothacker Film Manufacturing Company. “There is so much hurried and mediocre work done in this industry that the organization which turns out the quality product is to be commended for their foresight and ability in leading their ideals in the finished film.

Leigh Wyatt Story for Realart Production

It has just been announced by Realart that a story has been purchased for early production which was written by Leigh Wyatt. The author-actress, though having been connected with the screen for a short time, has attained considerable prominence. As “Beauty” in “Experience,” she became widely known, later appearing in the leading role in “Fair and Warmer.”

Fred Windemier Added to Mermaid Staff

Fred Windemier, who is well known for his work in directing many popular comedies including Hank Mann, Mack Swain and others, is the newest addition to the big production staff making Mermaid Comedies of National fame. While Bob Kerr is directing scenes in the latest all-star Mermaid in which Lige Conley appears, Windemier is working at a different location on scenes in which Conley does not appear.

Hoot Gibson, Francis Ford and J. M. McDowell appearing in the Universal Western comedy drama, “Action at Santa Claus,” which was made in the grip of Santa Claus, while Muriel Hahn and Rita Rogan appear in important child parts. This holiday trailer, it is stated, has remarkably beautiful photography as well as a strong appeal for the public. It is declared to represent the Christmas spirit in a manner befitting it.

The New Year’s photoplaylet, which is independent of the Christmas subject, was also prepared under the direction of Mr. Lawrence. It presents in symbolic fashion the going out of the cold year and the advent of the New Year with its promise of Peace and Plenty. It is said to have a distinct relation to the International Conference now in session in Washington. Gustave Beuerman portrays the part of Father Time. The role of Peace is played by Lucille Lennox. The general idea and the marvelously fine photographic effects are said to be decidedly novel and impressive.

Children’s Institute Lauds “Fauntleroy”

Mary Pickford’s “Little Lord Fauntleroy,” United Artists release, has won the stamp of approval of the Illinois Institute for Juvenile Research. Following a showing of the picture at the Randolph theatre, Chicago, to a group of children from the public welfare department of the Institute, the head of the Social Service Branch wrote the management:

“From an ethical and aesthetic standpoint it was a great relief to us to know that the children were getting clean, wholesome amusement and entertainment which the picture affords.”

Pathe News Delights Marshal Foch

Marshal Foch’s compliments have been transmitted to Emanuel Cohen, editor of Pathe News. The occasion which inspired this courtes was a banquet at Cleveland, to the Marshal, during the progress of which the Pathe News motion picture report of the scenes of Cleveland’s public reception the same day was screened. At the conclusion of the showing, Marshal Foch stated: "I wish to send my compliments to the editor of Pathe News on account of the thoughtfulness and energy manifested in the showing of these pictures at the banquet.

Doris May to Continue in Light Comedy

The reception exhibitors are according Doris May in her first R-C starring production “The Foolish Age,” reflects evidence of a demand for light entertainment, according to Charles R. Rogers, general manager of distribution for R-C.

Having been so well received in farce comedy Miss May will probably continue to be featured in light comedy, which is her main objective. Such a production, according to advice from R-C’s West Coast staff, is next picture, “Eden and Return,” based on the popular stage success of several years ago.

“Musketeers” Breaks Records for Kunsky

That Douglas Fairbanks’ “The Three Musketeers” has broken all box office records for motion pictures in any house he has ever operated is the declaration of John H. Kunsky, owner to Hiram Abrams, president of the United Artists Corporation.

“I think you are justified in claiming that the ‘Three Musketeers’ at the Adams Theatre, during the week of its run” said all box office records for motion pictures in any house I have ever operated. I have been exhibiting extraordinary productions for several years in the City of Detroit and elsewhere but never in the history of our organization has a picture drawn the gross on its first week’s run that I have received from this production.”

Special Holiday Pictures

National Screen Service Prepares Photoplaylets for Holiday Bills

The National Screen Service, Inc., announces two specially prepared photoplaylets for use in the approaching holiday season. The idea underlying the preparation of these two subjects is to give the exhibitor an opportunity of extending in an impressive and artistic manner his Christmas and New Year’s greetings to his patrons. This has been done before, explains National Screen Service, but with this new service the exhibitor will be enabled to greet his audiences in a truly holiday spirit and at the same time enhance the artistic and entertaining values of his program.

The Christmas photoplaylet has been produced under the direction of Edmund Lawrence. It is said to contain all the joyous spirit of Christmas and to be equally entertaining for young and old. W. G. Otten appears in the role of Santa Claus, while Muriel Hahn and Rita Rogan appear in important child parts. This holiday trailer, it is stated, has remarkably beautiful photography as well as a strong appeal for the public. It is declared to represent the Christmas spirit in a manner befitting it.

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Rare Locales Brought Here

Paramount Films Done Abroad Have Highly Interesting Backgrounds

When Adolph Zukor first announced the organization of Famous Players-Lasky British Productions, Ltd., for the production of Paramount pictures in Europe, he laid emphasis upon the fact that it was intended to make full use of the rarely beautiful scenery and places of historic interest in various sections of Great Britain and the Continent.

The full fruition of this policy is now being realized. In his production of “Three Live Ghosts,” recently completed, George Fitzmaurice was enabled to show London as it really is. In scenes representing the Limehouse District, it was simply necessary to take his company straight to Limehouses and film it as it actually exists.

Now Fitzmaurice is producing Booth Tarkington’s “The Man from Home,” and it is announced that all the exterior scenes will be made at their original locations. This entails a visit to Rome, Naples, Sorrento and Capri. The picture will accordingly show some rare Italian scenery as background for a production made according to American standards of a true American production genius.

December 3, 1921
E X H I B I T O R S' R E P O R T S O N N E W R E L E A S E S

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Ladies Must Live—
No good. Much too slow. Hard to follow the continuity. Nobody liked it. Poor business. (Middle West.)

Very far below the standard set by "The Miracle Man." An effort is made to present four or five parallel plots, with poor success. Betty Compson has no chance to act. Only an average picture, but good box-office attraction. (Middle West.)

Good picture but the business was rotten. (Middle West.)

Fairly good picture with fair business. (West.)

Enchantment
A beautifully staged production, also entertaining, but failed to attract more than average business. (East.)

Very nice picture and business good. (East.)

Under the Lash—
Only a fair picture. This was shown with Victor Herbert as an added feature and on this account the house did splendid business. (East.)

Don't Tell Everything—
Picture fell down. (Middle West.)

Cappy Ricks—
Fair. On the whole, patrons were disappointed. Didn't consider this a good vehicle for Meighan. Business fair. (East.)

Three Word Brand—
Just another Western. Business just fair. (East.)

The Sheikh—
Regard this as one of the best picture pictures of the year. Big business compels us to hold it over for a second week's run. (Middle West.)

Experience
High class feature which appealed strongly to intelligent audiences. Did good business. (Middle West.)

Miss Lula Bett—
Good entertainment in this feature. More business than usual. (West.)

FIRST NATIONAL

The Wonderful Thing—
Capacity business on this, and everybody seemed delighted. Considered by fans star's best picture in months. (East.)

Packed them in at every presentation. Picture well liked and stars growing in popularity. (East.)

Picture very well received. Business very good on what otherwise would have been a dull week. (Middle West.)

Norma Talmadge is popular here and the picture played to a good attendance for a week's run. (Middle West.)

Bits of Life—
 Held up exceptionally good for first half of week and was continued all week. Praised by patrons and press. (East.)

Fairly good entertainment and business was about the same. (West.)

Playthings of Destiny—
 Had good business and pleased audiences with this picture. (West.)

Molly O—
One of Mabel Normand's best, which made a hit with our audiences. Played to exceptionally good business. (Middle West.)

Salvation Nell—
Of a melodramatic type, this picture was pretty fair but badly played and as a result business was not so good. (East.)

Two Minutes to Go—
Fairly good feature. Business fair. (West.)

Her Social Value—
Better than the average Katherine MacDonald feature, and a fair box-office attraction. (Middle West.)

Woman's Place—
Mild and harmless. Not much of a drawing card. Business correspondingly weak. (Middle West.)

One Arabian Night—
Good stuff—filled the houses. (East.)

FOX
Over the Hill—
The picture played to such large crowds the first week that it was held over for a second week and it is still drawing great. (Middle West.)

Played to 78,943 people in four weeks at 50c price. Now on fifth week. (Middle West.)

Wonderful audience picture. Always a long box office line and this is the second week. (Middle West.)

Thunderclap—
Went across nicely despite adverser criticisms about being too stagy and not enough art. (East.)

To a Finish—
Good picture, fair business. (Middle West.)

Hicksvile to Broadway—
A picture that gives general satisfaction. (Middle West.)

Lady From Longacre—
Picture and business both only fair. (East.)

REALART

The Little Clown—
Good business. Was especially recommended for children. (Middle West.)

Her Winning Way—
Received well, with pleasing receipts. (East.)

A Kiss in Time—
The title, more than any other factor, attracted a good attendance for the week. (Middle West.)

Everything for Sale—
Found this to be a good feature, with much entertainment, and good box-office value. (West.)

SEIZNICK

Handcuffs or Kisses—
All right for a thriller. Something doing all the time. But not a big enough picture to get the crowds these days of picture shopping. (Middle West.)

A Man's Home—
An excellent picture which played to good business. (Middle West.)

Remorseless Love—
Elaine Hammerstein seems to be winning friends in this city and business was surprisingly good for the half week run. (East.)

The Sin That Was His—
Good picture but business very poor. (Middle West.)

Worlds Apart—
Poor picture, took it off the bill early. (Middle West.)

GOLDYWN

The Grim Comedian—
Very interesting tale. Fair business. (Middle West.)

Fine production with good business. (West.)

The Invisible Power—
An average week's box office returns on this production. (Middle West.)

Pardon My French—
Average business. Star pleased—amusing little play but didn't draw like I expected. (East.)

UNIVERSAL

Nobody's Fool—
Fair. Good transient picture. Business average. (Middle West.)

Mediocre picture with fair business. (West.)

Short Skirts—
Very good little picture. Business fine. (Middle West.)

UNITED ARTISTS

The Three Musketeers—
Second week pulled fairly strong. Picture is really acclaimed Fairbanks' best. (Middle West.)

Undoubtedly one of the greatest films yet produced. Fairbanks does his usual best work of his career. This picture will attract every class. Hundreds of patrons were lined up outside by 7 o'clock each evening. Held for second week. (Middle West.)

Dream Street—
The picture received great support from the press and played to good crowds the first week. (Middle West.)

METRO

The Conquering Power—
Ran a week. Regarded as fair, both in receipts and kind of picture. (East.)

Garments of Truth—
Good comedy, took very well, good business. (Middle West.)

PATHE

Never Weaken—
Went over big at every performance on extended run. (West.)

VITAPHON

The Son of Wallingford—
Fair picture but weak on continuity. Not a big hit with the public although the comments were "mildly" interesting. (Middle West.)

WARNER BROS.

Why Girls Leave Home—
A freak picture but it went over very well. Business very good. (East.)

R.C PICTURES

Shams of Society—
Fair picture and business. (West.)

HODKINSON

The Mysterious Rider—
Snappy action picture. Went over big. Appealed to those who like thrills. (Middle West.)

(Continued on page 2932d)
NEW YORK CITY

Capitol Theatre—
Overture—"Fourteenth Hungarian Rhapsody," by Capitol Grand Orchestra.

Scenic—Twilight—Chester.

Special—The First Thanksgiving—A historic tableau with Capitols, Ensemble and Capitol Ballet Corps.

Current Events—Capitol News.

Vocal Selection from "The Chocolate Soldier," by Maria San-
son and Eryk Ike, assisted by Capitol Mixed Quartette, Mlle. Gabrielle, Alexander Omnusky and others.

Feature—Poverty of Riches—Gold-Domestic.

Instrumental—"Shazamed," a musical novelty on the Xylophonophone by Dave Gishkoff and Capitol Orchestra, assisted by Capitols Grand Orchestra.

Educational—Such is Life in London—West End—By Hy Mayer Trac'haw.

Next Week—The Lotus Eater—John Barrymore.

Rivoli Theatre—
Overture—"Rhapsodie," from Samson and Delilah, by Rivoli Orchestra, also with Mme. Victoria Krieger, prima ballerina of San Francisco.

Current Events—Rivoli Pictorial.

Vocal—"Values" by George Rich-
son.

Feature—Ladies Must Live—George Loom Tucker.

Novels—In a Pumpkin Field, by John Ruther, Betty and Grace as Pumpkins.

Comedy—The Joy-Rider—Pathé.

Next Week—The Call of the North—Paramount

Mark Strand Theatre—
Current Events—Strand Tropical Review.

Feature—Three Musketeers—Douglas Fairbanks.

Presented with a prelude spoken by Stephen Wright with special smiley smiley provided.

Next attraction—All For A Woman.

Rialto Theatre—
Special—Specially cut print of "La Tosca," to synchronize it to the music of the opera presented.

Feature—Fighting Mad—William Boyd.

Novelty—The Battle of Jutland—Educational.

Next Week—The Last Payment.

Central Theatre—
Indefinite exhibition of "Molly O."—Astor Theatre—
"Theodora" continued.

Lyric Theatre—
Second week of "What Do Women Want?"

LOS ANGELES

California Theatre—
Current Events—From Fox and International News.

Novelty—Creation—Sacred Films.

Music—Twenty-five-minute concert by orchestra of fifty on stage and symphonic set provided.

Program includes "March Slave," "Valdes Caprice," "Los Toros," "Karma.

Feature—The Man from Lost River—Goldwyn.

Novelty—Topos of the Day—Cartoon—The Synchrony—Jerro on the Job number.

Next Week—The Lure of Jade—Tally Theatre.

Second week of "Deception."—Coming—Headless Moths.

Symphony Theatre—
Current Events—Fox News.

Organ—"Remember Roman."—Novelty—Special film under the title of "Peace Permanent"—Urban.

Overture—"The Song of India," Novelty—Capturing a Lion—Jack Allen—Pathé.

Comedy—The Happy Feet—Fox—Feature—The Rough Diamond—Fox.

Next Week—The Mysterious Rider.

Clune's Broadway Theatre—
Educational—"Bear Hunting in California—Urban.

Vocal—"Mother and Home"—Clarion solo.

Current Events—Kino-grams and special Ford Weekly.

Ballet—Tou dancer in typical program.

Feature—Everything for Sale—Realart.

Next Week—The Love Charm.

Superba Theatre—
Second week of "Conflict.

Mission Theatre—
Fourth week of "Little Lord Faint-
leroy.

Miller's Theatre—
Third week of "Cabinet of Dr. Caligari.

Rivoli Theatre—
Fourth week of "The Sheik.

Grannum's Theatre—
Current Events—Pathé News.

Special—Dancing act by male artists dressed as sailors.

Educational—Jefferson Review (Kentucky Thoroughbreds.)

Organ—"When Shall We Meet Again," Rendered with song slides on screen and voice attendance.

Educational—Pathé Review.

Special—Max Fischer and his Zeigfeld Midnight Follies, with the orchestra playing "Night over there," "Louis a Smile," etc. Following the act the orchestra plays for a fashion show in which twenty models exhibit fins.

Feature—Enchantment—Marion Davies.

Loew's State Theatre—
Overture—"Pagliacci.

Special—Pictures of the theatre's opening.

Feature—The Matchbreaker—Metro.

Six acts of vaudeville.

Kinema Theatre—
Overture—Finale from "Fourth Symphony.

Current Events—From Kinoscope and International News.

Educational—Screen Snapshots.

Special—Yodeling duo with special set of a twilight scene in Switzerland—Community singing of choruses of old-time songs.

Educational—The Love Egg—Educational.

Vocal—"I Bico.

Feature—Choral Bits of Life—Marshall Neilan.

Next Week—One Arabian Night.

SEATTLE

Coliseum Theatre—
Overture—"Selections from Woodland" and "Bimini Bay.

Current Events—Pathé News and Kinoscope.

Comedy—Kitchen, Bedroom and Bath.

Scene—Old New England.

Feature—The Wonderful Thing—Norma Talmadge.

Next Week—Weath.

Clemmer Theatre—
Overture—"Selections from popular operas," Arranged by Conduc-
tor Hauptman.

Current Events—International News and Clemmer Graphic.

Cartoon—"Christmas Shopping—Briggs.

Comedy—"Noiseway Valley—Century.

Feature—Conflict—Priscilla Dean.

Next Week—Same.

Strand Theatre—
Overture—"Serenade" and "Kiss Me Again." Current Events—Kino-grams.

Scene—Save Your Carefree.

Comedy—Spooking the Spooks.

Feature—The Iron Trail—Rex Bennett.

Next Week—The Sheik.

Blue Mouse Theatre—
Overture—"Poet and Peasant.

Scene—Save Your Carefree.

Comedy—"The Playhouse—Bus-
ter Keaton.

Current Events—Hippodrome Re-
ness.

Next Week—Katharine MacDo-
ald in "Her Social Value."

Shea's Criterion—
Overture—"Largo"—Handel.

Scene—Last Sig of 
and the Landing of the Pilgrims.

BROOKLYN

Mark Strand—
Thanksgiving Stage Picture.

A New England snow storm scene with field of corn-stalks in shocks, a country church in background with lights illuminat-
ed in windows. Two men and men dressed as Puritans on way to services.

Krusche's "The Prayer of Thanksgiving."

Mark Strand—Topical Review.

Prologue to Feature.

An English baronial hall interior with open fireplace and smoke curling and yew log blazing.

Woman representing "Little Lord Fauntleroy," sitting on one side of hearth and the head of little lord in her lap. On other side of hearth sat the earl. Mother sang, "The Sweetest Story Ever Told."—

Feature—Mary Pickford in "Little Lord Fauntleroy."—Organ Solo—Grand Chorus (Dubois).

Next Week—Dough Fairbanks in "The Three Musketeers."

BUFFALO

Shea's Hippodrome—
Overture—"Zampa."

"Morning"—Geig.

Stage Setting—"Thanksgiving."

Vocal—Selections by Greek Evans, baritone.

Feature—Lamia—"Naziom."—Comedy—"The Playhouse—Bus-
ter Keaton.

Current Events—Hippodrome Re-
ness.

Next Week—Katharine MacDo-
ald in "Her Social Value."

Shea's Criterion—
Overture—"Largo"—Handed.

Scene—Last Sig of 
and the Landing of the Pilgrims."

December 3, 1921
Motion Picture News

OMAHA

Omaha

— Over—La Giocanda
Current Events—Pathé News
Comedy—Exit Quietly
Feature—The Wonderful Thing

KANSAS CITY

Liberty Theatre
Overture—Selections
News—Pathé
Comedy—Aesop's Fables
She-Stand—The Grim Comedian—Jack Holt
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists
Feature—Never Weaken—Harold Lloyd
Next Week—Burn 'Em Up Barnes—Johnny Hines

Doric Theatre
News—International
Comedy—Rootsbrook's Labor Lost
Organ Selections—E. Stevens, organist
Feature—From the Ground Up—Tommy Tucker
Next Week—The Mysterious Rider—Special Cast

Newman Theatre
Overture—Special selections in conjunction with the feature
Current Events—Newman News and Views
Organ Selections—Gerald F. Baker and O. Landwehr, organists
Special Number—Personal appearance of Theda Bara at each performance
Feature—Under the Lash—Gloria Swanson
Next Week—The Sheik—Agnes Ayres

Royal Theatre
Overture—Special musical score
News—Royal Screen Magazine
Organ Selections—Mile T. Hart, organist
Special Number—Atmospheric prologue—"Little Mother of Mine"
Feature—Over the Hill (Third week)
Next Week—The Speed Girl—Beulah Daniels

Twelfth Street Theatre
Overture—Popular selections
News—Screen magazine
Comedy—Let's Explain—Christie comedy

BALTIMORE

Rivoli
Overture—Hungarian Rhapsody No. 2—Liszt
Current Events—Rivoli News
Specialty—Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boyle
Vocal—Weber Male Quartet
Feature—The Wonderful Thing—Norma Talmadge
Comedy—Exit Quietly—Bobby Vernon
Next Week—The Lotus Eater—John Barrymore
Week Dec. 5—Tolable David—Richard Barthelmess

Century
Overture—The Magic Flute—Mozart
Current Events—Century News
Vocal—Redfern Hollinshead—(a) Little Mother O Mine—(b) Sweet Mystery of Life
Feature—Ladies Must Live—Betty Compson
Comedy—Paying Patience
Parkway
Overture—Operatic Airs
Current Events—Parkway News and Special Review
Feature—Dangerous Lies—David Powell
Comedy
New
Overture—Special score, augmented orchestra
Current Events—Weekly Review
Specialty—Prizma
Feature—The Queen of Sheba—Betty Blythe

Strand
Overture—Classic
Current Events—Strand News of the World
Feature—Good and Evil—Lucy Doraine
Comedy—Hocus-Pocus

ATLANTA

Howard
Overture—"Second Hungarian Rhapsody"—Howard Concert Orchestra, conducted by Enrico Leide
Howard News and Views
Urban Scene—Asien Sassen's "Elegie," played by Charles Gesser
Comedy—Larly Semon in "The Belshazzor"
Organ Solo—Edwin Savetelle, organist
Feature—Bebe Daniels in "The Speed Girl"

Metropolitan
Overture—From "The Night Boat," Metropolitan Orchestra, conducted by David Love
Kinetoscope Review
KinoGrams
Organ Solo—George Lee Hamrick, organist
Organist—Tosti's "Good Bye"
Comedy—Buster Keaton in "The Boat"
Feature—Herb Lytell in "Alias Lady-Finger"

Criterior
Overture—From "The Bohemian Curtain, Criterion Orchestra, conducted by Will Chase
Kinetoscope Review
Topics of the Day
Comedy—A "Touville" Fontaine Fox comedy
Feature—Mabel Ballin in "June Eyre"

Rialto Theatre
Overture—Rialto Orchestra, conducted by Frank Turner
Burton Holmes Travelsogue
Selznick News Weekly

Motion Picture News

INDIANAPOLIS

Circle Theatre
Current Events—Kinoscope and Circle of News
Novelty—Literary Digest Topics
Song Specials—Educational "Peace Conference"
Novelty—"Just for Fun"—Sketches
Soloist—Barney O'Mara
Feature—"The Wonderful Thing"
Next Week—The Cup of Life and Circle Ensemble of 20 voices in "The Landing of the Pilgrims"

Ohio Theatre
Current Events—International News
Comedy—Pure and Simple—Bobby Vernon
Feature—"The Black Panther's Cub"
Next Week—"Under the Lash"

Colonial Theatre
Current Events—Selznick News
Comedy—"Hokus Pokus"—Snub Pollard
Feature—"Man's Home"
Special Music—American Harmonists and Liberty Entertainers—String Orchestrations
Next Week—"A Man of Stone"

Loew's State Theatre
Current Events—Pathé News
Comedy—"The Adviser"
Feature—"Camille"
Next Week—"Don't Tell Everything"

PHILADELPHIA

Stanley
Comedy—Never Weaken—Harold Lloyd
News—Pathé News—Pathé
News—Fox
Topics of the Day—Literary Digest—Pathé
Feature—Camille—Naziyoma
Metropolitan Music Feature—Victor Herbert as guest conductor for the Stanley Concert Orchestra
Next Week—The Sheik—Paramount

Stanton
Feature—Over the Hill—Fox
Next Week—Queen of Sheba—Fox
Aradea
News—Pathé News—Pathé
Travels—Burton Holmes—Paramount
Comedy—Pure and Simple—Electric
Feature—Handcuffs and Kisses—Elaine Hammerstein—Select
Next Week—Morals—Realart
Regent
Comedy—The Joyrider—Pathé
Feature—Queenie—Fox
News Week—Love, Hite and a Woman—Deluxe

Karlton
News—Kinoscope—Electric
Comedy—Never Weaken—Harold Lloyd—Pathé
Screen Snapshots No. 13—Masterpieces
Feature—Don't Tell Everything—Paramount
Next Week—A Food's Paradise—Paramount
Palace
News—Pathé News—Pathé
Topics of the Day—Literary Digest—Pathé
Comedy—The Vagrant—Electric

Comedy—Love and War—Fox
Feature—Lon Chaney in "The Night Rocx"
South Sea atmosphere is suggested in this display on "In Life Worth Living," by the Rivoli theatre, Toledo, O. 

Feature—What No Man Knows—Masterpiece.
Next week—The Cabinet of Dr. Caligari—Goldwyn. 

Victoria
Comedy—Snooky's Labor Lost—Fox.
Comedy—The Village Cutup—Fox. Feature—The Rough Diamond—Tom Wax—Fox.

Capitol

CHICAGO
Chicago Theatre—
Overture—"Tannhauser."
Specialty—A Thanksgiving Festival.
Topic Events. 
Scenic.
Specialty—Vocal Solo, "O'er the Billowy Sea."
Organ Solo—"Missouri Waltz." Jesse Crawford at the organ.
Literary Digest.
Comedy—Larry Semon in "The Bell Hop."
Feature—Constance Talmadge in "The Wonderful Thing."
Coming Feature—Gloria Swanson in "Under the Lash."
Roosevelt Theatre—
Overture—Selected.
Prima color picture—"Deer Hunting."
Specialty—Violin solo, selected from "Thais." Soprano soloist singing. "Your Eyes Have Told Me So."
Roosevelt News Review. 
Prologue—Interior of the Sheik's Tent. Musical numbers consisting of selection from "Kashmiri" and "Kashmiri, Love Song."
Feature—"The Sheik."
Comedy—"The High Flyer."
Coming Feature—"A Man's Home."
Tivoli Theatre—
Overture—A medley of grand opera selections.
Specialty—A Thanksgiving Festival. 
Topical Events. 
Screen Specialty—Organ Solo—"Barcarole." Milton Charles at the organ.
Comedy—"For Land's Sake." Literary Digest. 
Feature—Constance Talmadge in "Woman's Place."
Coming Feature—"Pilgrims of the Night."

Ziegfeld Theatre—
Pathé News. 
Literary Digest. 
Feature—Pola Negri in "One Arabian Night." Fourth week.
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature—"The Conquering Power."

Woodlawn Theatre—
Woodlawn Grand Organ—"Say It With Music."
Screen Travel—"Santa Fe the City Different."
Woodlawn Floretorial Review. Screen Snapshots. Comedy—Selected.
Overture—"Songs of Scotland."
Feature—"The Bonnie Brier Bush." Intermission—"One Kiss."
Coming Feature—Douglas Fairbanks in "The Three Musketeers."

Barbee's Theatre—
Feature—"Dempsey—Carpetbag Fight." Second week.

Rudolph Theatre—
Organ Selections.
Feature—"Way Down East."
Coming Feature—"Over the Hill."
La Salle Theatre—
Feature—"Theodora." Second week.

Wood's Theatre—
Feature—"The Queen of Sheba." Second week.

CLEVELAND
State—
Overture—"Salvador Rosa." by Chopin, interpreted by H. L. Spitalny and State Theatre Symphony Orchestra.
Current Events—Pathé News—Timely Topics.
Cartoon—Mutt & Jeff in "Maternity."
Comedy—"The Babagond—Lloyd Hamilton."
Musical Specialty—State Theatre Quintette in popular selections and medleys, with special settings arranged by Englander.
Feature—"Don't Tell Everything."
Prima—Kittenish Cubs.
Next Week—The Sheik.
Allen—
Overture—Tchaikowsky's "March Slav," under direction Philip Spitalny, with presentation by Managing Director S. Barrett McCormick.
Current Events—Allnette—Selections from various news weeklies.
Feature—Molly O—Mabel Normand.

Stillman
Overture—Original score, compiled by Musical Director Homer L. Walters.
Theme—"Silver Threads Among the Gold."
Feature—"Over the Hills—Second Week.
Next Week—Same.

Park—
Overture—"Jazz of 1921," comprising the latest Broadway hits, under direction of Maurice Spitalny.
Theme.
Feature—Two Minutes to Go—Charles Ray.
Next Week—"Gypsy Blood—Poña Negri.

Circleville—
Overture—"Mignon."
Next Week—"The Primal Law, with Austin Farnum."

Strauss
Overture—Intermezzo from Cavalleria Rusticana. 
Current Events—Ford Weekly. Comedy—"Roped and Tied."
Feature—"Why Girls Leave Home."
Next Week—"Handcuffs or Kisses, with Eloise Hammerstein.

Standard
Current Events—International News. 
Comedy—Playing Possum—Harry Sweet—Century comedy. 
Feature—"The Millionaire—Herbert Rawlinson.
Next Week—"False Kisses, with Miss DuPont.

MONTREAL
Allen Theatre—
Overture—"Scheherazade." 
"The Triumph of Sheba."
An original conception by Francis A. Mangan.

DESMOINES
Strand— 
Prologue—Quartet in "Mother of Mine" and "Auld Lang Syne."
Feature—"Over the Hill."
Coming—Same.

Sherman
Serial—"Miracles of the Jungle."
Feature—Doris May in "The Foolish Age."
Coming—Pauline Frederick in "The Sting of the Lash."

Palace— 
Special Music—Chief Clear Sky singing "Home Again Blues."
Feature—"V. S. Hart in Three Word Brand."
Coming—Tom Mix in "The Rough Round."

Des Moines
Comedy—Larry Semon in "The Rent Collector."

A display on "Red Courage" which has atmosphere and novelty, the work of the Supera Theatre, Los Angeles. (a) "Glory to Thee"—Allen Ensemble 
(b) Ballet Egyptian—Allen Ballet Corps 
(c) Arias—Guy Nakenville, Tenor 
(d) Egyptian Dance—Nina Sergayeva 
(e) Processional March—With Company of 50 People 
(f) Charming Queen—Allen Ensemble 
(g) Adagio—Florence Rogge and Leon Leonidow 
(h) Grand Finale. 
"Less Than the Dust"—Interlude "The Queen of Sheba."
Mr. Traverse Noel, basse profund. Done with tableau showing a Roman amphitheatre in the background, and a young girl in a Roman chariot driving four white horses. Feature—"The Queen of Sheba."
Allen Grand Organ—"Aida." Verdi
MILWAUKEE

Alhambra Theatre—
Overture—Force of Destiny—Verdi.
Weekly—World News—Literary Digest.
Musical—Amanda Brown, coloratura soprano, singing the Doll Song from "Tales of Hoffm.
 FEATURE—William Farnum in "Perjury."

Strand Theatre—
Special Thanksgiving Prologue—Earl Derr Biggers as Chei, Dorothy Kotanch and Jane Prinz, as the little Turkey Dancers. Mammoth Dancing Ginger Bread Doll and novel stage settings. Special—Singer's Midgets' Side Show.
Weekly—Kinograms. FEATURE—Katherine MacDonald in "Her Social Value."

Butterfly Theatre—
Overture—Light Cavalry.
Weekly—Fox News and Pathe Review.
Musical—Two instrumentalists. FEATURE—Priscilla Dean in "Conflict."
Merrill Theatre—
FEATURE—Mary Pickford—Little Lord Fauntleroy.

NEW ORLEANS

Strand Theatre—
FEATURE—Experience—Fitzmaurice.
Comedy—Sweetheart Days—Sentners.
Sacred City of the Desert—Recole Prizma.
Pathe News.
Next week—Shiek—George Arliss.
Liberty Theatre—
FEATURE—Dream Street—United Artists.
Selznick News.
Pathe Review.
Educational Comedy—Falling for Fannie.

PITTSBURG

Pitt Theatre—
Third week of "Theodora."
Duquesne—
Eighth week of "Three Musketeers."
Savoy—
Eighth week of "Over the Hill."
Liberty—
Weekly—International News.
FEATURE—2 Minutes to Go.
Comedy—Oh, Louise.
Next Week—The Sheik.
Regent—
Current Events—Kinograms.
FEATURE—Man From Lost River.
Comedy—Oh, Buddy.
Next Week—Her Social Value.
Olympia—
Overture—Orphheum in Der Unterwelt. SPECIALITY—Aesop's Fables.
NOVELTY—Pictorial Review.
Current Events—Kinograms.
FEATURE—Enchantment.
Comedy—Follie Mother.
Next Week—The Sheik.

WASHINGTON

Metropolitan—
Overture—"Zampa." Extra Attraction—Six Kings of Jazz.
Comedy—Falling for Fanny—Christie.
Feature—A Man's Home—Select.
Next Week—Two Minutes to Go—First National.

COLUMBUS—
Might—
Ladies Must Live—Paramount.
Next Week—Way Down East.
Rialto—
Overture—"William Tell."
FEATURE—The Sheik.
Palace—
Overture—"Lucia di Lammermoor—selections.
Current Events—Pathé News—Topics of the Day.
Cartoon—The Village Cut—up—Mutt and Jeff.
FEATURE—Enchantment—Paramount.
Next Week—The Foolish Age.

CINCINNATI

WALNUT—
Current Events—93.
Topics of the Day—Literary Digest.
Cartoon—Topsy Sarg's Almanac—No. 4.
FEATURE—The Conquering Power.
Next Week—The Sheik.

STRAUD—
Current Events—Grand News Weekly.
SPECIALITY—Topics of the Day.
FEATURE—2 Minutes to Go.
Comedy—Oh, Buddy.
Next Week—Her Social Value.

BLACKSTONE—
FEATURE—The Mikado—Max Mendel. director.
Current Events—International News.

SEASIDE—
Sunshine Gatherings—Prizma.
FEATURE—Man From Lost River.
Comedy—A Muddy Bride.
Next Week—Not announced.

Big Houses Says—(Continued from page 2932)

STATE RIGHTS

Isobel—
Very pleasing picture. Receipts fair. (East.)

Desert Blossoms—
Fair. (Southwest.) Poor business. (Middle West.)

Devil Dog Dawson—
Good western. Fair business. (Middle West.)

The Black Panther's Cub—
Fair business. Patrons equal, divided in opinions on it. (Middle West.)

It Might Happen to You—
A comedy that would have been a rube two years or even a year ago. Very little or no plot, but lots of simply-clad (3) bathing beauties. Business poor. (East.)
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatre, Lowell.
Harold B. Franklin, Shew's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horster, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Guadiano, Strand, Cleveland, O.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

Advisory Board
Exhibitors' Service Bureau

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.

Lowell W. Culvert, Managing Director, Capito theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Elko theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Greenman, Greenman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Greifeld, Arcade theatre, Jacksonville, Fla.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.
Elaborate Armistice Day Program Presented by Tillson

What might be called "The Unconquerable spirit of showmanship" was demonstrated by Roy Tillson, manager of the Strand theatre, Lansing, Mich., in planning his Armistice Day program.

Mr. Tillson, although confined to his bed by threatened pneumonia, planned his campaign in every detail. The theatre was decorated with American flags.

As one came into the lobby the first thing to catch their eye was a setting in the center of which was a large oil painting of Morris Harvey Dixon, the first boy in Lansing killed in action, and whom the Lansing Post of the American Legion was named in honor of. A large American flag made the background. The picture of Dixon was draped with flags and underneath a wreath and a card reading "Lest we forget" and either side were stacked guns.

The prologue consisted of a stage setting representing the modern spirit of '16. A large black velvet curtain comprised the background, in front of which was an oil painting 6x10, reproducing the modern spirit of '16, with America, France and England portraying the characters of the original picture. A baby spot brought this into relief. On each side was a small easel containing cards, one reading "Lest we forget" and the other "November 11, 1918." Up-stage a bit were two stacks of guns. As the curtain rose a soldier and sailor who were in the foreground came to attention and saluted the picture. Taps were sounded from the rear of the balcony by a bugler, and as the last note died out the soldier and sailor on the stage sang the "Star Spangled Banner."

Brooklyn Mark Strand Celebrates Armistice Day

A n impressive and sincere tribute to the "Unknown Soldier" was paid during the Armistice Week commemorative exercises at the Brooklyn Mark Strand, where at every performance the stage and house lights were dimmed down to darkness at a propitious moment during the show, the music halted and quiet prevailed for minutes.

The testimonial to the departed American soldiers came without announcement and was in good taste. This was the arrangement. During the showing of the Topical Review shots of the "Unknown Soldier" ceremonies at Arlington and Washington were thrown on the screen. When the shot was reached showing the soldiers blowing "taps" over the catafalque, the lights slowly died out all over the house and when the audience had wonderfully subsided into silence the trumpeter in the orchestra gave the "taps" call.

Lobby display arranged by Murray Brothers, owners of the Quality theatre, Independence, Kansas, for the showing of "The Man of the Forest."

Lieber's "One Arabian Night" Prologue Highly Effective

For the showing of "One Arabian Night" at the Circle theatre, Indianapolis, Managing Director Ralph Lieber took full advantage of the exceptional prologue opportunities presented.

A beautiful stage setting was made showing a picturesque Oriental villa, with protruding balcony. The background showed just the sky, with the moon throwing rays of light across the setting, with the clouds moving dreamily across.

- A hunchback appears below the balcony singing the "Bedouin Love Song" followed by a beautiful girl, in Oriental costume, who sings "Less Than The Dust," finishing as the clouds move slowly across forming an eclipse of the moon, while the lights fade out and into the beginning of "One Arabian Night."

An effective exploitation campaign was also planned and executed.

Newspaper tie-ups were affected and the Star carried a full-page co-operative display. All the papers gave the picture generous reading notices.

In addition to this a half-dozen circular posters, which were made to fit into the extra wheel on the rear of automobiles were used for advertising "One Arabian Night." As these machines are on the street virtually all day long, they undoubtedly proved of considerable value.

Several attractive window displays were also secured.

Essays on "Woman's Place" Excite Boonville's Interest

Manager A. W. Forrest of the Forrest theatre, Boonville, Ind., offered a series of cash prizes and tickets for the best essays submitted on the theme "Woman's Place" as exploitation for the picture of the same name.

The result was an avalanche of essays and a wide interest in the playing dates for the picture. Of course plenty of free advertising was forthcoming on the stunt and the names of the prize winners were published in the local papers.
New York Stops to Look

"What Do Men Want?" Exploitation Intrigues Attention of Metropolis

An exploitation campaign which caught the attention of even blase Times Square was used to herald the coming of "What Do Men Want?" to the Lyric theatre.

New York awoke one morning to find high in the sky above Times Square a huge banner reading: "Lyric. 'What Do Men Want?' Now." Below the banner, on a trapeze, was the figure of a man who, after twirling for a few minutes on his perch, plunged down to earth, only to ride back up the cable to his trapeze a moment later. The banner and trapeze were suspended from kites and were visible from almost every corner of Manhattan Island. The man, needless to say, was a dummy.

Following this there appeared on the street a man fifteen feet high, whose stilts were covered with a flappy black costume. He roamed the streets about the amusement section for a week preceding and during the opening and, when the crowds became too dense, escaped by seating himself on the top of a convenient taxicab and whirling away. On his front and back appeared banners advertising the opening of the picture.

Good use was made of a twenty-four sheet made for this picture. A reproduction only slightly smaller than the twenty-four sheet was made and mounted on boards on each side of a Ford chassis. These sheets were lighted from below and above by electric lights operated from a storage battery on the car. This display also was used for a week before and during the opening.

Window tie-ups were made with more than a hundred merchants on prominent corners, largely in the Times Square district. To these merchants were furnished window stickers reading: "What do men want? Walk in—we have it."

Niagara Falls Newspaper Aids Manager Carroll

In connection with the showing of "Why Girls Leave Home," Manager Howard Carroll, of the International theatre, Niagara Falls, N. Y., arranged an essay contest with the Niagara Falls Gazette in which he offered rewards of $15, $10 and five $1 bills to those sending in the best essays on "Why Girls Leave Home." There were an unusually large number of entrants in the contest. In addition to the essay contest, Mr. Carroll arranged for interviews with city officials, teachers, ministers, etc., on the subject which were printed in the Gazette. He used half-page ads in the newspapers and flooded the city with advertising matter on the picture, which went over like a house afire.
Johnstown Uses Street Car Stunt

A stunt which has often proved effective was once more successfully used by L. W. Barclay, managing director of the Parkview theatre, Johnstown, Pa., as an exploitation medium for "Over the Hill." Barclay engaged the services of a motorman and the use of a city street car. The privilege of driving the car over all tracks in the city was accorded him with the rental. With banners and with cut-outs of "Over the Hill" characters adorning the front, rear, and sides of the trolley-car, and with an eight-piece "jazz" orchestra playing popular melodies within the car, general attention was compelled throughout the many busy streets of Johnstown.

The car began its tour at noon, when the host of industrial workers in Johnstown were enjoying an hour of rest. Heralds were distributed in the wake of the car as it was driven slowly followed by large crowds.

Barclay decorated his lobby with cut-outs and placed window tie-ups in several stores. A special children's matinee at reduced prices was one of the features of the campaign.

Electrical Contrivances Sell "Invisible Power"

For "The Invisible Power" Manager Jack Kaliska, of the Rialto theatre, Atlanta, had a lot of electrical appliances in the lobby.

There was an electric washing machine, an electric sewing machine, an electric iron and a number of other articles of similar nature—all connected up and running. The connections from the machines to the electric sockets were cleverly hidden, to carry out the sign over the "decorations" which read "The Invisible Power—You can't tell where it comes from but it's there."

Credit was given to the firms from whom the machines were borrowed so that there was no expense to renting them—in fact, the lobby was one of the least expensive that Manager Kaliska has used.

Double Truck for "Experience" at Shreveport

A two-page co-operative display was one of the ideas which H. L. Swain, manager of Saenger's Shreveport theatres, put into action as exploitation on "Experience."

This misplaced word idea, with prizes to those who found the errors, was a part of the scheme, and the local merchant's advertising all tied up with the title of the picture.

Rouda's Prologue Duplicates Scene in Picture

The interior of an old French cafe, with a big open fireplace and a chimney built of boulders, before which a quartette in muketeer costume sing the old-time rollicking French songs, constitute the prologue of "The Three Musketeers" as arranged by H. M. Rouda, manager of the Auditorium theatre at Dayton, Ohio.

Over the fireplace is a shelf running the length of the room which are the French plates, and on the wall are cross-swords. In the corner is an oaken table on which are drinking mugs, and around which are grouped the heavy chairs that period.
“Snowblind” Gets Another “Snow” Lobby

Frank Bosckett, manager of the Broadway theatre, Lawrence, Mass., gave “Snowblind,” a very effective lobby display, thereby building up business into an exceptionally successful booking.

Almost ridden in fir and pine branches were the window and door of a small cabin, analogous to that depicted in the photoplay. Cotton was used liberally to represent drifted snow. Above the cabin was placed a stuffed owl with wings outspread.

Near the door was a stuffed coyote, while back under the fir branches stood a large toy bear.

Framed “Snowblind” posters and signs were placed here and there. The general effect was quite snowy and “north-woodsly” and aroused much comment from patrons of the theatre and served as an attraction for passersby.

Lester Hires Famous Orchestra for “Musketeers” Run

For his engagement of “The Three Musketeers,” Manager L. T. Lester of the Rivoli theatre, Columbia, S. C., engaged a noted orchestra from Palm Beach and made his musical score for the week’s engagement second only to the feature picture as an attraction.

People influential in both the business and social life of the city, were induced to see the picture early in the week and the word of mouth advertising thus incurred was a valuable asset to the run.

A ballyhoo in which three men dressed as “musketeers” were paraded about the streets was another stunt that went over with good results.

Here is a picture of the lobby display on “Snow Blind” used recently by Manager Frank Bosckett of the Broadway theatre, Lawrence, Mass.

“Cappy Ricks” Sails Into Evansville

The city ordinances of Evansville, Ind., prohibit theatrical displays on downtown streets, but the deference to the United States Marines is a different matter. The Criterion Theatre tied up with the Marines for a ballyhoo for “Cappy Ricks,” consisting of a float mounted on a motor-cycle, designed to resemble a sailboat. The larboard and starboard sides carried banners for the theatre, while the Government came in at the stern.

A Marine uniform was hired and a man stood in the center of the boat as it made its terrestrial way through the main streets. On his cap the word “Retriever” was written, hooking up with Thomas Meighan’s boat in the picture. Oscar Kantner, Paramount exploiter, arranged the display. The picture enjoyed a simulated business at the Criterion.

Avondale Merchants Compete in Window Display Art

When the Avondale theatre in North Tonawanda, N. Y., owned by Fred M. Zimmerman and managed by L. G. Barger, put on “The Old Nest,” the entire town entered in a spirited window trimming contest launched by Mr. Barger. All the merchants in the town extended themselves in decorating their windows with appropriate scenes and Mr. Barger furnished the photos and cards which told of the coming of the picture to the Avondale.

Mr. Barger offered a first prize of $10 for the best decorated window and other money rewards for the second and third best. Tickets of admission were given to those receiving honorable mention. A committee of prominent townsmen was appointed to make the award. One of the largest stores in the city received the ten dollars for a lavish display. Life-size wax figures were used in this window to represent characters in the picture story. Of course, there was a liberal sprinkling of Avondale advertising.

The stunt aroused a lot of interest and brought capacity business. A large number of billboards were also used during the showing and many heralds distributed from house to house.

Mr. Zimmerman, who is also president and general manager of Nu-Art Pictures, Inc., of Buffalo, recently remodeled the Avondale into one of the most attractive and coziest little houses in Western New York. The house was formerly called the Oliver.

This “boat” sailed about Evansville, Ind., streets recently advertising “Cappy Ricks”
Patterson Effects Advantages Tie-up

Manager Willard Patterson of the Criterion theatre, Atlanta, banked heavy on his lobby and on a tie-up with a local department store when he played "The Mysterious Rider" for a week's engagement.

The lobby was transformed, for the occasion, into a rude log cabin, which was composed of real logs, with the bark left on. Hanging on the wall outside the doorway of this cabin—which, of course, the entrance of the theatre—was a tin wash-basin, and some crudely cured skins such as are occasionally found around trappers' cabins.

The lobby of the Criterion has a very large arched dome. Across this, to mask its height so that it would not dwarf the cabin below, was a lattice-work of white, through which was twined Spanish moss, leaves of autumn colors and wild flowers. The lights were somewhat dimmed also.

Through the department store tie-up a special sale on Zane Grey's books was held, which, coming just at Christmas shopping time, as it did, proved most popular. Also, tickets to the theatre were given away to customers of the store—each ticket good for one free admission when accompanied by a ticket bought at the regular admission price. These tickets were good only on Monday and Thursday afternoons.

A drug store near the theatre took advantage of the appearance of the picture to "slip in" a special sale on Zane Grey's books also, and gave a window for decoration, which also helped.

Hyman Reproduces Scene from Picture as Prologue

Norma Talmadge in "The Wonderful Thing" got the right kind of a start at the Brooklyn Mark Strand, where Managing Director Edward L. Hyman took the trouble to make atmosphere for the picture by reproducing on the stage the elaborate garden party scene from the film.

A vine-covered wall and balustrade served as a background. A trellis rose garden, over which crept red and white roses in profusion, provided a picturesque locale for the merrymakers. Wisteria and orange blossoms crept from the trellis work above the rose-covered portals. Lighted Japanese lanterns were suspended from this garden pavilion. The scene was lit with steel blue lights, shaded to give the effect of a cloudless night effect. Amber lights played on the performers and blue top lighting flooded the scene.

The prologue opened with Sonia Serova and Harold A. Creewy presenting in dance form the "Melody of Love" from "Gypsy Love." They danced "Beautiful Lady" from "The Pink Lady" as an encore with the others participating in the waltz. Ruth Watson, mezzo soprano, singing "The Wonderful Thing," made a striking tie-up finale.

Zottman Gives Prizes for Best Essays Submitted

Manager Zottman of the Girard Avenue theatre, Philadelphia, employed tried and true exploitation methods to interest his patrons in the opening episode of "Winners of the West."

Mr. Zottman issued 1,000 passes to the school children of the schools in the vicinity of his theatre. He also offered a diamond ring to the youngster writing the best 300-word essay on the Days of 49, that period in American history around which the serial was written.
Gets Results with a Small Exploitation Budget

The kind of exploitation which can be put over for an insignificant sum of money but which brings big results at the box office is well exemplified by the campaign put over by a Wid Gunning, Inc., exploiteer for the showing of "Quo Vadis" at the Scenic theatre, Waterbury, Conn.

For $22.50 the following stunts were put over:

For the entire week of the showing a man in Roman costume paraded the streets of Waterbury bearing signs reading: "I am a Roman, so are the hundreds of characters in 'Quo Vadis' at the Scenic theatre."

A window display was placed in the city's largest music store in which a display of violins was hooked up with Nero's fiddling while Rome burned.

The window of the leading book store was obtained for a tie-up. The central point of the display was a huge card reading: "See 'Quo Vadis' at the Scenic—we sell the book." Stills from the picture added to the attractiveness of the display and there was an open copy of the first edition of the book, published twenty-five years ago.

A Ford tractor was obtained and was sent about the principal streets for several days carrying the sign: "This is a Fordson, not a chariot. See real chariots in 'Quo Vadis' at the Scenic."

This cut illustrates how the Majestic theatre, Williamsport, Pa., exploited "The Fox."

Atlanta Football Match Filmed

The city of Atlanta stands solidly behind Georgia Tech, and her pride in the school is unbounded—a fact on which Manager Jack Kaliska, of the Rialto, Atlanta, counted when he put over a now famous scoop.

Great interest is always evident in the annual Georgia Tech-Penn game, which is played each year in the North. The game was played on Saturday, pictures were taken of it, and Manager Kaliska was advised, by wire, Saturday night, that he would be safe in advertising the pictures for Monday. So he splashed a huge ad Sunday—and cleaned up, all week, for the other theatres did not secure the same pictures until late in the week.

Choir Boys Used in "Mother o' Mine" Presentation

Songs of home and mother rendered by twenty-five choir boys between the ages of 10 and 12, secured through the co-operation of a local church, aided J. H. Cooper, manager of the Wichita theatre, Wichita, Kan., not a little in putting over "Mother o' Mine."

Landau Originates Fine "Over the Hill" Prologue

Originality of design and tenseness of artistry characterized the stage settings and music accompaniment of the prologue used by Managing Director Leo A. Landau of the Alhambra theatre, Milwaukee, in connection with the recent run of "Over the Hill." A cut of the stage setting is shown on this page.

As the curtains parted, revealing the scene, the organ began playing softly "The Rosary," and the words "Honor Thy Father and Thy Mother" lighted up, slowly increasing their brightness until the approximate middle of the song was played. Then with the closing half of the music the lights were softly dimmed; and as the last strains of the organ died away, the picture was flashed on the screen.

In exploitation of the production Manager Landau placed a window display in one of the city's leading cafes. The display depicted a country scene with its home appeal, showing hills, valleys, fences, cows, chickens and children.

Arrangements also were made with the cafe to name several of its ice-cream dishes after characters in "Over the Hill."

Postals Advertise Stoneham Invasion of "Quo Vadis"

Institutional advertising and a boost for a number of stars and pictures, among the latter being "The Girl From God's Country" and "Quo Vadis," was secured recently by the management of the Stoneham theatre, Stoneham, Mass., by the use of postals on which was set up in type writer type a message signed by a fictitious person under the title of "Your Annie." This postal was mailed to a selected number of Stoneham residents.
Excellent “Old Nest” Exploitation Put Over by Kistler

Accompanying photos show excellent exploitation on “The Old Nest” by Manager Kistler, of Strand theatre, Gaffney, S. C. The miniature house is a real one, a children’s playhouse, borrowed from a local family. About thirty cedar trees decorated the lobby. The “doll” house was easily mounted on a big truck and was driven all over town during mornings of show dates and for some days in advance. Mr. Kistler sent this float to several surrounding towns and got a good bunch of extra business in this way.

Whitfield Makes the Advance Sale Idea Work Wonders

Hal Whitfield, manager of the Liberty theatre, Beaumont, Texas, recently tried out the advance sale idea, one of the best methods in small towns of convincing prospective patrons that a picture is good—if not worked too often—ever originated.

The picture was “The Old Nest,” a by sending a bevy of pretty local girls out to cover the residential sections, Mr. Whitfield was soon able to sell 25 per cent of his seats for each night of the full week’s run.

Simultaneously advance sale boxes were opened in the stores of the city. Everybody wanted to know what the advanced sale for a picture and Mr. Whitfield’s answers convinced them that “The Old Nest” was a picture they should see.

Johnson’s “Gypsy Blood Prologue Pleases

Manager Herb Johnson of the Lafayette, Ind., arranged a quaint and colorful prologue for his recent presentation of “Gypsy Blood.”

Just before the beginning of the feature picture, the curtain rose revealing a group of six gypsies in bizarre attire seated by the red glow of a camp fire over which sizzled a huge pot. This environment served to introduce the two soloists, a soprano who, dressed in the proverbial gypsy costume, sang the popular song “Just Like a Gypsy,” while being followed by a tenor who rendered “Tell Me Little Gypsy,” a pronounced song hit of last year’s Folies. The innovation was very delightful and picturesque and served to put the spectators in a receptive mood.
Atmospheric Lobby Display Devised by Manager Shields

The atmosphere of the feature was very nicely put over by the lobby display which Manager Shields of the Rialto Theatre, Augusta, Ga., devised for his recent showing of "Dawn of the East." A tall brick fence or wall was built all the way across the lobby. There was a narrow gate at the right and the side-wall and a window of a tiny red brick cottage could be seen. Dainty white curtains fluttered at this window, and an electric lamp was placed on the table.

Strung across the front of this brick wall were Chinese lanterns, forming the only illumination of the lobby. Chinese plants were placed here and there about the lobby, and wisteria clambered over the wall. Hung over the door, at the entrance, was a basket of artificial lotus-lilies, and across from this door was the narrow exit door, where hung another basket of the lilies.

Outside, on either side, was a stock one sheet advertising the picture. Over the theatre was a twenty-four sheet giving the name of the picture and the star—and that was all the advertising matter needed. The entire lobby was very pretty and attracted considerable attention.

Evers' Lobby on "Carnival" Brought Business

The accompanying cut illustrates how Paul Evers, manager of the Majestic theatre, Memphis, Tenn., decorated his lobby for the showing of "Carnival." Balloons, confetti, etc., were utilized to create a gala atmosphere and the kewpies shown intrigued the interest of all who passed by. The lobby display was inexpensive and paid for itself many times in increased business.

Martin Gives "Mother O' Mine" Fine Exploitation

G. W. MARTIN, manager of the Irwin theatre, Bloomington, Ill., built up interest for his engagement of "Mother O' Mine" by a strong advance exploitation campaign.

The campaign began with newspaper reading matter and displays in which the Kipling's poem to Motherhood was featured. A motor truck lavishly decorated with banners went on a daily tour of the territory surrounding the theatre.

Display ads were run in the papers of adjacent small towns and the theatre lobby decorated with stills, plenty of paper and attention attracting signs. The result of the campaign was a four days' run to packed houses, according to Mr. Martin's report concerning his efforts.

Brooker Ties-up with Canadian Election

During the hottest part of the Canadian federal election campaign Manager Brooker, of the Loew theatre, Ottawa, Ontario, published an advertisement headed "This is NOT Mr. Meighen," this caption referring to a cartoon of a speaker whose facial expression resembled Rt. Hon. Mr. Meighen, Prime Minister of Canada. This catch heading was merely a trick to draw attention to the fact that a news stand had been opened in conjunction with the check room of the theatre. The latest magazines and papers, as well as confectionery, are sold at the stand at regular prices for the convenience of patrons.

Indianapolis Stores Aid Ohio's "Sheik" Showing

There have been many co-operative newspaper ads in which the theatre's name was included in a mercantile display, but the Ohio theatre, Indianapolis, pulled a new one in its flash for "The Sheik," including the names of two department stores in their copy.

The W. K. Stewart Company and L. S. Ayres Company, two of Indianapolis's largest stores, were pushing copies of E. M. Hull's novel and the theatre ad copy carried notice to the effect that the demand was exhausting the supply of books and those wanting to read it had better order right away. The stores paid partially for the ad.

In addition, Stewart's and Ayres' got out 10,000 heralds between them announcing the run of the picture. They were enclosed in all delivery packages.

Oscar Kantner, Paramount exploiter, arranged the tie-up.
Newspaper Boosts Picture

Another Big "Why Girls Leave Home" Campaign Put Over at Minneapolis

Weeks before "Why Girls Leave Home" was to be shown at the Blue Mouse theatre, Minneapolis, Rowe and Silberman, managers of the house, arranged for the running of the now familiar contest based on the question of why girls leave home, in the Minneapolis News.

The idea was not put over in a half hearted way. The News devoted pages of special text matter to the contest, equipped its delivery wagons with appropriate advertising and pulled other stunts of untold publicity value to the feature.

The advertising manager of the News was quick to see where his department could "hook up" for some extra revenue, so a "double-truck" co-operative spread was arranged. Special prizes of tickets were offered to readers of the News who wrote letters stating which was the best ad in the lay-out.

The exchange reciprocated with the newspaper by posting 1,500 one sheets advising all to get in the News contest.

Next in line were the merchants who came across boldly with window displays ranging from electrical supplies to gents' furnishings.

The big football game between Minneapolis and Indiana was the next object of attack. A special score card and herald were distributed at the gates of the field, thus bringing the title of the picture before 25,000 people. The theatre constructed a special perambulator truck, with large banners on all sides, which paraded the streets of Minneapolis night and day before and during the engagement. The lobby of the Blue Mouse theatre and the front of the house were utilized in the most effective way. The Blue Mouse has a mammoth marquee and this was covered on all sides with special banners and electric signs bringing out the fact that 65,000 girls were lost last year.

Special oil paintings, photographs and a three sheet enlargement of an editorial from the New York Times attracted the attention of all passers-by.

A special half sheet card was tacked throughout the city and down town streets the night before the opening. Everything in sight was "sniped," and arrangements were made with all news dealers owning corner news stands to cover the backs of their stands with these cards.

The Blue Mouse theatre also used a large series of attractive newspaper ads, gave out large heralds, and, in fact, put over a 100 per cent. campaign.

"Sea" Lobby Display Used by Strand of Atlanta

One of the most effective lobbies in his long career of effective lobbies was the one which Manager George Schmidt, of the Strand theatre, Atlanta, erected for a return engagement of "At the End of the World."

The lobby of the Strand is circular, and the walls had been hidden by a painted "sea-scape"—the skyline, where the sea and horizon meet. In the center of the lobby was an immense cardboard lighthouse, very realistic, of painted stones, marked by time and many waters.

At the top, on the little balcony outside the lightroom, was a cut-out of the hero and heroine, very small, and locked in a loving embrace. Just in front of them a part of the balcony railing had been torn away, and half way down the lighthouse was the villain—falling. This cut-out was held up with almost invisible wires—the head down, towards the rocks, the feet up towards the lighthouse, hands flung wide in terror—a very effective bit of mounting, which added tremendously to the effectiveness of the scene.

In the light-tower, an automobile spotlight, which flashed on and off, gave an excellent imitation of the revolving light of a real lighthouse.

The entire scene duplicated, as nearly as possible, the closing scene of the picture; and at night, when the lobby was dimly lighted, it was a stunning piece of work.
City Election Provides Material for Novelty Ad.

City Clerk Ira J. Carmichael of Batavia, N. Y., opened the Batavia News last Saturday and found an open letter addressed to him occupying a quarter of a page. It was signed by S. G. Sladdin, who Carmichael did not know was a Paramount exploiter from Buffalo.

The letter told Carmichael that “The Great Moment” of his life was approaching—meaning the Tuesday election—so Manager March Burns of the Family theatre took great pleasure in offering him admission for him and his family to see Gloria Swanson in “The Great Moment.”

Sladdin handled his display cleverly by allowing abundant white space. The letter was the talk of the town. Carmichael was pleased with the publicity so near election, and the Family theatre won an influential friend.

Burns and Sladdin succeeded in getting the biggest bank of the town to display a tie-up window card on the picture.

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More Bird Nests for “Old Nest”

MANAGER, GRIFFIN of the Strand theatre, Carrollton, Ga., advertised for birds' nests in connection with his showing of the “Old Nest,” at the rate of one pass for two nests and received 45—all kinds, shapes and sizes. These were scattered all over trees placed in the lobby, and the four theatre canaries were brought outside for a touch of life. Summer and fall records were broken, with a hundred requests for a return date.

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Takes Page from Barnum's Advertising History

Robert Kane, manager of the Hi-Art theatre, Lockport, N. Y., put himself in the place of P. T. Barnum in framing a display ad on “Go and Get It.”

Mr. Kane's effervescent influence as it appears in the press of the famous Lock City follows:

If P. T. Barnum were advertising “Go and Get It,” the most marvelous, fascinating, exhilarating exhibition of photoplay achievement the gaspums, startled public has ever witnessed; a colossal collection of cinema conjugations; hair-raising, death-defying aeroplane stunts! flying leaps from one swift moving plane to another; hurling to the top of speeding express trains; thrilling feats of prowess over land and sea. Marshall Neilan's mastodontic mobilization of motion picture marvels, “Go and Get It.” See Dinty, the funniest kid the world has ever produced; Helen, the beautiful woman of mystery; “Shut the Door” Gordon, the heavy heartless villain; Kirk Connelly, the human spider, world renowned stunt artist, and—Ferre, the great enigma, the most terrifying monster Dame Nature ever mothered. What is it? man, beast or devil? Shiver with the multitude at the terrific combat between this gigantic brute and the dauntless young World War veteran. Not since the days of Roman Gladiators has such an exhibition been staged.
Schmidt Tries Teaser Stuff for Northwest Mounted Picture

Manager Schmidt, of Strand theatre, Atlanta, Ga., had excellent results this week from a ballyhoo and teaser campaign on "Hearts of the North." He had made for him a regulation uniform of the Canadian Northwest Police—red coat with gold braid, pants of cobalt blue, Sam Browne belt—and employed a strapping six-footer for the part, mounted on a fine steed, for daily parade. The horse wore a banner, "I am looking for my twin brother who was lost in the 'Heart of the North.'" Teaser ads were run in the classified columns—"$5,000.00 reward for information or capture of 'Bad Maupaume' who deserted in the 'Heart of the North.'" Local authorities lend assistance. Call Log 14503." A multitude of calls resulted. Then on the last days of the picture, the ballyhoo was changed and the policeman led the horse on which was placed his captive brother—dressed in ragged clothes, old sweater, arctics and a fur cap, bound and manacled—and the banner read: "Roy Stewart gets $5,000 for the capture of 'Bad Maupaume.' See him at Strand theatre." A lively lobby full of colorful cut-outs and paper helped and the results of the campaign were astonishing for the dull period.

Painted Lobby Front for "The Oath"

Manager Arch Bamberger, of the Empress, Owensboro, Kentucky, boosted business on "The Oath" by an attractive lobby display provided by a local scenic artist. On Saturday night before the showing Wednesday and Thursday the display was put up, giving benefit of a Sunday showing.

Over the entrance was a girl and a man, painted, and linked with a real chain, which jangled in the breeze and attracted much attention. Back from the storm front was set the special painted poster, the idea being taken from First National press sheets. Many compliments were received on the display.

Lynchburg Unemployed Miners Secured as Sandwich Men

Ten unemployed miners were picked up on the streets of Lynchburg, Va., and hired to distribute cards reading:

"We are unemployed but the Isis theatre gave us a job to advertise George Loane Tucker's Latest Photoplay Classic, "Ladies Must Live," with Betty Compson. Isis theatre three days, starting Monday."

These men handed out the cards at the intersections of the main streets. It's a good stunt but it looks like Leslie Whelan, Paramount exploiter, who handled the stunt, overlooked a bet. "Ladies Must Live and So Must We" is the obvious wording for such a card and would have tied up the stunt better. Whelan's exploitation also included distribution of heralds with each purchase of tickets to two big foot ball games and heralds were also wrapped in all packages sent out by the important stores. Randolph-Macon College, the town's social center, was thoroughly canvassed with heralds and posters.

Oregon Exhibitor Gets Ministerial Okey for "Four Horsemen"

K. L. Burk, manager of the Orpheum theatre, Baker, Ore., made good use of a letter from a local Methodist minister praising "The Four Horsemen of the Apocalypse" prior to his recent showing of the picture.

Copies of the letter were distributed about the city and were especially effective in bringing people who do not often attend the theatre, out for the showing.

A four page herald of local origin was also used to good advantage. The herald contained full information concerning the Baker engagement and devoted one page to the poem by Hon. Melvin G. Winstock.
Bottling Company Helps Boost “The Whistle”

Manager Kennedy, of the Galax theatre, Birmingham, Ala., tied up effectively with the Whistle Bottling Company on “The Whistle.” He placed two big banners on each of the company’s five trucks and also had 10,000 labels reading “See Bill Hart in ‘The Whistle’ at Galax theatre now,” stuck on that many bottles of drinks distributed in the city and mill suburbs. They also gave him 2,500 wooden whistles which were given out during the week advance, at the theatre only. In addition Mr. Kennedy placed two wildcat sirens on the marquee, alternating electrically, which made heaps of noise—and “got by” the city authorities for a day and a half.

Department Stores Distribute Buchanan’s Heralds

In order to get the largest two department stores in Superior, Wis., to pack heralds on “Over the Hill” with each purchase made during the week prior to the opening night of the picture, H. Buchanan, manager of the People’s theatre, printed on the reverse side of the herald matter concerning various bargains and other goods to be found at these stores.

The plan was entirely original so far as Superior was concerned and the great business of the two establishments combined to help spread the advance publicity on the picture throughout the city and adjacent communities.

Manager Buchanan also held a private invitation view, and obtained favorable comment from leading citizens. This was used in newspaper advertising copy to great advantage. The Superior Telegram ran an editorial praising the management for its discrimination in selection of photoplays.
**CHATS WITH THE PICTURE GOER**

Suggestions by an exhibitor on establishing close relationship with the public

By HARRY L. NEWMAN

**A New Service**

*MOTION PICTURE NEWS* offers a new service, designed for use by the busy exhibitor, in a series of "Chats With You" stories intended as copy for the theatre program.

These articles are a form of institutional advertising used by many managers with marked success. The idea is to "sell" your house and its policy each week with some little chatty article. The human element is well worth considering in operating a motion picture theatre. The closer you can get to your patrons the better for all concerned. Talk with them whenever you can. No better method of doing this has ever been devised than that of devoting a certain space on the program to "from thee to thou" stories like those following.

The "Chats With You" series was written by Harry L. Newman, an exhibitor of wide experience who is now representing the News in a special capacity. They are selected from programs which Mr. Newman distributed to his patrons during his regime as managing director of the Victoria theatre, Ossining, N. Y.

**Smiles**

There is a smile lying around loose in our lobby. Upon entering our theatre you get a smile along with your ticket. Both are handed out by our always attentive cashier.

You pass on and hand your ticket to , at the door, who recognizes you with a smile. "How’s the picture?" you ask her. "They seem to like it," she answers, and then you go happily to a cozy and comfortable seat.

You’ve seen the picture, heard the music, had a good time, you leave the theatre in a happy frame of mind and humming some good old tune, that smile is still at the door and box-office to greet you and say “Good-night," and by way of comment we have often overheard this conversation, “Not much of a picture," you say to them jokingly, "but you really have enjoyed it."

"No?" question our ladies in sincere concern. "I am surprised to hear you say that. They say so many people have said they liked it very much, even better than you and the star's previous picture."

“Well, it must be a good picture then,” you confess smilingly, and with that you are on your way homeward bound, quite satisfied that the evening has been well spent.

**Our Mistakes**

Occasionally in the past we have erred in our judgment of what constituted a good picture, and we find it a helpful sign, as well as a compliment to the usual standard we maintain, that our patrons failed to respond when these mistaken selections were offered them. We hope to have profited by our mistakes, and though frequently it happens that the condition of the film market makes it impossible to procure features which are up to what we consider our standard, we shall continue our efforts to make each succeeding week's program as nearly as possible one hundred per cent. worthy entertainment.

We are more than anxious to be guided by your criticisms, and it will be our constant endeavor in the future, as in the past, to prepare programs that will be of such constructive value as to place the motion pictures in — on a plane where it will deserve the highest approval of all those who see them.

This theatre will always be kept cheerful and homelike.

**To Publish Suggestions**

Are you ever too warm or too cold or do you feel comfortable in the ——? Are our pictures always as bright and clear as they might be? Won’t you write us and tell us things which you do not like or things which might be improved? We are always looking for improvements. Can’t you suggest some? Tell us the things you like; but, above all, let us know the things you don’t like. If you are curious concerning any of the actors or actresses who appear with us, we will, if possible, answer your queries. And if it is possible for us to do anything you suggest you may rest assured it will be done, because you need our excellent photoplays properly presented. So don't be afraid to speak cross to us—we like it.

**Pictures to Your Liking**

It is with a great deal of satisfaction that I have been told a number of times that the brief outlines and descriptions of the plays coming to this theatre have in all cases lived up to their introduction and in no instance has a picture been over-rated or misrepresented.

This has been my aim—to create confidence among our patrons, and to have them know that their pleasure and entertainment is the prime factor in the management of this theatre. I shall ever strive to offer pictures that are to your liking.

There is no doubt in my mind that the showings of the pictures described in this circular are worthy of the attendance of one and all.

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*Illustrating the exploitation stunt of the accompanying story relates to the engagement of "One Arabian Night" at the Strand theatre, Waterloo, Iowa.*

*“No Woman Knows” lobby sign designed by Manager MacDonald of the Broadway theatre, New York.*

*This lobby display on "A Ridin' Romeo" is by Manager Lester of the Kirby theatre, Columbia, S. C.*
The board of directors of the Motion Picture Theatre Owners of Illinois, at their last meeting, named December 13th as the date for the state convention, which will be held at the Jefferson Hotel, Pekin. This action was taken immediately following the receipt of advice from President Sidney Cohen that he and Senator James Walker, general counsel of the national organization, could be present on that date. Messers. Cohen and Walker, according to present plans, will be in Chicago on December 14th and will be entertained at a luncheon given by the Motion Picture Theatre Owners of Chicago, leaving that night for the state convention. On December 16th, Messrs Cohen and Walker are scheduled for a get-together meeting of exhibitors in Milwaukee.

The pictures of the impressive rights at the funeral of the "Un- known Soldier," held in Washing- ton on Friday, were seen on the screen of the Chicago, Tivoli, Riviera and Panasonic theatres at three o'clock on Saturday afternoon. This was due to the quick work of the Kinogram men all around and the delivery of the films by special aerial mail.

Manager M. Maynard Schwartz, of Educational, declares there is no foundation whatsoever to the rumor that the St. Louis exchange of Educational would handle the southern Illinois territory. He states the Chicago office will continue serving the entire state of Illinois as heretofore.

Julius Lamm, managing director of Brunnell & Young, announces that this company has purchased the Rogers theatre and the New Era theatre from Max Gumbiner. This gives Brunnell & Young control of five houses now being operated by that concern. In order to meet the growing demands of their business, Brunnell & Young have opened a new office at 810 S. Wabash Avenue.

Robert R. Levy, owner of the Recreyl theatre, 47th and Calumet Avenue, has been appointed United States Marshal for the northern district of Illinois. Mr. Levy is one of the most widely and favorably known exhibitors in the State, and has taken an active part in the work of exhibitors' organizations, having been treasurer of the Allied Amusement League and president of the Old Motion Picture Theatre Exhibitors' League.

Following the conviction in the United States Court, of Mathias Hanna, on charges of using the mails to defraud in connection with his recent attempt to blackmail Dee Robinson, popular Pekin, Illinois, exhibitor, United States District Attorney Montgomery has commenced proceedings to have Hanna deported to Bohemia, his native country. Hanna wrote several letters to Mr. Robinson and his wife, threatening to blow up his home and his principal theatres if he failed to place a large sum of money in a tin can and leave it at a designated spot on a lonely drive. He also threatened Mr. Robinson with death if he notified the police. Mr. Robinson and his Director of Publicity Benjamin H. Serkowski, worked out a plan whereby the blackmailer was captured and his trial and conviction followed. Sentence has been deferred pending the deportation proceedings.

Kathlyn Williams is returning to Chicago for another week of personal appearances at McVicker's theatre, starting November 28th. Immediately following this engagement she will return to California where it is reported, she will start working upon a new picture at once.

O. F. Spahr, general manager of the Enterprise Optical Manufacturing Company, was in Minneapolis this week visiting headquarters of Motiongraph there, Radio Theatre Supply Company. Mr. Spahr reports exhibitors are showing keen interest in the new Photographe De Luxe in the Minneapolis territory as they are throughout the country and that a number of installations of the new projector are being made in leading Minnesota theatres.

Charles Ray has left for New York after the first visit he has made to Chicago since he was a boy. While in the city he was the guest of Balaban & Katz, and was kept busy seeing the sights, and being interviewed by members of the press. In fact few motion picture stars have been given more newspaper space and favorable mention by interviewers than was Mr. Ray. Among the places he visited was the Chicago Theatre, Chicago-Wisconsin football game and the Blackstone Theatre to view "Lightnin'." A luncheon at the Blackstone to the daily and trade press representatives in honor of Mr. Ray was a feature of his first day's visit. It was given by Messers. Balaban & Katz. Arthur S. Kane came on from New York to meet the star, and in the party, beside Mr. Ray, were Mrs. Ray, Richard Willis, Albert A. Kidder and George Rizard, chief camera man.

Berne Russell, of Russell's Productions, was in New York this week in the interests of "Shadows of Conscience," his company's seven-reel special feature which is being put on the state right market. Its independent features have received the favorable and widespread comment which this picture, starring Russell Simpson, has.

Samuel Ludwig, of Ludwig Film Exchange, Milwaukee and Minneapolis, was in Chicago this week, arranging for releases on state right basis of the feature picture, which he has recently acquired, and about which he will make an announcement in the near future.

William Wendell, formerly connected with Paramount, now is selling short subjects on the Chicago west side for Universal, having recently been appointed salesman in Manager Roy Alexander's short subject department.

"What Do Men Want," W. S. Van Dyke's sensational feature picture, will open at the Bijou Dream, Sunday, and according to Manager Sidel, a caricature in it has been necessary to get additional prints to fill the Chicago playing dates of this picture. Among the circuits which will show the picture, are Ascher Brothers, Lusher & Trinz, Marks & Goodman, Schoeodt, Hammond and Gersten Street. Harry Kree has been engaged by the company to handle publicity and exploitation for this feature in the Chicago territory, and already is on the job.

The grievance committee of the Chicago Film Board of Trade and the Motion Picture Theatre Owners of Illinois, held its first joint meeting this week and discussed plans for the future operations of the joint committees. The next meeting committees will be called to discuss the regular business of hearing and adjusting complaints by exchange men and exhibitors taken up.

The high school teachers of Chicago are the latest class of persons to feel aggrieved at the manner in which members of their profession are portrayed on the screen and at the next meeting of their council, a resolution will be offered calling upon the secretary to write letters of protest to all film producing companies against the manner in which caricatures of their teachers are used in films. In announcing his purpose to introduce the resolution, President H. M. Madison, of the council, said, 'Why must the film 'professor' or teacher, if male, be a consummate ass or idiot; if female, a caricature in 'these,' ringlets of sixty years ago?'

"Poverty of Riches" Is Hailed by N. Y. Press

"A subject that is interesting to practically every theatre-goer," says the critic of the New York American in his review of Goldwyn's Leroi Scott photoplay, "Poverty of Riches," showing this week, for the first time in New York, at the Capitol theatre. "Tells an old story with charm, clever impersonation and a bit of sentimentality; like it, so will everybody you know."

The Herald said: "Not done in the familiar red flannel way of the movies. Mr. Dix, Leatrice Joy, John Bowers, Louise Lowery and Irene Rich are all of the comedy and the screen acting in the principal roles."

World: "The photoplay works out a sincere and fairly convincing drama. Its photography, as in all Goldwyn photoplays, is excellent, and its cast is competent throughout."
With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

WESTERN NEW YORK

Arthur G. White has resigned as Edu- cation manager in Buffalo to become booking manager for the State Film Co. circuit in Detroit. Erle Doldt, who has been on the sales staff, succeeds Mr. White as Buffalo manager.

Nu-Art Pictures Corporation of Buffalo will open a new office in Albany soon in charge of Manager M. L. Wheeler. M. Sitterly and Mell R. Edwards have been engaged by General Manager Fred M. Zimmerman as Nu-Art salesmen. Mr. Zimmerman has added a large number of productions to the Nu-Art release list.

Charles P. Saunders announces that Screen Attractions Distributing Com- pany has moved their offices in Albany to 676 Broadway December 1.

W. A. V. Mack, Pathe manager, has been elected chairman of the execu- tive committee of the F. I. L. M. Club of Buffalo.

P. H. Smith is now spending all his time in out territory boosting United Artists with Manager Markowitz is looking out for the business end at the exchange, 221 Franklin Street, Buffalo.

Clarence Snyder, former shipper at Goldwyn, has succeeded George Schafer as assistant manager in Buffalo, as an announcement by Buffalo Manager George Hickey.

Frank B. Davison is seeking a location for a Buffalo office for the Independent Movie Supply Company of New York, agents for the Powers machine. Mr. Davison is in charge of projection at the Buffalo office.

George Rowell has resigned as a Fox salesman in Buffalo to join Realart in Detroit.

Grand & Warner will build a new ex- change on the corner of 265 Franklin street, Buffalo. The structure will be three stories high. A basement is to be ready for occupancy soon after the first of the year.

Joseph Koszalniok, owner of the Rivoli theatre in Buffalo, died last week, following several weeks' illness.

The new Hodkinson exchange in Buf- falo is now at 145 Franklin street with the following personnel in charge: H. W. and J. Boyle, branch sales manager; J. L. Daly, office manager; Marion Grush, booker; Harry Ensell, stenographer; John Gentille, shipper, and Alberta Fa- lishek, film inspector.

KANSAS CITY

Kansas City exhibitors not only every accommodation possible to Legio- nnaires during the recent national conven- tion of the American Legion Convention, but the film building, Seventeenth and Main streets, was equipped with 600 cot- tels and used for sleeping quarters by former service men who were unable to find hotel accommodations. In brief, 600 men re- turned to their various communities with a good word for the city.

M. Parkhurst, former bookkeeper at Pathe's Kansas City branch, has accepted a position in the office of the W. W. Hodkinson Corporation's Kansas City branch, the latter was succeeded by M. Parkhurst in the Pathe office.

Calvin Rice is the latest addition to the sales force of the Great Film Co. pantry's New York house. He will cover southwestern Kansas.

Ben Westerhoff is now covering north- ern Missouri for Universal, having been transferred from the southwestern Kan- sas territory, which is now being covered by J. C. Maxwell, former manager of Kansas City Machine & Supply Company.

Separate offices have been established by the Motion Picture Theatre Owners of Missouri, the Kansas City Motion Pic- ture Exhibitors Association and the Motion Picture Theatre Owners of Kansas, which formerly occupied one suite of rooms in the Film building, Seventeenth and Main streets. The Missouri organi- zation has established its headquarters on the eighth floor of the Gilding building, Tenth and Walnut streets. The Kansas City exhibitors have leased space on the sixth floor of the Film building, while the Kansas organization has obtained offices in Kansas City, Kansas.

Cleveland

A. W. Goff, for many years prominently connected with the distribution of motion pictures, died in Cleveland early Wednesday morning, November 9, at the Stater Hotel. Heart failure was assigned as the cause. The body was taken to Pittsburgh for interment. Mr. Goff is survived by his widow, two children, his mother and sister.

M. J. Weidfeld, manager of the Cleve- land Fox, has assumed his respon- sibilities over to Robert Cotton, as he is going to London to assist in the distribution of Fox films in the British Isles.

Mr. Cotton was formerly Vitagraph manager in Minneapolis.

J. R. Johnson, for five years associated with Vitagraph as manager of the Cleve- land exchange, is now in command of the Robertson-Cole forces in this terri- tory, taking over the position of one of the veterans of the film business.

The local W. W. Hodkinson exchange is all settled in its own quarters, 316 Film Building, and announces the per- manent of its organization as consisting of Herbert Ochs, sales manager; M. J. Schiesel, office manager; J. H. Cosley, booker, and Helen Bell, secretary.

Carl Hohage has been appointed to fill the newly created position of booking manager, for the local office of the Famous Players-Lasky Corporation.

George J. Schade of Sandusky, and one of the most prominent motion pic- ture exhibitors in the state, was elected commissioner last Tuesday by a majority vote of 2,266. The announcement of his election was made by the manager of the Schade theatre. He was Swamped with congratulations and was only per- mitted to go home after he had made a speech in which he promised to be as good a commissioner as he is a motion picture exhibitor—and that's going some.

Al Goldman, formerly salesman for the local Fox organization and more recently charge in charge of the Fox exchange in Cleveland and will cover the Toledo territory for the local Fox exchange.

Cleveland

Michigan

William Fox announces that arrange- ments have been completed in this terri- tory to have a film exchange open in Detroit, to be held in December with 20 theatres coming up to play this production for one week.

John H. Kinsky opened "Distras" for a run at the Adams theatre Sunday, November 6th, and expects to hold the picture at least two weeks. It will be followed by Mary Pickfick in "Little Lord Fauntleroy." The Fox-Washington theatre played four weeks with "Men of the West" and changed last Saturday to "The Queen of Sheba," which it expects will run six weeks.

PORTLAND, OREGON

Paul E. Noble, for two years manager of the Palace theatre, Portland, has been transferred temporarily to the Fox office in Chicago.

The transfer came following the purchase by the J. and H. H. firm of the American Theatre, largest competitor to the Rialto theatre in the Jensen chain. Noble, a native of Portland, has been in the manage- ment of the Rialto, to close the American, has had many years of experience in the business and will remain in Portland until the final reopening of the theatre.

LeRoy Johnson, former theatre man of Great Falls, Montana, has been transferred from the Liberty theatre, filling Noble's place at the Liberty theatre.

The Portland board of motion picture censors have condemned the showing of "Emmett," Mr. Emmett's Beyond the Law. Walton declares the picture was made to show the public to attempt to live beyond the law. Walton is now looking to Congress to put an injunction against the censor board. He feels it is their duty to make the law in regard to the board's authority.

OKLAHOMA CITY

Three representatives of the Federated Church, at Paris, Texas, last week, appeared before the city council and asked for the appointment of a new censor for Paris. It was agreed that a board consisting of two men and a woman would be appointed, to serve without salary.

The city censor board at Houston, Texas, has been a model model of efficiency, Princess theatre at that place, to make a law to allow women being borne by the girl ushers from trouser to dresses. The board at present has no authority and has few women to bear, but the Houston and city council and has their aid in the picture business may be involved.

Charges have been filed in the corpora- tion court, Oklahoma City, against five Houston, Texas, motion picture theatre managers, alleging violations of the Sun- day shows. The suits are filed by Rev. H. K. Moorehead, pastor of the Northside Methodist Church. The men named are William Horwitz, Iris theatre; C. A. McFarland, Queen theatre; Sam Abrams, Crown theatre; Gabriel Laskin, Gran theatre, and E. A. Greenblatt, the Iris.

The church people claim that they will endeavor to stop all midnight-showings in Houston on Sunday in the future.

Fire in the Lyric theatre at Jefferson, Texas, last week, resulted in the loss of six reels of film and two machines dam- aged. The fire originated in the projectors, for slightly injured. A fire proof booth saved the destruction of the building.
In the Independent Field

``The Three Buckeros'' State Right Series

THE DIRECT FILM CORPORATION announces this week that "The Three Buckeros" is under preparation by Fred J. Balboiler. "The Three Buckeros" is a series of two-reel Western subjects, each complete in itself, although continuing the adventures of the same set of characters.

The pictures are in the series, and they will be released at the rate of one every two weeks. The stories concern the adventures of a three itinerant cow-punchers known as "The Three Buckeros." The pictures will be offered on the State Right market by Direct Film Corporation.

TruArt Productions to Make Six Features

With Ora Carew in the stellar role, the Becker Tullar Tru Art Productions have been filming the first of a series of six dramatic features for the independent market. The largest unit of the Hollywood studios is now being used to produce the pictures, and conditions indicate for continual production until at least three of the productions have been completed before efforts to market them will be made.

The working title of the first feature is "The Ben and, and--" written by Sherwood McDonald. Miss Carew's support consists of Walter Whitman, Theodore von Eltz, Milton Charles Spere, Verna Brooks, S. D. Davidson and little Gloria Joy. Fred Becker, formerly associated with Fred Niblo, is directing.

Sport Pictorial Titled "Arms and Legs"

Arrow announces that the title of the next Sport Pictorial will be "Arms and Legs." Jack Eaton, the producer, and Grantland Rice, the editor, feel that they have produced a most attractive and unusual picture in this latest Sport Pictorial. The subject, as the title indicates, treats of the important part played by arms and legs in various sports, such as baseball, boxing, swimming, tennis, auto racing, and many of the newer types of sports and seeks to prove which are the more important members, arms or legs.

Slow motion photography adds interest to this picture.

An Independent Impetus

Hirsh Prepares Campaign "His Nibs" to Prove Co-operation Between Producer and Distributor

L. L. HILLER, president of "His Nibs" Syndicate, Inc., which is selling his new series, "His Nibs Sale—Exceptional Picture, upon the State Rights market, has issued a statement this week concerning the producer, distributer and the exhibitor. He said:

"Lack of unity and the harmonizing of the individual elements have been the only factors which up to the present time have kept the State Rights or Independent endeavor in motion pictures from taking the force in the industry. Such statements as have been issued to the effect that the independent field is lacking in productions, that the state rights exchanges are not making money, that when they do get pictures they not of sufficiently high caliber to serve a market competition to nation widely released productions, and many other remarks of like-nature, are merely specific factors which are embraced in the first general reason to which I attribute their possibility of existing.

To anyone who has given serious thought to the opportunities afforded by the state rights market there can be no other answer than the facts stated and figures presented.

"Obviously, the solution is to unify all the factors. But how? Theorizing on the subject might lead one into various channels—an experience that will probably guide us more easily. I refer particularly to the new ideas inaugurated in the independent field by Exceptional Pictures Corporation. Not satisfied with merely deciding that the state rights man should have "His Nibs" Exceptional got behind the picture to assure him of a success, the independents will use full-page advertising in the Saturday Evening Post to tell the public about it, they have assembled the greatest line of accessories ever offered with a picture.

"What will be the result? 'His Nibs' will probably be one of the greatest successes in the State Rights man has ever handled.

"But the results of this kind of cooperation will not cease there; it will have a double-edged effect. The success will not only mean that Exceptional will probably have more 'Chic' Sale pictures for the independents, but other producers will get busy to furnish the kind of productions they want."

"In short, we will go further toward the uplifting of the independent market. Every buyer who obtains this and other similar pictures will not only be getting the pictures they want, but will be assured of the kind of products for which they wish.

"The market needs good pictures, the legitimate producer wants to make them. Exceptional has led the right way—let others follow for the good of all."

Lesser Sells $1,500,000 of Independent Film

IRVING M. LESSER left for Los Angeles this week. The general manager of Western Pictures Exploitation Company 20th Century himself out of the Grand Central Terminal with film contracts calling for over $1,500,000 worth of his independent films now being produced on the West Coast.

All of the products contracted for by Lesser and Rosenberg were produced in Los Angeles during the next six months. Nine production units are busily engaged in creating their respective productions. The Western Pictures Exploitation Company can well be regarded as one of the largest distributing and releasing organizations in the independent field.

Mr. Lesser stated he would add several more units to his already large list and that within nine months ten new units will be filming pictures for his distribution service.

Wm. Alexander Sails for Europe

William Alexander, president of the Alexander Film Corporation, is sailing on Wednesday of this week for London to go over several matters with Sir Oswald Stoll relative to the distribution in the United States and Canada of all his well known book subjects they are now making at the new Cricklewood studios.

Dorothea B. Herzog Becomes Editor

Dorothea B. Herzog, formerly a publicity representative and more recently a reviewer for one of the trade papers, has been promoted to the editorship of Movie Weekly. Miss Herzog joined this publication last February as an assistant editor and her promotion comes after months of live wire editorial and interviewing work.

Among Miss Herzog's best known articles, in addition to her Movie Weekly contribution, are a series of four motion picture articles run in Museum's Magazine dealing with different phases of the industry.

J. S. Jossey on Tour

J. S. Jossey, Arrow's special representative, who has been spending a few weeks at the home office, left Saturday on a special trip through the territory.
Hurry Work on “Mysterious Pearl”

To take advantage of the immediate demand by exhibitors for serials which to stimulate business, and get the new Ben Wilson and Neva Gerber production, “The Mysterious Pearl,” into the hands of independent exchanges at the earliest possible moment, E. S. Manheimer has rushed the preparation of the elaborate advertising matter which will herald the sensational subject to theatre patrons so that everything is now ready for its immediate release.

All of the fifteen episodes have been completed and are cut, titled and ready for the screen. The one sheets, three sheets, six sheets and lobby photographs on the first three episodes are finished including a special twenty-four sheet, while the accessories for the whole set of thrilling chapters are so far advanced in work that their completion is only a matter of a few days.

Novel Trade Show Staged

Grace Davison, Arrow Star, Hostess to Philadelphia Exhibitors

An unusual and decidedly different trade show was given in Philadelphia by the De Luxe Film Company on Wednesday, November 16th, at which some very distinguished guests appeared.

One of Philadelphia’s exclusive clubs was selected and invitations were sent direct from Miss Grace Davison, the star of “Love, Hate and a Woman,” an arrow picture, to exhibitors, newspaper men and trade journals in Eastern Pennsylvania and Southern New Jersey. After the showing of the picture, Miss Davison addressed the exhibitors.

Miss Davison was accompanied by her sister, Mrs. Reene. Representatives of practically every newspaper and trade journal were present, some coming from New York, especially for this occasion, among which were James Becroft, of the Exhibitors’ Herald; Messrs. Fritz Töth and Frank Armato, of the Motion Picture World; Roger Ferri, of the Exhibitors’ Trade Review; Fred J. Beecroft, of the Motion Picture News, and F. V. Sully, of the Exhibitor. Practically every newspaper in Philadelphia was also represented. Mr. Ray Johnson, Vice-President and General Manager of the Arrow Film Corporation, and G. Charles Davis, 2nd, attended. The Stanley Company was represented by their General Manager, Frank Bieller, Jack Maskilmun, Abe Einstein, Jack Delmar and Henry Augent.

Some of the most prominent Pennsylvania exhibitors who were present were: Dr. Schadd, of the Carr and Schadd Enterprises of Reading, and John Cook, his general manager; Green and Allman, of Philadelphia; Sam and Nathan Stiel, Jack Rosenthal, Herbert Hulster, Marcus Benn, Allen Benn, Ben Shindler, of Camden; Elliott Goldblum, Ben Fertel, Al Fischer and Milton Rognauer.

Monty Banks Comedies Meet with Approval

The three latest Monty Banks’ comedies, “Fresh Air,” “Squirrel Food” and “Cleaned and Dry,” are being presented by exhibitors of that country in a manner that is really bewildering. Mr. Banks, who is undoubtedly the greatest comedian of the country, has been passed over for years in the estimation of the general public, but now his work is being noticed by the public in a manner that is really astounding. Mr. Banks, who is undoubtedly the greatest comedian of the country, has been passed over for years in the estimation of the general public, but now his work is being noticed by the public in a manner that is really astounding.

Guterson Writes Score for “Hail the Woman”

The music score of Thomas H. Ince’s “Hail the Woman” soon to be released by First National was arranged by Mischa Guterson, one of America’s foremost symphony orchestra leaders. Mr. Guterson’s services were secured by Thomas H. Ince through special arrangement with Sô Grammar.

One of the important moments in “A Pasteboard Crown,” a Travers Vale production offered by Messrs. Nathan and Semeerad.
Elaborate Revue for “School Days”

Harry Rapf, motion picture producer, has prepared a thirty-minute revue, composed of talented youngsters from Gus Edwards’ company, to decorate the pre-premiere presentations of “School Days,” starring Wesley Barry, in Chicago, on November 27, and at the Astor Hotel, New York, on December 1. This is said to be the first time that a revue has been used in conjunction with the initial showing of a motion picture.

Independent Prosperity Seen by S. J. Rollo

On his recent trip through the Central West, Mr. S. J. Rollo, general manager of the Clark-Cornelius Corporation, reports that the trend of conditions in the motion picture business points toward a great improvement in both the exhibition and exhibition phases from the independent standpoint.

“I found a great improvement,” said Mr. Rollo, “and conditions on the tour, as compared to what I found in my July and September trips. The exchanges I visited, I believe, reflect the general situation across various sections and I should say from the indications about the various bodies in conversation with the various managers things are steadily climbing into better shape.”

“I found in Pittsburgh a pronounced optimistic note throughout the film colony. This condition also prevailed in Detroit and Cincinnati.”

On this trip Mr. Rollo disposed of the territory on a number of his pictures. In Chicago he sold the two-reel Leo Maloney series of Western pictures to St. Brevier for Illinois and “Under Two Flags” to Commonwealth Pictures Company for the same territory.

Wide Distribution for “The Lure of Jade”

“The Lure of Jade,” Pauline Frederick’s new starring vehicle, which is regarded as an R-C Pictures as one of its most important releases for the month of November. R-C, through the Exchange branches of the representative houses of the country, including the entire Loew Circuit. It is the claim of the R-C Sales forces that “The Lure of Jade” will be one of the most widely distributed subjects of the year.

Joe Brandt to Release Chas. Ray Two Reelers

Interesting word for the Independent market comes this week with the announcement of the offering for distribution on the States Right market, of a series of two-reel features starring Charles Ray. These features have been secured by Joe Brandt, who, we announce, personally supervised their release. They were made before Mr. Ray's present affiliation with First National.

In addition to Charles Ray the cast includes Louise Glauin, Clara Williams, J. Barney Sherry, Frank Borzage, James Durkin, Jack Nelson, Joe Dowling and Ray Laidlaw.

Kineto Subjects Earn Critics’ Praise

A Nashville, Tenn., critic writing in the Nashville Tennessean during the program at the Knickerbocker theatre in that city writes with great enthusiasm of the films of the Early Popular Classics which are released as Kineto Reviews.

One of his latest editorials says: “For the last few weeks the Knickerbocker has been putting on a series of Kineto Reviews, educational films which they may be called, produced in so charming a variety of subjects and with such perfect handling that they have added a distinct pleasure, as well as value, to the screen programs of this theatre.”

Kopstein Makes Flies to Cleveland

Jacques Kopstein, sales manager for the Affiliated Distributors, Inc., and other motion picture corporations, returned Saturday from a flying trip to Cleveland. Jacques left New York Tuesday evening for the Forrest City, where he transacted a multitude of business in a couple of days. Upon his return the “sales king” of the Independents stopped off in Rochester for a night.

Two Territories Sold on Warner Features

Harry M. Warner, of Warner Brothers, recently closed two deals on two productions, “Ashamed of Parents” and “Parted Curtains,” starring Henry B. Walthall and Mary Alden, according to an announcement this week.

“Parted Curtains” and “Ashamed of Parents” were purchased for the entire North England territory by the United Feature Film Exchange of Boston, and the latter production for Eastern Pennsylvania, Southern New Jersey and Delaware by the Metro Film Exchange of Philadelphia.

Foreign Sales Reported on Chester Comedies

The William A. Vogel company announces that on the Chester Comedy series, the following territories have been sold to various buyers: Spain and Portugal, South Africa, the West Indies, China, Federated Malay States, Dutch East Indies, Chile, Peru, Bolivia, Ecuador, Holland, and Mexico.
Sherlock Holmes Series
To Publish Story of Each Episode
to Aid Pictures’ Exploitation


These stories will be made up at a cost whereby the exhibitor will be able to give thousands of copies away to his patrons one week prior to the showing of the episode, another will be released to the bookstores, the Egggers Company are now making up a deduction card to go with each episode. The subject matter on these cards have been written by Sir A. Conan Doyle for the exploitation of his Sherlock Holmes stories, series Alexander.

Floyd St. John, owner of the Cooperative Film Exchanges of San Francisco and Los Angeles, has contracted with Alexander to release the stories for California, Arizona and Nevada.

The Alexander Film Corporation will release these subjects through their own exchange for Greater New York and Northern New Jersey.

Seven Weeks on Broadway

"Nature's Babies," Kineto Review, Still Running at Criterion

"NATURE'S BABIES" is a picture which depicts the parental instincts and the early natural life of the animal world. The Kineto Review is one of the most amusing pictures ever made and the series of scenes and incidents is in continual variation and can only come from many sources.

Mr. Urban believes that motion pictures provide a wide range of contribution and that the success of the picture depends mainly on its editorial treatment.

In the case of "Nature's Babies," the material comes from probably a dozen different photographers in many parts of the world. The material is all assembled in the Kineto editing-rooms and out of all of it comes the reel in its final form.

"It is very much like the work of the serious reporter," Mr. Urban says; "the reporter who goes not to one source of information, but to as many sources as he possibly can and then he has gathered all the information there is to be had, sifts it, retaining only the best and the best transcribed of its kind. "Nature's Babies" is a picture which can only come from many sources.

Huge Receipts from Series
Jackie Coogan
Pictures Will Involve $15,000,000 in Receipts

During the various discussions pertaining to the distribution of the five Jackie Coogan productions, some interesting figures have been brought to light. Careful figures show that on the five pictures there will be over $15,000,000 in receipts and that the average is close to the $3,000,000 mark—all in a period not exceeding twelve months.

"A Boy," being finished and ready for distribution, Jackie is hard at work on his next story "A Boy's Storm." The new story is a plumbing yard laid in the tenement district of New York City. Jackie will still wear his old hat, but he introduced us to "The Kid," and that is on "My Boy," which is to be the next picture. The West Coast Theatres, Inc., is still in New York working on the national distribution angle for the entire Coogan series. When closed, this deal will represent one of the biggest in the history of the motion picture business and will involve as much if not more money than any other production of its kind. Mr. Lesser expected to be at his desk in Los Angeles by Thanksgiving and his urgent business affairs have kept him fast to Manhattan.

He plans to return home early next week with contracts on the Coogan material, sealed.

Meanwhile the Strand theatre management is making extensive arrangements for the initial showings in New York City Christmas day.

Arrow Product Is Sold in South

Announcement was made by the Arrow Film Corporation of a sale consummated by the Big Feature Rights Company of Louisville, Ky., for the following Arrow product: "Luxury" and "Way Women Love," starring Ruby de Rousse, and starring Pete Morrison; "The Stranger in Canyon Valley," starring Edith Ellis; "The Dream of Her Life," starring Doris Davenport, in her new Melville novel; "Kiki, the wonder dog." "The Star Reporter," "Billy Rhodes, and the Truffled," featuring an all-star cast.

These productions were purchased for Kentucky and Tennessee, while the same firm purchased three Dustin Farnam reissues for the state of Tennessee, and Arrow's new, super-serial, "Man of the North," starring Ann Little, for the state of Kentucky.

This contract was negotiated by Arrow's special representative, Clinton N. White, who started out on the road last week.

Sarg to Caricature the Golfing Public

The seventh issue of Tony Sarg's "Arms and Legs" series, distributed by the Sarg Golf Co., announces Mr. Sarg. The subject will be known as "The Original Golfer" and will show the various ways in which golfers have misjudged the prehistoric links. The famous match between Nicklaus Stonehenge will be illustrated. With five million golfers in the United States, it is believed that such a subject cannot fail to please.
Metro Aids Picture Go Big
Special Exploitation Forces Help
Exhibitor Clean Up With Specials

Sharing credit with the appeal of the pictures themselves is the fact that Metro is sending out with all its biggest productions special exploitation forces. This has been the case with the Rex Ingram productions, “The Four Horsemen of the Apocalypse” and “The Conquering Power,” and with Nazimova’s modernized version of “Camille.”

Metro has not only delegated special orchestras and, in many instances, players to enact atmospheric prologues to these photo plays, but has prepared the attractions to their best advantage on the screen; but has been rendering no less support to the exhibitor in the box-office by the assignment to territories throughout the country of expert exploitation and publicity men.

So successful has the practice been of working shoulder to shoulder with the motion picture industry that customers of Metro will continue the policy in all forthcoming productions whose importance warrants it. "Turn to the Right," the Rex Ingram production of John Golden's stage success, a play by Winchell Smith and Jack Hazzard; and the young director's present work, "The Prisoner of Zenda," based on Anthony Hope's novel, fall into the class of playbooks meeting extraordinary exploitation.

There are in practically every district in the country Metro exhibitors whose sole duty it is to aid the exhibitor and the exchange manager put over big productions with maximum box-office success. For example, in Chicago, B. B. Perkins is working with S. R. Shirley, district manager; Louis R. Wagner is joining forces with W. C. Bachmeyer, district manager in Cincinnati; and Edward Rosenbaum, with Atlanta for his headquarters, has been aiding materially the work of C. H. Kennicth, Metro's district manager there. These are but a few.

Fox Releases for December
"Queen of Sheba," After Broadway Run, Now Ready for Exhibitors

Leading the list of Fox Film Corporation releases for December is "Queen of Sheba" which ran for months on Broadway, New York City, as a pre-release attraction. It is the most recent of Fox's super-special productions and was made under the direction of J. Gordon Edwards from the story by Virginia Tracy. It is a spectacular drama of splendid pageantry and massive settings, and embodies the love story of the Queen of Sheba—portrayed by Betty Blyth and King Solomon, played by Fritz Leiber, the noted Shakespearean actor.

The other releases include productions starring Tom Mix, William Russell, Charles Jones and Eileen Percy, special comedies with Clyde Cook, and Al St. John, four Westerns and Jeff Animated Cartoons and two Sunshine Comedies.

The Tom Mix release for the month is "Trainlin" based on a story by the celebrated Max Brand. The picture was directed by Lynn F. Reynolds. William Russell will be seen in another story of love and adventure entitled "The Roof Tree," written by Charles Neville Buck. The scenario was prepared by Jules G. Furthman and the direction was by Jack Dillon. Sylvia Breamer plays the feminine lead.

"Whatever She Wants" is the December release starring Eileen Percy.

Cincinnati Welcomes “Three Musketeers”
The United Artists release, "The Three Musketeers," with Douglas Fairbanks as star and producer, drew capacity crowds to all performances at the Capitol theatre, Cincinnati, and also won the enthusiastic praise of the reviewers.

"If 'The Three Musketeers' were not already internationally famous, Douglas Fairbanks's screen adaptation of the French classic would make it so," wrote the critic for the Cincinnati Enquirer. "The Three Musketeers,” with Douglas Fairbanks is not only a great picture—its is a contribution to the art of motion pictures, the critic for the Cincinnati Commercial. "In ‘The Three Musketeers' Douglas Fairbanks undeniably has given us his masterpiece. It is the greatest picture that he ever produced," says the critic for the Cincinnati Post.

Ass'd. Exhibitors Releases
Playgoers Picture, De Haven Production, and Lloyd Comedy in Dec.

Associated Exhibitors releases for December include a Playgoers feature, an Associated comedies feature and a Lloyd production, in the following order:


December 11—The Associated Exhibitors offering in the six-reel Mr. and Mrs. Carter De Haven production, "Marry the Poor Girl."

December 25—Christmas Day, Harold Lloyd's four-reel Associated Lloyd comedy, "A Sailor Made Man," will be released.

New Exploitation Dept. for "U“ Exchange

Marc Lachmann has been placed in charge of the special exploitation and publicity department created by the Universal Big "U" Exchange for exhibitors playing all Universal productions.

This department, it is announced, will assist the exhibitor in exploiting and promoting public interest in the Universal - Jewel Features, Special Attractions, Century and Star Comedies, serials, weeklies and other products of its Universal organization.

Special campaigns have been devised on the various attractions, it is declared, and Lachmann will render exploitation and promotions and put over actual exploitation for the exhibitor. He will prepare ad copy and publicity matter and execute stunt campaigns, etc., in advance and during the run of the picture, it is stated.

Black Beauty" Still Does Fine Business

It is now just a year since Vitagraph's screen version of "Black Beauty," "an animal picture," was released, and at that time it has been shown in nearly every district in the United States and Canada, and the end is not yet.

Only recently Film Stories devoted fifteen pages to a fictionalized version of the motion picture. Duplicate orders were also placed at a recent date for every unit of advertising copy, including the 24-sheet stands and elaborate press-books.

"Gilded Cage" Secured for Gloria Swanson

"The Gilded Cage," a story by Ann Nichols, which this season was seen on Broadway as "Love Dreams," a comedy with music, has been bought by Paramount as a starring vehicle for Gloria Swanson. It is expected that the picture will be produced as a musical comedy with music by Ray Henderson, for which Swanson will be a vehicle. She will star in her own picture, "The Gilded Cage."
Big-Four Branch for Australia

The three chiefs of United Artists' Australasia office: From left to right: Geoffrey Nye, managing director; Max Whiting, exhibition manager; John O'Donoghue, general sales manager

The first of the executives to represent the United Artists corporation in Australia and New Zealand has left New York for their far distant posts and will open offices in Sydney, N. S. W., Melbourne, Vic., Wellington, N. A., Brisbane, Queensland, and Perth. In the party were Geoffrey Nye, who will be the managing head of the Australasian offices, Mack Whiting and Mrs. Whiting and John O'Donoghue.

On the arrival in Australia, there will be a corporation duly organized, which will be called United Artists (Australasia) Ltd., and which will be owned by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

Geoffrey Nye, who heads the party, is an Australian by birth. He has been associated closely with the picture industry almost since its inception and has held responsible positions in both exhibition and exchange departments. Mack Whiting has been for the last 4 years associated with the D. W. Griffith Corporation as special exhibition manager. Mr. Whiting goes to the Australian work fresh from the triumphs made in handing "Way Down East" and with still vivid recollections of similar success with "Broken Blossoms" and other Griffith features. John O'Donoghue is also an Australian. He recently resigned as general manager of the Australasian branch of the Paramount corporation. His up-to-date knowledge of exhibitors, what they want and what they don't want, should prove of material aid in placing the new organization at the very top.

Mr. Abrams, president of the United Artists Corporation, is very enthusiastic over the certain success of the new project in the Antipodes. Mr. Nye, when asked for a statement outlining the general policies of the new company, said he thought Mr. Abrams had a red hot message for the Australian exhibitors. Mr. Abrams' statement was to the effect that "the organization in all countries will deal directly with the exhibitors by the single picture only. The booking of each production will constitute a separate and independent transaction and at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it is to serve him.

"Open booking has been talked about for years and so-called open booking plans have been tried and tried again. Genuine open booking has been attempted before on the broad scale because producers and distributors lacked confidence in their product.

"I have sounded out every type of exhibitor on every phase of film rental. To everyone with whom I have conversed the matter, it is so obvious that the program system and the star series system are for the 'weak pictures' on release lists, that I marvel that producers and exhibitors persist in these practices when the entire industry knows why they exist.

"It is unsound business to force weaker attractions on an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should they be obliged to keep them in circuit merely by making them carry the load of lesser attractions.

"It is intended to market our productions in Australia and New Zealand individually. Picture for picture. Each production on its own merits. We will not consider for more than one picture at a time, and no exhibitor will be obliged to run one set of pictures in order to procure the releases of another artist.

Plan World-Wide Film Survey

BLAZING a trail in the field of research, Thomas H. Ince has inaugurated a world survey of motion pictures, according to an announcement this week from the Ince studios at Culver City, Calif. It will be the most exhaustive inquiry ever undertaken into the public reaction to picture entertainment for it will extend to every civilized country on earth, declares a statement from the Ince headquarters. Its results will be tabulated by a corps of experts who have already been installed at the studios to analyze and digest the mass of information which the survey will develop.

Mr. Ince has undertaken this stroke of research to determine future policy in the production of big pictures for release by Associated First National Pictures, Inc., although the general results of his survey will be made public for the benefit of the whole motion picture industry, it is declared.

Mr. Ince proposes to find out exactly what the public wants by its rather indefinite demand for "bigger and better pictures." Although few men in the industry have kept their fingers as closely to the public pulse as he during his successful career as a producer, he proposes to establish as scientifically as possible the public taste, world-wide, in picture entertainment.

The Ince staff and the experts who have been called in to conduct the survey have prepared a questionnaire which will be submitted to editors throughout the world, and from the replies to the thirty questions which the questionnaire includes, the information will be tabulated:

The questionnaire covers a wide range. It seeks to determine the effect of pictures upon community life, upon mental development, upon politics; the attitude of the community, the school and the church toward pictures; the development of visual education. It seeks to determine what the public thinks of present picture standards, seeks to compare the existing standards of pictures and the present popularity of picture entertainment with the standards and the popularity of the legitimate drama, and carries a tabulation wherein it is sought to determine the personal views of the public and their judgment of public opinion on various types of screen entertainment.

"What is the criticism of the motion picture most often made? "What will be the future development of motion pictures?" "Is the general complaint of the screen treatment of well known stories justified?" "What is the best perfect screen drama?" "Has the motion picture stimulated a keener interest in American institutions?" "In science?" "In the great outdoors?" are some of the questions asked.

We have gone to the editors of the world for the answers to our questions because we believe that the editor knows more about the great demand and wants than any other person," said Mr. Ince, in announcing his survey. "Of pictures, their successes and their failures. The editor is in a position to judge most accurately just what it is that the public wants.

"I am interested in the spirit of the renaissance is upon this world of people and things. I think it behooves those who have the good of human endeavor in their hands to look about them and to note the new demands that if the art industry is to remain the big factor in the world's education and entertainment it has been during the last few years.

"I am asking thousands of editors representing millions of readers to help me find the definite demands of the people."

Prizma Competes with News Weeklies

PRIZMA claims to have set a new record in the entertainment news field by successfully competing with news weeklies in covering an event of national importance — the flying saucer show at the Capitol Theatre, New York, and the film which establishes this record is Prizma color, and shown at the Capitol Theatre, New York, is the film which establishes this record of the states Prizma. It is stated that the Capitol theatre used more than 500 feet of Prizma film and only 75 feet of black and white negative. This was selected by Manager Rothafel from the great amount of negative submitted to him by the news weeklies.

The Prizma pictures were obtained by Dunning and Crespelin with one Prizma camera.

Producers Security Reports Bright Outlook

The activities of the Producers Security Corporation puts the so-called present business depression to flight. This organization is releasing several big pictures among which is "The Right Way," Thomas A. Matt Osborne's story. The Producers Security Corporation also announces that Lee Francis Lybarger's "Soul of Man" is in print, and further that first-run bookings are scheduled.

The new Apfel series, personally directed by Oscar Apfel, is reported as being one of the best sellers of the year. The first of the series, "Trail of the Law," is being allotted to territories, and the second, "When a Man Who Paid," featuring Wilfred Lytell, is in preparation.
“Over the Hill” Sets Record

A NEW record in motion picture exhibition has been established in Detroit this week by the simultaneous presentation at twenty-six theatres in this city, of one attraction, “Over the Hill.” The twenty-six theatres are playing this sensational William Fox success on the “day-and-date” basis for the entire week of Nov. 26-30, inclusive. Twenty-five of the theatres are in the city of Detroit and its environs, and one of the theatres is a suburban house at a point within commuting distance.

What makes this simultaneous show of twenty-six Detroit leading theatres, both in downtown and neighborhood districts, the more impressive is the fact that “Over the Hill” has just concluded a memorable run of seven weeks at the Washington theatre in Detroit, in the course of which it set a new record of that popular playhouse, according to accounts from the Western Motion Picture News.

A statement issued from the Fox Film headquarters in connection with the record established in Detroit for the week of “Over the Hill” reads as follows:

“In various large centers of population the time has been, for some time, small day-and-date runs of dramatic subjects in which a few theatres were concerned. Detroit has, however, broken a new record, in a number of plays, and has one half of the total of twenty-six. On the other hand short features, plays by themselves, with special pull power, have been booked in a large number of theatres for day-and-date exhibition, but never have even the short-run subject totals a number of twenty-six day-and-date week engagements. Amazing, then, as a tribute to its popularity must be regarded this achievement of ‘Over the Hill’ in playing twenty-six week long engagements to 26,000 in a simultaneous run of one week in each theatre. In Detroit is a city of approxi-

mately one million population. As a matter of fact, this record of industrial activity had been reported as in a very depressed state due to the closing down of many manufacturing plants engaged in the automobile and kindred industries. This alleged depressed condition in Detroit, however, was not sufficiently evident to deter a majority of its leading theatres from booking ‘Over the Hill’ for immediate showing when an opportunity arose for them to contract for that enormously popular attraction.

“The theatres participating in this week’s engagement of ‘Over the Hill’ are the following: The New Home with a capacity of one thousand seats; the Grand, 750 seats; the Ritz, 550 seats; the Strand, 500 seats; the Grand Palace, 400 seats; the Marquee, 500 seats; the Normal, 400 seats; the Academian, 400 seats; the Crescent, 150 seats; the Duplex, Medbury, Myrtle and the Ritz, 200 seats; the Ritz, 400 seats; the Masonic, 500 seats; the Majestic with 390 seats; and others.

“This amounts to a grand total of 16,500 seats in popular motion picture theatres available to audiences who are flocking to see ‘Over the Hill’ shown continuously during picture-theatre hours at the twenty-six houses named.

“Fox Film Corporation supplied through its Detroit branch twenty-six brand new prints of this most popular feature for use in theatres of Detroit on this occasion. This, however, was only the beginning of a campaign of cooperation main-

tained by Branch Manager W. D. Ward of the Fox company and the managers of the various theatres of the five branches previously the Detroit Exchange had supplied to all of the theatres the following week’s presentation and other advertising accessories in order that each house should have the greatest opportunity in working up the campaign.

“A special exploitation agent inaugurated a publicity campaign two weeks in advance of the day-and-date showing. Although Detroit theatre patrons were well inured to the week’s engagement of this attraction at the Washington theatre, no opportunity was lost to let the people of the city know that this popular playhouse would again be with them and would be available to all sections of the city through twenty-six of its playhouses.

“The Fox company and theatres on the advertising, which ran for a week prior to the opening in all papers, and which broke in the Sunday papers on the first day of the engagement for a half page space. The smaller advertisements had occupied seventy five columninches. Teaser ads were also run in all the papers and special stories in the form of readers and features were used by the newspapers in anticipation of ‘Detroit’s greatest screen event.’

“The results of this day-and-date engagement were followed with great interest by theatre managers throughout the country, and for that reason there will appear in the pages of this magazine next week, an article recording the success of the engagement and describing its various phases in detail. At the present writing complete receipts are known for only the first day of the run, and these figures reach an unprecedented high, exceeding the expectations of either Fox Film Corporation or the managers of the various houses concerned.”

Battle of Jutland Premiere

“T he BATTLE OF JUTLAND,” to which the New York World refers as “an invaluable animated chapter of the great war which every person interested in the great sea conflict should see,” had its American première at the Rialto, Washington, on Monday, November 26, 1917. Special musical accompaniment was arranged by Dr. Hugo Riesenfeld, music director of the Rialto, for this feature.

A single print of the picture, which had been in preparation in England, but was not until the armistice was brought to this country recently by E. R. Russell of Ideal Films of London, reached America. In addition to being an important picture from a history and recording standpoint, it is looked upon as a striking lesson in just how fast how millions of dollars of the taxpayers’ money can be sent to the bottom of the sea.

The widespread public interest in the subject of disarmament at this time, with the meeting of the Washington conference, the presence in this country of Lord Beatty, hero of the Battle of Jutland, and the consequent recurrence of discussion, made this great animated feature a help to provide unusual opportunities for exploitation of this subject.

Through the cooperation of Mr. Riesenfeld, Captain Carl T. Vogelgesang, Commandant of the Third Naval District, with headquarters at the Brooklyn Naval Yard, his aid, Lieutenant J. D. Pennington, and a group of naval officers designated by them, saw the picture during its run at the Rialto. On the evening of Monday, Nov. 21, the board of governors of the Army and Navy Club, naval officers and representatives of the various war agencies from the Army and Navy Club in a body to see the picture as the guests of Educational.

The World declared the picture “a reproduction effective in that it sets before us the actual maneuvering of the various battle fleets, the Battle of Jutland, wherein Admiral Beatty out-thought and outfought the Germans in the greatest sea engagement. Small models have been used in its making. The minutest detail of the attacks is shown—submarine hunting, tanking, gun fire from the giant warships and all. Here is an invaluable animated chapter of the great war which will be placed in the great sea conflict should see.”

“T is extremely interesting and worth while,” declares the New York Morning Telegraph.
An Open Letter

To Owners and Operators of Moving Picture Theatres!

"Have You Seen the Handwriting on the Wall?"

Isn't Your Business From 25 to 50% Less Than It Was A Year Ago?

THERE IS A REASON!

The day of the Moving Picture as a complete entertainment, is a thing of the past.

In desperation, managers, to bolster their drooping business, have arranged personal appearances of moving picture celebrities, as well as resorting to other methods, demonstrating that pictures cannot stand alone, but need additional novelties!

DO NOT DESPAIR!

The Darkest Cloud Has a Silver Lining. It Is

Shubert Vaudeville

The success of which, since its inception in September has been the talk of the theatrical world!

A headliner a week or as many acts as you may desire, will be provided.

This need not change your policy or your prices if you have the capacity. You still give your Public your regular pictures but you also give them

SHUBERT VAUDEVILLE
An Irresistible Combination

This is the policy that made millionaires of Loew—Fox—Pantages. But the public is now educated to better acts than they can secure. You cannot book them through Keith or Orpheum because they are entrenched in your city and will not build up opposition to themselves.

REMEMBER!

We have over 300 head-line acts under contract.

The number of franchises is limited. Get on the band wagon before it is too late.

Call, wire or write

MR. LEE SHUBERT,
SHUBERT VAUDEVILLE,
233 West 45th St., New York City.
Trade Audience Views “Bride of the Gods”

More than eight hundred motion-picture actors and actresses, exhibitors, producers and writers composed the audience which saw the preview of “A Bride of the Gods,” a First National attraction produced by J. F. Frothingham, at the New Wilshire theatre in Los Angeles on Monday night of last week. It was the best attended showing of its kind ever held in the film capital, and the demand for tickets far exceeded the supply.

“A Bride of the Gods” will be released in the late winter or early spring through the First National exchanges. It is a story of the mystic Orient, with Marguerite De La Motte playing the titular role.

Eugene O’Brien Guest at Authors’ League

Eugene O’Brien, Selznick star, was a guest of honor at the second semi-annual dinner held by the Authors’ League Fellowship, at the Hotel Astor, Sunday evening, November 15th.

The entertainment was in the form of graduation exercises of the “Authors’ High School,” with Channing Pollock officiating as “school teacher.” Eugene O’Brien was one of the “boys.” Mr. O’Brien, Irene Castle, Pearl White and Anita Loos had a turn of their own, appearing as a class in dramatic expression.

All United Artists Releases for New House

Not only did the management of the new Aldine theatre, Philadelphia, choose the Douglas Fairbanks’ special feature, “The Three Musketeers,” with which to open their handsomely appointed house, but announcement is now made that all pictures of the United Artists Corporation will be presented at the Aldine, as well as those of other stars in the firm industry who have become identified with United Artists.

First Nat’l Honors

RICHARD BARTHELMESS, star of “To’able David,” was adopted with due ceremony as a son of Associated First National Pictures, at a formal dinner given at the Hotel Astor, New York City, on Tuesday, November 15th, 1921. The occasion was hailed as a symbolization of the cordial, co-operative spirit existing between First National and its producing organizations.

President Lieber, on behalf of the franchise holders, made an informal address of adoption, and received the star of “To’able David” into the First National family, holding aloft the declaration of adoption with its seal to which he and Mr. Barthelmess had affixed their signatures while the photographers of the occasion recorded the impressive act.

It was at the conclusion of an old-fashioned southern dinner that the news of “Our Dick’s” adoption became known, and the one hundred or more guests of the organization, including franchise holders, British exhibitors, representatives of Inspiration Pictures and members of the trade press cheered and applauded the ceremony.

The “Adoption” dinner was much more than a local New York occasion. In addition to several original franchise holders who attended the dinner from distant parts of the United States, franchise holders and their wives, from New England, New York State, New Jersey and Pennsylvania were at the tables.

“To’able David,” which is Richard Barthelmess’ first star vehicle for Associated First National Pictures, was given its first public showing to the guests of the evening. Just before the picture commenced, blank cards with pencils attached were given to each of the franchise holders present, and they were asked to write their opinions and criticisms of the picture at its conclusion.

Adopts Dick Barthelmess Into First National Family

The consensus of opinion was enthusiastically in favor of the production, and the guests of the evening were practically unanimous in declaring that never before had a new star been known to offer so finished and so powerful a picture as his initial vehicle.

First National quotes some of the comments made concerning the picture, as follows:

“Richard Barthelmess as ‘To’able David’ cannot be surpassed. The cast is excellent and the settings perfection. A 100 per cent picture of its kind.—Herbert A. Gillman, Dorchester theatre, Dorchester, Mass.

“A picture the most critical and hardened movie fan will have to have his handkerchief ready for. Entertainment as complete as anyone can hope to enjoy.”—Irving Rose, Union Hill, N. J.

“A wonderful picture.”—H. B. Varner, Lexington, N. C.

“A truly remarkable picture in every way.”—Jules Michael, Bufalo, N. Y.

“Marvelous picture. Should go big. Acting all that could be desired.”—Daniel D. Bader, Point Breeze and Lincoln theatres, Philadelphia.

“Full of heart appeal and a wonderful punch.”—H. J. Schall, Reading, Pa.

“Marvelous. Exciting. Pleasing. Entertaining. Everything that a picture should be.”—Harold E. Franklin, Shen’s Hippodrome, Bufalo, N. Y.

“A picture that will touch the hearts of all, and it is sure will be a box-office winner.”—Charles Segall, Philadelphia.

“It gives me great pleasure to state that in my opinion the acting, scenes and photography are wonderful and the story very good.”—Louis Bollinger, Summit theatre, W.
High points of an honest-to-goodness business getter

1. **The Star**; one of the greatest attractions before the public today. For six years she has held the public in the hollow of her hand.

2. **The production**; massive and spectacular. Sets of a size and cost that are new to serials. Production by the famous Hal Roach.

3. **Western story and locale**; the same type of serial as "Hands Up" and "Ruth of the Rockies," each of which was enormously successful.

4. Absolutely censor-proof; absence of guns, knives and underworld scenes make the serial as clean as the snow on a mountain top.

Get it, and kick Old Man Gloom out of the window!

"Every week is Pathe Week"
Roland Eagle

Directed by W.S. Van Dyke
“Superstition” for Pioneer
European Picture to Be Released as a Special in U. S. and Canada

NEGOTIATIONS have been completed by President E. E. Lefcourt of the Pioneer Film Corporation, for the acquisition, by Pioneer, of the European super-production titled “Superstition,” which was made in France. The picture has a cast of upwards of 1,500 people and the production period covered over nine months. Mr. Lefcourt has acquired the rights to “Superstition” for the entire United States and Canada, and plans to release “Superstition” as a special through all Pioneer exchanges in every city in the country. The advertising and publicity departments of Pioneer have started preliminary work on “Superstition” and plans have been complet- ed for an elaborate campaign which will include the syndication of the story of Fan magazine and newspaper features throughout the country. A large appropriation has been set aside for advertising and special bill board space will be purchased in all important cities. New York City will have special press screenings, while shows, plays and posters are being prepared on a more elaborate scale than anything ever attempted. Pioneer has assigned a staff of special artists to the work of preparing powerful sketches for its posters.

Lobby displays of magnitude are being assembled for “Superstition” and no expense is being spared in the preparation of details in this connection. Mr. Lefcourt has giv- en instructions to all departments of Pioneer’s Home Office to “go the limit,” in giving exhibitors every possible assistance. He points out in a special memorandum to the heads of all departments that the independent field has its biggest oppor- tunity today through the release of shows, plays and productions of unusual merit, and he believes that “Superstition” will head the list of independent releases for the year.

Stories Chosen by Realart
4 New Stellar Vehicles Selected; Additions Made to Writing Staff

NEWS received from Realart’s home-office during the week is concerned chiefly with the activities of the Realart scenario staff on the coast. Announcement is made that Will Payne, well-known novelist and short-story writer, has sold a story to Realart and will work with Fred Meyton in preparing the scenario. Eimer Harris, supervising di- rector for Realart, announces the line-up of coming productions for the four stars under his supervision.

Constance Binney will have a story by the pen of Aubrey Stauffer of Realart’s scenario depart- ment, which has been scenar- ized by Wells Hastings.

Bebe Daniels will do a story by Wmfred Warner of which the adaptation has been made by Percy Heath.

The next Mary Miles Minter picture, scheduled for Spring release, was written by Mary Morrison and is being adapted by Harvey Thew. John Blackwood is the author of Wanda Hawley’s next with scenari- o by Violet Clark.

These productions are as yet un- titled. The directors who will have them in charge, though not as- signed as yet to individual stars, include Edward Le Saint, Frank Urson and Thomas Heffron.

Greatly increased production at the Realart studio has made it necessary for Mr. Harris to add still another scenario writer to his constantly growing staff. The new- comer is Thomas J. Hopkins who entered motion pictures four years ago as a scenarist for Ince, later working for Neal Hart, Henry Walthall and Selznick.

Double Premiere on B’way
“Get-Rich-Quick” at Rivoli and Rialto December 4th

GREATLY impressed by the im- portance of the production, Hugo Riesenfeld has decided to present “Get-Rich-Quick” at two Broadway theatres simultaneously. The Cosmopolitan production will, therefore, be seen at both the Rialto and Rivoli theaters beginning Sunday, Decem- ber 4.

Ever since Cosmopolitan Pro- duction's first major release, it has been hypothesized in the motion picture industry and the public a keen desire to see the result, Walling- ford being what might be called a national character of fiction, there is in the minds of many men and women a feeling of engrossing involve- ment with the master promotor.

Because of the opportunities for character portrayal in the screen play, as adapted by Luther Reed from some of the Walling- ford stories and the stage play by George M. Cohans, the producing company felt that here was a ju- nior in every way suited for the talents of Frank Borzage. The director proved in “Humoresque” that he knows human nature—and better still, knows how to bring out the humor and sadness, its subtil- ities, its foibles on the screen. Bor- zage's direction of “Get-Rich-Quick Wallingford” has more than fulfilled the promise of “Humo- resque.”

Those who have seen “Get-Rich-Quick Wallingford” in the projec- tion room have praised it for many angles. It is described as a laughable and engrossingly inter- esting; it has a fine love story, is a brilliant exposition of frenzied finance, but above all, they have said, is memorable because of its un- stereotyped Americanism. It is a pic- ture based on American stories ar- ing American play, about a Mid- Western American town and con- cerning American people.

Tearle Completes Series: Group of Six Features Finished “Man of Stone” Current Release

WHILE Conway Tearle has been appearing in the Made-Don’t sections of the major areas, New York, as a star under the Shubert production management, the producing forces under director, Mr. Tearle, have compiled the entire issue of photoplays for the Tearle star series under the “Forty from Selznick” promised for this sea- son. There are three productions in the entire series, one of them already released and two others scheduled for immediate distribution.

“A Soldier of Midnight” started the Tearle series for the season. Zebra Keeffe then contributed her talent as leading a star in a Ralph Ince presentation that thus became a three-star offering. “The Man of Stone,” now in circulation, is the “second in the set of six Tearle features, which will finally include “Love’s Masquerade,” “A Wide-Open Town,” “The Referee” and Shadows of the Desert.”

“The Man of Stone” comes to the screen with a story by John Lynch and Edmund Goulding as its basis. Lewis Allen Browne pro- vided the scenario, and George Archainbald directed the presenta- tion. The story is set in English army life, starting with scenes in London society and finishing in the Arabian desert where Tearle, as an English officer, has gone to forget a love affair. There he comes under the care of an Arabian girl who nurses him through the aftermath of too much brandy and soda—and a new love is awakened.

In this picture, Martha Mansfield and Betty Howe play the two women around whom the plot swirled and the other sup- porting players include Colin Camp- bell, Warren Cook, Arthur Barry and Charles Brown. The desert scenes were taken at Tanger Island, in Great South Bay, Long Island, during the past summer as a large company of extras were engaged in battle scenes, feats of horsemanship and cavalry charge with results that fill the Arabian screen with color and action.

“The Love’s Masquerade” by Ed- ward J. Montague, was directed by William P. S. Earle. Winifred Westover is Mr. Tearle’s leading woman and the support includes Ulric Vetsera, Ethel Florence, Daniel Hayes and Robert Chappell. Ralph Ince directed both “The Referee” and “A Wide-Open Town,” while Tearle’s fort coming issues.

DINNER-DANCE & DOING

Thursday Dec. 1st
At the Ambassador Hotel
A reproduction of the posters by the Greenwriters’ Guild of the Authors’ League of Ameri- 

A reproduction of the posters by the Greenwriters’ Guild of the Authors’ League of Ameri- 

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Paramount Announces Nov. 27th Releases

O N November 27 Paramount will release Jack Holt and Herbert Prior's picture, "The Call of the North," and the Cosmopolitan production, "Enchantment," starring Marion Davies. Joseph Henabery directed "The Call of the North," which is an adaptation of Stewart Edward White's novel, "Conqueror's House." The screen version is by Jack Cunningham. The picture was photographed in the mountains of Northern California, and the locations were found to be of surpassing scenic beauty.

Playing opposite Jack Holt is Madge Bellamy, while others seen in the support are Francis McDonald, Edward Martindel, Helen Ferguson and Jack McVickers. "Enchantment" introduces Marion Davies in what has been pronounced her best role to date. It is a captivating story, based on "Manhandling Ethel," by Frank R. Adams, the scenario being by Luther Reed. Robert G. Vignola directed.

Miss Davies' leading man is Forrest Stanley, and Edith Shayne, Tom Lewis, Arthur Rankin, Emmet Foy, Corinne Barker, Maude Turner Gordon, Edith Lyle and Hanley Gordon are prominent in the support.

College Tie-Ups Aid "Two Minutes to Go"

The successful tie-up which the New York Strand Theatre recently effected with local colleges during its presentation of Charles Ray's "Two Minutes to Go" proved its value again in Cincinnati, Ohio, and Greenwood, Mississippi last week. Ike Libson, manager of the Walnut theatre in Cincinnati gave special showing for the football men from the University of Cincinnati, and in Greenwood, Manager G. F. McCormick of Saenger's Greenwood had as his invited guests the outgoing students of the University of Mississippi and the Mississippi Agricultural and Mechanical College who were staging their annual contest in football. Both tie-ups were eminently successful and the college idea for exploiting Ray's football subject bids fair to have a wide adoption, it is stated.

New Vehicle Secured for Marie Prevost

"The Dangerous Little Demon," an original story by Mildred Condliffe, well known story writer, has been purchased by Universal for Marie Prevost, the former bathing comedy beauty who now is struggling in Universal Special Attractions.

"Fightin' Mad" Is Released

METRO has set forward the release of "Fightin' Mad" from the original date, December 3, to Metro Week, the period from November 20 to 27. This change in the schedule of distribution is declared to be a reflection of the eagerness of exhibitors throughout the United States and Canada to have in their houses at the earliest possible opportunity the big outdoor super-special, with its whirlwind story by H. H. VanLoan, and the array of screen talent in its cast, including William Desmond, Rosemary Theby, Virginia Browne Faire and William Lawrence.

There has been, from the earliest announcement from Metro that it had arranged to release "Fightin' Mad" upon its list of releases for December, a series of special requests from exhibitors, both in the largest cities of the country, that the picture, if possible, be sent out from the Metro exchanges at an earlier date. The very number of these inquiries concerning "Fightin' Mad" made consideration of the idea imperative. Metro had felt, when it added "Fightin' Mad" to its schedule, that it was a picture eminently timely. The response from exhibitors supported that belief with unanswerable strength.

One exhibitor in Ohio wrote: "We’ve had too much in the general market of late, recently of vagueness, problematical pictures. Let’s have something we can sink our teeth in. Let’s have a red-blooded picture, a go-getting picture, that moves and never stops moving. I’ve had a glimpse of a part of ‘Fightin’ Mad.’ It looked good to me, so good that I’d like to ask you to release it during Metro Week.” This communication is in the spirit of countless others. Exhibitors, remembering the sweep of last year’s Metro Week, are determined to stop the assault upon 1920’s high records of attendance throughout that period; and they point out that no better beginning could be made than by running a picture that, like their business during the seven days, would start with a rush and never slacken its pace.

"Fightin’ Mad" is an adventurous romantic story of the border country, being in the main the career of a restless young man with a personality in keeping with his name, Bud McGraw. It is an action story from first to last, a two-gun, two-fisted, galloping drama of the lawless country and a girl who ventured into it. The cast is remarkable, embracing as it does William Desmond, Virginia Browne FAire, Rosemary Theby, Doris Pawn, Joseph J. Dowling, William Lawrence, Emmett C. King, William J. Dyer and others equally prominent on the screen. It was produced by William Desmond Productions, under the personal supervision of Robert Brunton. The story is by H. H. Van Loan, author of "The Virgin of Stamboul." Joseph J. Franz directed and Harry A. Gerster photographed it.

Universal's December Releases

UNIVERSAL announces a strong list of Special Attractions for release in December. The forthcoming pictures include features by such stars as Gladys Walton, Herbert Rawlinson, Marie Prevost, and Hoot Gibson.

A Parisian Scandal," an adaptation of "Princess Virtue," by Louise Winter, is to be Universal's first December release. It is a starring vehicle for Marie Prevost, and gives her, in the role of a young American girl raised in Paris, exceptional chances to portray the baby vamp type which she is making famous on the screen. It is said to be a fit successor to "Moonlight Follies," and "Nobody's Fool," her first two Universal specials.

A Parisian Scandal" was directed by George Cox, from a copyrighted story. Tom Terris' Gallery plays the principal supporting role. Others in the cast are Mae Busch, Bertlam Grasby, Lilian Rambeau, George Fisher, Madame Rose Dione, Lilian Lawrence, and George Periolat.

"Barry Gordon," William P. Payson's popular novel, has been adapted to the screen in a strong photoplay with Herbert Rawlinson in the leading role. It is called "Cheated Hearts," and will be the second Universal December release. Marjorie Daw will be seen in the leading role opposite Rawlinson. Doris Pawn also plays an important part. Hobart Henley is directing the picture, which also is laid partly in Paris. Warner Baxter, Anna Lehr, Winter Hall, Hector Sarro, Joseph Swickard, Boris Karloff, and Al and Murdock McQuarrie are in the cast.

"Cheated Hearts" is very different from Rawlinson's previous Universal Special Attraction, "The Millionaire," but is said to contain a powerful punch, as well as considerable of the same kind of humor which the star put into "The Millionaire" so successfully.

Gladys Walton's latest picture, to be the third December release on the Universal schedule, is "The Sandman," from a delightful story by J. U. Geisz. It is now being filmed under the direction of Dallas Fitz Gerald, with Hal Cooey and Harold Miller in the chief supporting roles. It probably will be released under a new name.

Universal last December Special Attraction was "The Fire Eater," starring Hoot Gibson. It is an adaptation of Ralph Cunnings' western story, "The Badge of Fighting Hearts," written by Consuelo Rason, who directed many Harry Carey successes, is in charge of "The Fire Eater." Louise Lorene, recently brought in to Universal, will costar in the film, as a Century Comedy star, is Hoot's leading lady.

Universal Has a Picture for Every Season

Universal has a picture for every season, and it is doing a double for the winter season. "The Sandman" is for the man who likes a little human interest, and "Cheated Hearts" is for the woman who prefers a little romance. Both pictures are strong, and the secret of Universal success is that it has both for all seasons of the year.

"The Sandman" is a story of two young men who have been through the same school, and are now going through the same storm. It is a story of love and hate, and it is a story of a man who has been wronged, and who is determined to get even. It is a story of a man who has been betrayed, and who is determined to avenge himself. It is a story of a man who has been deceived, and who is determined to prove the world wrong. "The Sandman" is a story of a man who has been hurt, and who is determined to make the world pay.

"Cheated Hearts" is a story of a woman who has been wronged, and who is determined to get even. It is a story of a woman who has been betrayed, and who is determined to avenge herself. It is a story of a woman who has been deceived, and who is determined to prove the world wrong. "Cheated Hearts" is a story of a woman who has been hurt, and who is determined to make the world pay.

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Sixth "Theodora" Unit Opens in Boston

The sixth company showing Goldwyn's Italian film spectacle, "Theodora," opened on Monday night last at the Shubert theatre, Boston, at the $2 top scale. It received in that city the same high praise for its scenic splendors and its pow-erfully dramatic story that it did in every other city where the film has been shown.

The New York engagement at the Astor theatre is now in its sixth capacity week, and from present indications will continue there for a long run.

"Theodora" is also being shown at the $2 top scale at the La Salle theatre, Chicago; the Michigan theatre, Detroit; the Pitt theatre in Pittsburgh, and the Colonial theatre in Cleveland.

Title of Talmadge Subject Is Changed

Announcement was made this week by Associated First National Pictures that the Norma Talmadge picture, produced under the working title of "Regeneration Isle" has been renamed "Love's Redemption." It will be released December 19th.

The picture was directed by Albert Parker and was adapted by Anthony Paul Kelly from Andrew Sontar's novel, "On Principle." The cast includes Harrison Ford, who was Miss Talmadge's leading man also in "The Wonderful Thing;" Montagu Love, Cooper Cliffe, Mabel Ber, Michael M. Barnes, Fraser Coutler and E. Fernandez.

Renco Picture Praised by Hodkinson Staff

"At the Sign of the Jack O'Lantern," made by the Renco Film Company, for release by Hodkinson, was voted the "most entertaining feature that the Hodkinson reviewing staff has seen, in many months," following a showing of this picture at Simplex projection rooms last week. It was immediately decided to move ahead the release date from late next March to the first week in January.

Author Lauds Screen Version of Story

At an author's and publisher's showing of "Silent Years" from the novel "Slam'selle Jo" by Harriet Comstock, at the R-C projection room this week, splendid tributes were paid to the production and to Louis J. Gasnier, the director, for the skill with which he translated this moving tale of a woman's heart from the printed page to the screen.

Mr. Comstock following the showing, declared: "Rose Dionne is a perfect 'Slam'selle Jo.' No better type of woman could have been selected for this rugged, sternly, finely-fibred woman of my dreams. It seemed that she lived again on the screen, as she lived in my thoughts while I wrote her story."

Russell Doubleday, of Doubleday, Page & Co., publishers of Mr. Comstock's novel said: "It is a picture that should win immediate approval of the motion picture fans." Mr. Doubleday said. "It is gripping, it is affecting, and it is powerful."

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Chas. Baker Heads Vitagraph Scenario Dept.

With the news that the connections of George Randolph Chester with the Vitagraph Company have been severed, comes the announcement by Albert E. Smith, president of the company, that he has appointed Charles Graham Baker to succeed Mr. Chester as editor-in-chief of the scenario office.

Mr. Baker's promotion comes as a well earned reward for years of exceptional service to the company. As an associate editor for two years he has had the selection, pur-chasing and adapting of stories for all the Vitagraph stars, under his personal supervision. Harry Dittmar has been appointed as the associ-ate editor.

Changes in Paramount Exploitation Staff

Max R. Doolittle, for the past year Paramount exploiter at the Des Moines Exchange, succeeds J. Russell A. Cooper, district director of the Criterion theatre, New York. Claud Saunders has assigned Harry P. Goring to the exchange to succeed Doolittle. R. C. Gary, exploiter at Omaha, has been transferred to the new Milwaukee Exchange. Howard, former publicity director for William K. Ziegfeld, will be the new exploiter at John P. Goring, exploiter at Kansas City, has been sent to fill the vacancy at Los Angeles. Howard, former assignee to Milwaukee, spent two days on the job before he was ordered to take charge of the Los Angeles company.

John D. Howard, who has been doing special exploitation work at the Century theatre, Baltimore, goes to the exchange at Albany.

Chas. Ray Pays First Visit to N. Y.

Charles Ray was welcomed to New York this week on his first visit to the East. The famous star of the cycloramas, accompanies by Arthur S. Kane, who joined the star in Chicago to accompany him on the last leg of his journey to Los Angeles. In addition to Mr. Ray and Mr. Kane the party which arrived at the Grand Central Terminal on Wednesday morning, November 23rd, consisted of Mrs. Ray, Richard Willis, general manager of the Ray Productions, Al-ber A. Kidder, his legal advisor and George Rizzard, his chief camera man. Mr. Ray will make certain scenes for a future First National production while in New York.

Ingram Adds to Cast of "Prisoner of Zenda"

Ramón Samaníegos, pronounced by several directors one of the most promising screen discoveries of the past year, has been selected by Rex Ingram for the role of Rupert of Hentiau in his production of "The Prisoner of Zenda" for Metro.
Trip to Europe Awaits Efficient Managers

HERE seems to be a difference of opinion among the sales managers in the allied service group as to the current effect of the exchange service on the theater's box-office dividends per season. The Special Service office claims that since its establishment the average box-office proceeds have increased considerably, while the Special Service office's figures show a decrease. The question of the relative effectiveness of the two services remains to be answered by further study.

New Hodkinson Releases Begun

The Sheik" Sets New Record for Ascher

A new Hodkinson home-office release that has been in the stars for Cosmopolitan, Robert G. Vignola is now busily planning the special features that will accompany the "Sheik," the first of the series to be released by the home-office. The special features will include: a special feature on the story of "The Rise of Roscoe Paine," by Joseph C. Lincoln, the first C. Lincoln production for the company, and a special feature on the story of "French Heels," a story by Clarence Bundingham Kelland, which was serialized in the Saturday Evening Post and will be published by Hodkinson.

Vignola to Begin New Production Shortly

Having just completed a second production, "Beauty's Worth," in the role of Cosmopolitan, Robert G. Vignola is now busily planning the special features that will accompany the "Sheik," the first of the series to be released by the home-office. The special features will include: a special feature on the story of "The Rise of Roscoe Paine," by Joseph C. Lincoln, the first C. Lincoln production for the company, and a special feature on the story of "French Heels," a story by Clarence Bundingham Kelland, which was serialized in the Saturday Evening Post and will be published by Hodkinson.

"The Sheik" is playing at the Roosevelt theatre, in which the"Sheik" is playing, and "The Sheik" is playing.

"Special" or "Regular" Service?

"The Sheik" is playing at the Roosevelt theatre, in which the"Sheik" is playing, and "The Sheik" is playing.

Woody Presents Argument in Favor of Average Feature

"Feature" they were compelled to boost admission prices to their patrons. Now if the picture is a hit, the higher admission fees will be charged. "I think the average audience is quite willing to pay the higher rental demanded for the picture," they say.

value is represented by the appeal of a popularly established star to the public. You can't ignore the hold of the star on the fan. And from week to week, from picture to picture, that popularity grows. Play a Special and when it has been sent back to the exchange, it leaves nothing behind that will serve in any way to blaze the way for any picture that follows. But play a star picture, purchased at a moderate price, and you've got a value at the end of the series that is worth many times what you've paid for it. And you've got all the advantages of a long run, a consistent attendance and a constant revenue."

"What pleases me is something that happened down in Washington, D. C., where they are making history every day these days. Mr. Payette, assistant general manager of the Cran dall theatres, provided the Cran dall's 9th Avenue and E. Street theatre with a Realart Star Franchise, and in its turn he received the production "Dawn of the East." Well, that picture broke every record ever hung up for the house. The production manager of the theatre, for a repeat run, voluntarily paying the same price for the second booking as he did for the first run.

"Personally, I believe that there is going to be a stronger and a stronger demand for good, average pictures maintaining a cumulative value which they can readily appreciate. This"
Jessen's Studio News by Wire

GOLDWYN

The cast for Basil King's "The Dust Flower," includes Mona Kingsley and James Rennie, from New York, both of whom were engaged especially for this subject. Helena Chadwick, Edward Piel and Florence Ferriolat.

"The Octave of Claudius" has been given the permanent title of "A Blind Bargain." Lon Chaney has left for a vacation in New York.

Gouvengur, to play opposite House Peters in "Human Hearts" under the direction of King Baggott.

Upon the completion of "Cupid Incog," starring Marie Prevost, Clarence Badger will continue directing Miss Prevost's next picture, "The Dangerous Little Demon," by Mildred Conidine.

Herbert Rawlinson will next play in "Peterman" by Lewis B. Eytzinger, who is serving a life term in a Florence, Arizona, prison, and who was convicted fourteen years ago of murder on circumstantial evidence. The tale was made through the Palmer Photoplay Corporation.

W. C. organise has completed "Wild Honey," starring Priscilla Dean.

Arvid Gillstrum has been added to the directorial staff of Century Comedies.

PACIFIC STUDIOS

Monroe Salisbury, directed by Jacques Jaccard, is beginning filming "The Great Alone," by James Caldwell.

Director Harry Edwards is completing the second Sunset comedy titled "Scarcely." It features Hal Stephens with Kathleen Emerson. Lloyd Carleton Productions is beginning "The Flying Dutchman," featuring Lawson Butt.

General Manager Isadore Berstein announces the completion of the second enclosed steel and glass stage and the creation of a large artificial lake.

BRUNTON

Chester Bennet Productions company has gone to Big Bear for exteriors of the second production starring Jane Novak.

J. L. Frothingham is completing "The Man Who Smiled." Hamilton-White have completed "Distress," which was shipped to Educational this week. Jackie Coogan's "My Boy" will be taken East by Mrs. Coogan. Jerome Storm has been engaged to direct the next Coogan picture, the title of which is still unannounced.

METRO

Bayard Veiller has finished "the Phantom Bride," and will next film one of his own stories titled "Danger," which has a war background. Bert Lyttel will star. Maxwell Karger is beginning "Hate," starring Alice Lake. The entire cast consists of Conrad Nagel, Charles Clary, Harry Northrup.

In production are "The Five Dollar Baby," starring Viola Dana, under the direction of Harry Beaumont; "The Prisoner of Zenda," under the direction of Rex Ingram; and "Stay Home," under the direction of George Baker, starring Greta Hughes. Marcus Loew leaves for the East this week.

ROBERTSON-COLE


The Hunt Stromberg production, "Eden and Return," starring Doris May, has been finished, and an original story by Beatrice Van Caste, "Boy Crazy," has been started.

HAL ROACH

"He Who Hesitates" will be the title of the next Harold Lloyd comedy originally titled "The White Feather." Six hundred extras were used last week in scenes.

"Some Baby" and "Stage Struck," two "Snub" Pollard comedies, were shipped this week. The Paul Roos company is making a burlesque on the faith cure with Paul Roos, Ethel Broadhurst, Mark Jones, George Rowe and Sunshine Sammy.

VITAGRAPH

Alice Calhoun arrived last week to begin work in "Blue Bell," under the direction of David Smith. It is reported that Corinne Griffith and Jean Paige will arrive December 7.

Larry Semon is using the entire personnel of a Los Angeles cabaret in his theatre comedy, titled "Frogs." Six hundred extras are necessary for some scenes.

LASKY

William DeMille is returning from the East this week with an original story by Clara Beranger in which Agnes Ayres and Jack Holt will be starred.

Cecil DeMille left this week for New York and Europe. Director Paul Powell is beginning "Tarah of Lost Valley," by Virgie Roe, starring Dorothy Dalton. The continuity is to be by Beulah Marie Dix.

HERE AND THERE

J. L. Frothingham gave a trade preview showing of "A Bride of the Gods" at the Wilshire Theatre last Monday evening of this week.

The Ben Hampton company filming the Zane Grey story, "Fire Fly," entertained thousands at Armistice Day in the making of important race-track scenes. Tod Sloan is featured in this production.

20,000 Enter Goldwyn Scenario Test

Several surprises have been furnished by the Chicago Daily News-Goldwyn Pictures Corporation's $30,000 scenario test. One is that 45 per cent of the 20,000 entrants are men, which runs counter to all expectations. Considering the great popular interest in motion pictures among women, and the fact that they are supposed to have more time for scenario writing than have the men, the proportion of men who sent in manuscripts is to be wondered at.

Another surprise is the number of entrants outside of Chicago, seeing that the contest was conducted by a Chicago newspaper.
### 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.)

### MAY

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tr>
<td>Call From the Wild</td>
<td>Special Cast</td>
<td>Pacific Film-S. R.</td>
<td>5 reels.</td>
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<tr>
<td>Call of the Blood</td>
<td>Special Cast</td>
<td>Selznick</td>
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<tr>
<td>Chased Love</td>
<td>Carmel Myers</td>
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<tr>
<td>Closed Doors</td>
<td>Alice Calhoun</td>
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<tr>
<td>Coincidence</td>
<td>William Russell</td>
<td>Fox</td>
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<tr>
<td>Colorado Pluck</td>
<td>William Russell</td>
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<tr>
<td>Divorce of Convenience</td>
<td>Owen Moore</td>
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<td>Don't Leave Your Woman Band</td>
<td>William Desmond</td>
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<tr>
<td>Gilded Age</td>
<td>Rosemary Thibey</td>
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<td>Good Women</td>
<td>Richard Barter</td>
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<td>His Greatest Sacrifice</td>
<td>William Farnum</td>
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<td>Home Sketch</td>
<td>Douglas MacLean</td>
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<td>I Am Quilty</td>
<td>Louise Graum</td>
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<td>It Can Be Done.</td>
<td>Earle Williams</td>
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<td>Lamb's Tale</td>
<td>Margarette Snow</td>
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<tr>
<td>Lavender and Old Lace</td>
<td>Margarette Snow</td>
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<td>Make My Day</td>
<td>Tom Moore</td>
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<td>Magic Club Wives</td>
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<td>E. Hammerstein</td>
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<td>Mother Eternal</td>
<td>Vivian Martin</td>
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<td>Peter's Old Boy</td>
<td>Bessie Love</td>
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<td>Jean Harlow</td>
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<td>Puppets of Fate</td>
<td>Gracie Fields</td>
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<td>Separation</td>
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<td>Timothy Barn</td>
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<td>Roscoe Arbuckle</td>
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<td>Traveling Salesman</td>
<td>Roscoe Arbuckle</td>
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<td>Wild Goose, The</td>
<td>Mary McLean</td>
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<td>Wolves of the North</td>
<td>Herbert Heyer</td>
<td>Universal</td>
<td>5 reels.</td>
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### JUNE

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<td>Beach of Dreams</td>
<td>Edith Storey</td>
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<td>Beyond the Sea</td>
<td>Pearl White</td>
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<td>Beyond the Boro</td>
<td>Louise du Bono</td>
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<td>Black Panther's Cub</td>
<td>Florence Reed</td>
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<td>Julie Marlow</td>
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<td>Charge It</td>
<td>Clara Hyams</td>
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<td>Cold Steel</td>
<td>Priscilla Dean</td>
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<td>Fighting Lover, The</td>
<td>Frank Mayo</td>
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<td>Fine Feathers</td>
<td>Buck Jones</td>
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<td>Get Your Man</td>
<td>Ila Bliss</td>
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<td>Girls of Mars</td>
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<td>Pollie Nath</td>
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<td>Heart Line</td>
<td>Hubert Hare</td>
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<td>Viola Dana</td>
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<td>It Women Only Knew</td>
<td>Robert Gordon</td>
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<td>Sydney Chaplin</td>
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<td>Wanda Hawley</td>
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<td>Louise Jordan</td>
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<td>Constance Talmadge</td>
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<td>Frank Grimes</td>
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<td>Shirley Mason</td>
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<td>William Henry</td>
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<td>One a Minute</td>
<td>Douglas MacLean</td>
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<td>Private Scandal, A</td>
<td>Maryland</td>
<td>Universal</td>
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<td>Runtin' Romeo</td>
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<td>Savages of the South Sea</td>
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<td>Alice Joyce</td>
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<td>Seena Hoxie</td>
<td>James T.</td>
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<td>Sheltered Daughters</td>
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<td>Straight from Paris</td>
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<td>Ten Dollar Raise, The</td>
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<td>Too Much Speed</td>
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<td>Voice in the Dark, The</td>
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### JULY

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<td>Whistle, The</td>
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<td>Broken Doll</td>
<td>Edward Earle</td>
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<td>Bronze Bell, The</td>
<td>Tom Mix</td>
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<td>Big Town Round Up</td>
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<td>Children of the Road</td>
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<td>John Dunkin</td>
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<td>A. Henry Scott</td>
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<td>I Am the Woman</td>
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<td>I Judge Her Not</td>
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<td>Land of Hope</td>
<td>Alice Brady</td>
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<td>Salvation Nell</td>
<td>Pauline Stark</td>
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<td>Sheriff of Eternal Hope</td>
<td>Jack Hoxie</td>
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<td>Silver Threads</td>
<td>June Walker</td>
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<td>The Kazal of Ozone</td>
<td>Pauline Curley</td>
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<tr>
<td>Where Lights Are Low</td>
<td>Sessue Hayakawa</td>
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<td>Without Benefit of</td>
<td>Virginia R. Faire</td>
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<td>Women Who Wait</td>
<td>William Brian</td>
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### AUGUST

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<td>Lester Cuno</td>
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<td>Crazy to Marry</td>
<td>Roscoe Arbuckle</td>
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<td>Cyclone Blues</td>
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<td>Dangerous Toys</td>
<td>Frederick M. Low</td>
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<td>Dead or Alive</td>
<td>Jack Hoxie</td>
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<td>Doings of the Seventies</td>
<td>Charles Ogle</td>
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<td>Great Moment, The</td>
<td>Edith Strong</td>
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<td>Her Metric</td>
<td>Wanda Hawley</td>
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<td>Life's Darn Funny</td>
<td>Viola Dana</td>
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<td>Man of the North</td>
<td>Hoxie</td>
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<td>Moonlight and Honey</td>
<td>William H. Crane</td>
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<td>Lon Chaney</td>
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<td>Action</td>
<td>Hoot Gibson</td>
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(Continued on page 29642)
## OCTOBER

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<td>Pathe</td>
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<td>Age of Innocence</td>
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<td>Nutrition</td>
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<td>After You Have Seen Tom</td>
<td>Special Cast</td>
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<td>After the Show</td>
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<td>All This Time</td>
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<td>Amazing Lovers, The</td>
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<td>Everything for Sale</td>
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<td>From the Garments of Truth</td>
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<td>Sire of Calamity</td>
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## DECEMBER

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<tr>
<td>Age of Paris, The</td>
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<td>What Love Will Do</td>
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### MOVIES LISTED:
- **Helen Gordon**
- **Alfred Hitchcock**
- **Dorothy Mackaill**
- **Martha Mansfield**
- **Betty Compson**
- **Spenser Little**
- **Richard Dix**
- **Zweig**
- **Charles Reisner**
- **Humphrey Bogart**
- **Christopher Morley**
- **Max Ophüls**
- **Frances Dade**
- **William Prince**
- **Frederic March**
- **Irving Pichel**
- **Gaston Glass**
- **Martha Mansfield**
- **Charles Douthitt**
- **Robert Harron**
- **Thurston Hall**
- **Wyatt Earp**
- **Emil Jannings**
- **Laura La Plante**
- **Clyde Beatty**
- **William Powell**
- **Donald Crummie**
- **Dorothy Mackaill**
- **Ernst Lubitsch**
**Comedy and Short Subject Releases**

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
---|---|---|---
**Jester, The** | Lloyd Hamilton | Educational | 1 reel...
**Tragedy of His Wife** | Ben Turpin | Associated Prod. | 2 reels... 
**Fraid of His Wife** | Ben Turpin | Associated Prod. | 2 reels... 
**Is My Wife Next** | Jimmie Ayers | Vitagraph | 2 reels... 
**The Ringside** | Snub Pollard | Pathé | 2 reels... 
**Boy, Baby** | Billy Quirk | Reelcraft | 2 reels... 
**Danny** | Bill J. festive | Educational | 2 reels...
**Sahib Lover, The** | Lloyd Hamilton | Educational | 2 reels... 
**Sell Hop, The** | Larry Semon | Vitagraph | 2 reels... 
**Even the American** | Buster Keaton | First National | 2 reels... 
**Lacksmith, The** | Edmond H. T. | Educational | 2 reels...
**Ride and Groom** | Billy Quirk | Reelcraft | 2 reels...
**Ride and Groom** | Bill J. festive | Educational | 2 reels...
**Town Derby** | Bill J. festive | Educational | 2 reels...
**Rowney's Baby Doll** | Bill J. festive | Educational | 2 reels...
**Laugh, Chick, Laugh** | Bill J. festive | Educational | 2 reels...
**Country Chickens** | Louise Fazenda | Educational | 2 reels...
**Bad Easy** | Earl Rodney | Vitagraph | 2 reels...
**Care and Be Happy** | Larry Semon | Vitagraph | 2 reels...
**Edgar's Country Cousin** | Harry Sweet | Vitagraph | 2 reels...
**Edgar's Hamlet** | Harry Sweet | Vitagraph | 2 reels...
**Edgar's Detective** | Harry Sweet | Vitagraph | 2 reels...
**Hit Quotey** | Bobby Vernon | Educational | 2 reels...
**Rolling For Fanny** | Helen Darling | Educational | 2 reels...
**What's New?** | Louise Fazenda | Famous Players | 2 reels...
**Top of the...** | Betty Blythe | Educational | 2 reels...
**Fist Honeymoon** | Evelyn Fazenda | Arrow Film | 2 reels...
**His Handsome Butler** | Edna McEuen | Educational | 2 reels...
**Home Run** | Harry Sweet | Vitagraph | 2 reels...
**Home Thru** | Harry Sweet | Vitagraph | 2 reels...
**Send for B.** | Harry Sweet | Vitagraph | 2 reels...
**Dance Class, The** | Louise Fazenda | Educational | 2 reels...
**Here's Got** | Louise Fazenda | Educational | 2 reels...
**Your Move, Ass Time** | Louise Fazenda | Educational | 2 reels...
**Little, But Oh My** | Louise Fazenda | Educational | 2 reels...
**Love and War** | Louise Fazenda | Educational | 2 reels...
**Egg, Love Egg** | Louise Fazenda | Educational | 2 reels...
**Bud's Outcast** | Louise Fazenda | Educational | 2 reels...
**Fan vs. Woman** | Louise Fazenda | Educational | 2 reels...
**Are the Westies** | Louise Fazenda | Educational | 2 reels...
**Meneau Talks** | Louise Fazenda | Educational | 2 reels...
**Mother's Little Learner** | Louise Fazenda | Educational | 2 reels...
**I, Fatima** | Louise Fazenda | Educational | 2 reels...
**Hysterical Adventure** | Louise Fazenda | Educational | 2 reels...
**Pamela's Day** | Louise Fazenda | Educational | 2 reels...
**Sneaking a Look** | Louise Fazenda | Educational | 2 reels...
**Sneaking Away** | Louise Fazenda | Educational | 2 reels...
**Tell Where You Are** | Louise Fazenda | Educational | 2 reels...
**In Their Way** | Louise Fazenda | Educational | 2 reels...
**Alice of Spaces, A** | Louise Fazenda | Educational | 2 reels...
**Farewell Automobile** | Louise Fazenda | Educational | 2 reels...
**I Love and Simple** | Louise Fazenda | Educational | 2 reels...
**Rainbow Island** | Louise Fazenda | Educational | 2 reels...
**Glenn, The** | Louise Fazenda | Educational | 2 reels...
**Roman Romance** | Louise Fazenda | Educational | 2 reels...
**And Man, The** | Louise Fazenda | Educational | 2 reels...
**Steel Uncle** | Louise Fazenda | Educational | 2 reels...
**Scrappy Married** | Harry Gibbon | Educational | 2 reels...

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
---|---|---|---
**See America First** | Mack Swain | Herald Prod. | 2 reels...
**Thanks to the Sea** | Harry Guinn | Universal | 2 reels... 
**She Sighed by the Sea** | Harry Guinn | Universal | 2 reels... 
**Should Husband's De** | Ben Turpin | Associated Prod. | 2 reels... 
**Housework** | Ben Turpin | Associated Prod. | 2 reels... 
**Simple Life** | Ben Turpin | Associated Prod. | 2 reels... 
**Small Town Stuff** | Ben Turpin | Associated Prod. | 2 reels... 
**Snook's Blue Monday** | Ben Turpin | Associated Prod. | 2 reels... 
**Snook's Twin Troubles** | Ben Turpin | Associated Prod. | 2 reels... 
**Society Dogs** | Ben Turpin | Associated Prod. | 2 reels... 
**Speed** | Ben Turpin | Associated Prod. | 2 reels... 
**Sportsman, The** | Ben Turpin | Associated Prod. | 2 reels... 
**Spot Cash** | Ben Turpin | Associated Prod. | 2 reels... 
**Stolen Home** | Ben Turpin | Associated Prod. | 2 reels... 
**Storks Mistake** | Ben Turpin | Associated Prod. | 2 reels... 
**Summer Sunday** | Ben Turpin | Associated Prod. | 2 reels... 
**Sweet Revenge** | Ben Turpin | Associated Prod. | 2 reels... 
**Take Your Money** | Ben Turpin | Associated Prod. | 2 reels... 
**Their Dizzy Finish** | Ben Turpin | Associated Prod. | 2 reels... 
**The Good Pals** | Ben Turpin | Associated Prod. | 2 reels... 
**Torchy's Proposition** | Ben Turpin | Associated Prod. | 2 reels... 
**Trouble Doctor, The** | Ben Turpin | Associated Prod. | 2 reels... 
**Two Faces West** | Ben Turpin | Associated Prod. | 2 reels... 
**Vagrant, The** | Ben Turpin | Associated Prod. | 2 reels... 
**Will I Be** | Ben Turpin | Associated Prod. | 2 reels... 
**Why They Love C** | Ben Turpin | Associated Prod. | 2 reels... 
**Zero Hero** | Ben Turpin | Associated Prod. | 2 reels... 

**Short Subjects**

**Feature** | **Star** | **Distributed By** | **Length Reviewed**
---|---|---|---
**Adventures of Tarzan** | Elmo Lincoln | United States | 1 reel...
**American Dodger** | Bill & Bob Series | Pathe | 1 reel...
**At the Walling Wall** | Paramount | Educational | 2 reels...
**Bear Hunting in California** | Paramount | Educational | 2 reels...
**Beggars Mad** | Paramount | Educational | 2 reels...
**Bible, The (Serial)** | Paramount | Educational | 2 reels...
**Biology-the Microscope and Its Use** | Paramount | Educational | 2 reels...
**Birds of Old West (Serial)** | Paramount | Educational | 2 reels...
**Breaking Through (Serial)** | Paramount | Educational | 2 reels...
**Carlo in Egypt** | Paramount | Educational | 2 reels...
**Camping Faddish by Acroplane** | Paramount | Educational | 2 reels...
**Circulation of the Blood and** | Paramount | Educational | 2 reels...
**Codex of the West** | Paramount | Educational | 2 reels...
**Combatting the Elements (Serial)** | Paramount | Educational | 2 reels...
**Creation (Serial)** | Paramount | Educational | 2 reels...
**Crowning King (Serial)** | Paramount | Educational | 2 reels...
**Damo's Watch (Serial)** | Paramount | Educational | 2 reels...
**Down in Dixie (Serial)** | Paramount | Educational | 2 reels...
**Eden of the Pacific (Serial)** | Paramount | Educational | 2 reels...
**Feathers (Serial)** | Paramount | Educational | 2 reels...
**Great American Tom Sante** | Paramount | Educational | 2 reels...

(Continued on page 2932)
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION
Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber)
Dangerous Paths (Neva Gerber)
A Motion to Adjourn (Daw-STewart)

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

JANUARY RELEASES

eece-Left (Ray and Wally Reid)
love and the Dream (William Rowland)

ROTTEN BATTLES (Paine) (Ray and Wally Reid)

SPEED COMEDIES (REJECTED EVERY WEEK)

LAUREL AND HARDY COMEDIES
A Yellow Taffy Man

ASSOCIATED PHOTOPLAYS

Too Much Married (Mary Anderson)

AYWON FILM CORPORATION

The Better Man (Snowy Baker)
Western Firebrands (Big Boy Williams)
Piddley (Special Cast)

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES

(Two Reels Twice a Month)

SCREEN SNAPSHOTs

(Nine Reels Twice a Month)

STAR RANCH WESTERS

(One Two-Reeler Every Two Weeks)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty...
Jan.—Any Night...

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Nov. 6—The White Mouse (Selig-Rock drama)...

Dec.—Fresh from the Farm (Christine-Bobby Vernon)...

Nov. 12—Laying the Cushion (Charles Chisum)

Oct. 25—For Land’s Sake (Marincom comedy)...

Nov. 15—Selling the Farm (Punch comedy)...

Oct. 16—Toothy a la Cart (Tosco comedy)...

Nov. 30—A Nickel-Hits-Time Hero (Campbell comedy)...

Nov. 8—See How Greenwich Village (Skeetog)

Nov. 25—Old and New England (Bruce scenic)...

Dec. 22—Scolling Monkeys (Bruce scenic)...

SELIG-ROCK PHOTOPLAYS

CHRISTIE COMEDIES

MERMAID COMEDIES

PUNCH COMEDIES

TORCHY COMEDIES

CAMPBELL COMEDIES

CHESTER COMEDIES

VANYA COMEDIES

GAYETY COMEDIES

SKETCHGIRLS

BRUCE SCENICS

CHESTER OUTINGS

CHESTER SCENICS

MINAL FILMS—SLOW SPEED

KINORAMS

EXCEPTIONAL FILMS CORP.

(RELEASING ARRANGEMENTS TO BE ANNOUNCED LATER)

Jan.—Sin of the Neat (Henry Johnson)...

Jan.—Jungle Adventures (Martin Johnson)...

GOLDWYN EXCHANGE

SEASON 1921-1922

FIRST GROUP OF GOLDWYN PICTURES

The Sin Flood...

The Grim Comedian (Lloyd)...

HODKINSON CORP., W. W.

Feb. 12, 1922—Hone (Triart Pictures Corp.)...

FEBRUARY RELEASING (R. E. D. Press)

JANUARY RELEASING (R. E. D. Press)...

KREMER FILM FEATURES, VICT.

RELEASING ON HOLLIES RIGHTS (Bass)

KIPLING ENTERPRISES

THE LONE HANGMAN

THE MIDNIGHT RIDERS

THE BATTING KID

BIRT LUBIN-WESTERN P. CORP.

LADY LUCK (Allen's Ray)

METRO PICTURES CORP.

JAN. 19, 1922—The Prisoner of Zenda

JAN. 30—The Virgin of the Sibyl...

LEWIS, THE FOURTEENTH LEO (Viola Dana)...

NOV. 12—The Golden Gift (Alice Lake)...

JAN. 2, 1922—Pony Express (Special Cast)...

NOV. 28—The Hunch (S. L.—Gareth Hughes)...

NOV. 5—The Livery (Bet Lyle)

NATIONAL EXCHANGES, INC.

WELCOME CHILDREN (Special Cast)...

SHADOWS OF THE WEST (Hedda Nova)...

THE LOTUS BLOSSOM...

THE FOUR SEASONS (Urban)...

KINETO REVIEW

ONE REEL ISSUE WEEKLY

SERIALS

PACIFIC FILM COMPANY

DOUBLE STAKES (Glades Brockwell)...

GOLDEN LADY (Henry B. Waithman)...

THE CALL FROM THE WILD (Fleming Lake)...

THE TALE (J. W. L. — George Penning)...

TIPPLE (S. L.—Gareth Hughes)...

THE IMPOSSIBLE BOY (Special Cast)...

FOLLY COMEDIES

(Regina G. Grey and Vernon Dent—One reel each)

PATHE EXCHANGES

FEATURES

DEC. 18—The Power Within...

SERIALS

THE YELLOW ARM

(PURPLE EPISODES—STARRING WARREN OLDS AND WALTER BYRAN AND MARCOVITZ COURT)

THE SKY RANGER...

(PURPLE EPISODES—STARRING D. J. T. AND L. R. COPE)

HURRICANE HUTCH...

(PURPLE EPISODE SERIAL—STARRING CHARLES BUTCHERSON)

SHORT SUBJECTS

ROPING THE VENUS (MAJOR ALLEN SCENE)

CAPITOL, REGISTERED GUIDE (HOLMAN DAY PROD.)...

STOLEN LOVE (A. W. T. V.)...

THE WOLF AND THE LADY (A. W. T. V.)...

THE MEETING (A. W. T. V.)...

THE MULL AND THE ANTS (A. W. T. V.)...

THE THOMPSON (A. W. T. V.)...

THE SIMS (A. W. T. V.)...

NOV. 19—The Woman and the Sea (A. W. T. V.)...

NOV. 22—The Woman and the Sea (A. W. T. V.)...

NOV. 29—The Woman and the Sea (A. W. T. V.)...

JOHNSON (A. W. T. V.)...

THE WOODS (A. W. T. V.)...

NOV. 13—A Day in the Woods (Bill and Bob series)...

(Continued on page 2992)
A Popular Floor Covering in Moving Picture Theatres

Houses, Both Large and Small, Adopt Linoleum

Today a great many up-to-date motion-picture houses are being equipped with floors of linoleum. In fact, it may be stated, that the success of linoleum as a flooring material in theatres has been thoroughly demonstrated. In the first place linoleum possesses two qualities of primary importance in any motion-picture house—quietness under foot and durability. And in addition it is sanitary, easy to clean, attractive in appearance, and reasonably low in cost.

**Battleship Linoleum**

Genuine battleship linoleum is made of pure linseed oil, powdered cork, kauri gum, resin, coloring matter and other ingredients manufactured to meet the rigid specifications of the U. S. Navy. A strong material made to resist the severe wear given the decks of U. S. men-of-war, will give practically unlimited service on the floor of the motion-picture theatre. It is truly a permanent floor.

**Beautiful in Appearance**

Battleship linoleum comes in attractive shades of brown, green, and terra cotta. The brown seems to be the most popular probably because it harmonizes so well with theatre decorations, and because it shows footprints less than the others.

It should be noted that all genuine battleship linoleum always retains its color regardless of length of service. The pigment goes right through to the burlap back so that it never becomes faded or worn-looking with years of wear.

**Easy to Clean**

One of the most practical qualities of linoleum is the ease with which it may be cleaned. Just a quick, light mopping with a damp cloth or mop is all that is needed. This takes little time and labor, and means a considerable saving in cleaning costs, especially where there is big floor space. Or if the linoleum has been waxed it may be cleaned satisfactorily with a dry mop.

And linoleum is sanitary. Its smooth surface provides a minimum of cracks in which dust, dirt, and grime may gather. It is essentially a clean floor, and from that point of view of importance to the health of audiences.

**Economical in Cost**

Battleship linoleum can be installed at a cost appreciably lower than that of hardwood, marble, or composition. In fact, price and long wear considered, a theatre floor of battleship linoleum is remarkably low in cost per year of service.

**SOME USEFUL INFORMATION**

Our readers will find the accompanying article—by a recognized linoleum expert, and with experience in both its manufacture and laying—of interest and informative value.

We suggest that you read this and file it away against the day when you need linoleum for your theatre.

THE EDITOR.

**WHERE TO USE BATTLESHIP LINOLEUM**

One considerable advantage is that battleship linoleum may be used throughout the entire theatre. It is at once so attractive and so practical that it can be used equally well in lobby, foyer, auditorium, business offices, rest and smoking rooms, and lavatories. This does away with the inconvenience of having three or four different kinds of floor-covering, each demanding different care and different cleaning.

**HOW TO BUY BATTLESHIP LINOLEUM**

In buying linoleum, one should be careful to get genuine battleship linoleum. The goods bought should be regular Navy Standard quality, made by a manufacturer who follows the U.S. Navy Specifications. It is possible to buy linoleum that is guaranteed by the manufacturer to give absolutely satisfactory service. And though such guaranteed goods may cost slightly more than goods that are not guaranteed, they are naturally to be preferred.

Battleship linoleum comes in three grades or thickness: one-quarter inch, three-sixteenths, and one-eighth, called respectively heavy, medium, and light. An inferior grade known as "6 millimeter" or "commercial heavy" will be found on the market. This grade is somewhat under one-quarter inch in thickness. Care should be taken that it is not substituted for genuine heavy battleship linoleum. It is doubtful if this "commercial heavy" battleship linoleum will give satisfactory service, inasmuch as it is not manufactured in accordance with the Navy Specifications.

When receiving bids on linoleum floors, it is advisable to have the price given in either a lump sum for the whole job or "per square yard of floor area covered." This will cause the contractor to reduce waste to a minimum.

**CORK CARPET**

Cork Carpet, as its name suggests, is a cork product similar to linoleum. But the cork particles that go into it are not so finely ground or so tightly compressed as in linoleum. Consequently cork carpet is softer, thicker, and more yielding underfoot. While it will not give quite the length of service that battleship linoleum of equal thickness would give, it is very durable. Its cost is considerably less and its resilient qualities so pronounced that it makes an ideal floor-covering for those parts of the theatre where absolute quiet is the main consideration.

**FOR THEATRE INTERIORS**

For the interior of motion-picture theatres, cork carpet may be used satisfactorily, because of its sound-deadening qualities and durability. When a theatre floor is covered with this material, patrons are not disturbed by the footsteps of people entering and leaving; ushers and attendants welcome the comfort underfoot that this springy floor-covering provides.

The whole auditorium may often be profitably covered with cork carpet; but if this is not advisable, the use of this resilient material on the aisles and back areas will do away with an appreciable amount of noise.

**IMPORTANCE OF PROPER LAYING**

No matter how fine the quality of the battleship linoleum or cork carpet bought, it must be laid properly or the floor will not be an entire success. If any standard must be cemented down "solid" to the floor-base. Just tracking down the strips or cementing them only at the edges will not do; such work will not last any time. Laying should be done by a responsible and experienced firm that can guarantee satisfactory results.

Some manufacturers of linoleum recommend laying heavy felt paper between the floor and the linoleum, and then cementing all three materials together. However, one of the largest manufacturers, who has long studied linoleum laying and has recently published specifications for installation, states that the felt-paper method is inadvisable. First, because three materials cemented together are more likely to give trouble than just two, and secondly, because the tensile strength of felt paper cannot be depended upon.

In all cases it is wise to consult a linoleum floor contractor before specifying the method of installation. The contractor engaged should be thoroughly experienced in his work, and able to guarantee a satisfactory job.

If the linoleum bought is genuine battleship linoleum and the installation is made by competent workmen, it is safe to say that the resulting floor will be very attractive in appearance, and that it will wear with entire satisfaction.

(Continued on page 2968)
Just What Is the Value of an Arc Control in Projection

Prominent Manufacturer Gives Some Excellent Information

By L. M. Fulton, Treas. E. E. Fulton Co. of Chicago

Records indicate that time, promotional efforts, and competition are the leading factors in the selection, general adoption, and universal use of new and worthy inventions, rather than the grasping initiative, integrity, and foresight of the users. What is looked upon as insane today is considered indispensable tomorrow.

These facts are readily called to mind and plainly illustrated in the motion picture industry by the gradual passing of such uses being made of tanks, boxes, and bags for take-ups; the inefficient costly A. C. arcs; combustible booths; machine mechanism cases and tops; water barrels, and grid rheostats; hand driven projectors; and now the steady and growing abandonment of hand fed arcs, these being supplemented by arc controls or regulators.

Time was when the hand fed arc served its purpose fairly well, for a 9 x 12 picture contains but a little over 100 square feet to illuminate. But with the increased cost of producing better shows, larger houses with greater seating capacity were necessary to balance this cost, and along with this bigger pictures, until today the average picture projected is between 20 and 24 feet wide, which represents not twice the area to be illuminated, but three to four times the former amount. So it is evident that larger and heavier arc lamp equipment and heavier currents were necessary to make this increase possible, but with these increases it is also much more difficult to handle and maintain an arc by the former practice of hand feeding. Therefore, as has been often repeated, "Mother Invention supplied the missing link" by producing the various types of arc controls or regulators.

These different changes for the better in the motion picture industry has elevated and has been the means of furnishing the public with a pleasing sort of entertainment and education without any material hazard or physical strain. As a matter of fact, it has been the unifying effort of the different inventors, promoters, and societies for the art, that is largely responsible for its present day popularity. And so it goes, as we progress ever onward it is most profitable for him who serves best.

Those technically acquainted with projection realize that a more or less successful picture depends upon a combination of details, no one apparatus, appurtenances, being responsible for the total results, therefore the better these combinations the better the results.

The arc controller of today is a very valuable addition to any motion picture arc light, as it serves a double purpose. An arc control will not only maintain an even, steady arc light, but will reduce the amount of electrical current and carbons consumed, this fact being proved by a very unbiased test made in an electrical laboratory in one of the larger cities, which showed an actual saving of 7% in the electrical current consumed, this being registered on recording watt meters. The test was conducted by operating two arc lamps with identical resistance in the service line on both lights, but one was fed by hand and the other with an arc control. So as the exhibitors become acquainted with these facts, the arc control will soon be considered an indispensable accessory.

Some exhibitors feel that the arc control is a convenient, lazy, labor-saving device, and that it is the place of the projectionist to feed his arc. But this is a biased opinion, and would not exist if the exhibitor would become better acquainted with projection values, equipment, and the work of a projectionist, for they would soon discover that while it relieves the projectionist of a very tedious manual operation, it works to their best advantage. The maintenance cost of an arc control is next to nothing, there being records of eight years' service without any repairs made.

It is almost humanly impossible to feed the carbons by hand and get even good results, as so much depends upon the structure of the carbons, etc., as to when and how much to feed, that the high amperage used today demands the assistance of a mechanical, or combined mechanical and electrical aid.

To get the best results from an arc lamp, the current pressure or voltage should be kept as nearly constant as possible, thereby causing the least change in the crater or light delivering source of the carbon. This can only be accomplished by very minute and hair-like move ments of the carbons, this being more or less dependent upon the carbon being consumed.

Most arc controls built today operate on a very slight change in voltage, this being dependent upon the relation or consumption of carbons one to the other, and as a very small amount of carbon is burned the control will automatically feed them just the required amount, and no more. The movement of the carbon being so small that it is not discernible to the eye. Contrast this to the hit or miss guess of manual operation, more or less depending upon your projectionist's skill and attentiveness, and it is possible to realize the ever growing list of satisfied users.

Most manufacturers today will demonstrate their assertions by a trial, and from the foregoing evidence, it appears that an exhibitor would be acquainting himself with a device that would be a highly prized addition to his equipment, which would deliver to his patronage a picture free from discolored and poorly lighted corners, and at the same time effect a saving for himself.

Vance, Asheville, Opens

Formal opening of the new Vance Theatre at Asheville, N. C., was held recently the entire city turning out for the ceremonies. Manager L. M. Cadison was delighted with the reception accorded the new motion picture house, which is one of the handsomest structures in Asheville.

The new theatre was christened in honor of Hon. Zebulon Vance, former governor of North Carolina, and was modeled throughout, the new theater bearing a strong resemblance to the Galaxy, which preceded it.

Opera chairs and electrical fixtures were rushed to Asheville by express in order to permit of installation in time for opening the Vance. New heating and ventilating systems have been installed, a new screen has been purchased and new motion picture machines have been secured by Manager Cadison. —Keeney.

L. M. Fulton

Activities in the Southeast

The new Broadway theatre, in High Point, N. C., is rapidly nearing completion, much to the delight of A. B. Huff, owner. Mr. Huff announces that the Broadway will seat 350, and will be the finest theatre of its size in the territory.

Orlando, Fla, is to have a handsome new theatre, if the plans of Barney Beacham, who is building it, materialize. He announces that the theatre will seat 1,200—and he has placed his order for specially constructed seats, with spring cushions and extravagantly upholstered. The new theatre is, as yet, without a name.

The Broadway theatre at Rome, Ga, has opened, and is equipped with a modern line of projection equipment, including a Minusa gold-fibre screen, and two Powers 6B projectors. The Broadway was formerly the Amuzu, but has been practically rebuilt.—Goddess.
Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—Gold-Seal Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, Gold-Seal Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient underfoot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does Gold-Seal Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer Gold-Seal Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

Congoleum Company
Incorporated

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

CAUTION!

The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine Gold-Seal Linoleum. Look for it!
The Seven Hundred Seat Solon Theatre, Spencer, Iowa, a Model in Construction

The seven hundred seat Solon theatre which recently opened in Spencer, Iowa, under the management of G. M. Solon, is a model in theatre construction. As one enters the heated lobby, which measures fifteen by twenty-nine feet, he is impressed by the inviting appearance of the marble walls and ticket booth, the latter being finished with the same material. A decorative painting adorns the ceiling and is illuminated by nearly fifty lights which have been attractively arranged.

The main auditorium is one hundred and ten feet in length and the floor drops three-quarters of an inch to every foot. Comfortable 19 inch opera chairs have been installed to insure comfort for the patrons and are provided with aisle lights. The walls are decorated with works of art which are pleasing to the eye, while draperies of grey and old rose are used on all doorways, orchestra railing and as a setting for the screen.

The projection room is so designed that the center of the projection lens is on a horizontal line with the center of the screen. The room measures eighteen feet in width by twelve feet deep and eight feet high. The entire equipment, which was furnished by the Des Moines Office of the Argus Enterprises Inc., consists of a G. E. Generator set, Fulco Reel Cabinet, two of the latest type Simplex Projectors equipped with Simplex Lenses which project a fourteen by ten foot picture on an Argus Crystal Bead Screen at one hundred feet.

R. W. MacEwan, manager and projection engineer of the Argus, Des Moines Office supervised the installation of the projection equipment which will be in charge of Projectionist Tomer D. Flint, formerly of Des Moines.

A Popular Floor Covering for Theatres

(Continued from page 296)

A popular floor covering for theatres is linoleum. It can be used for a long period of years. A well-laid floor of genuine battleship linoleum takes at least one worry off the shoulders of the motion-picture theatre owner.

Care of Linoleum Floors

In cleaning linoleum use pure mild soap and warm water. Caustic soaps and abrasive powders should never be used. Simply mop off the floor with soapy water, then with clean water—using always the least water possible—and dry quickly.

Waxing is very beneficial to linoleum. Any good floor wax, preferably in liquid form, will do. It should be thoroughly rubbed in. After the floors have been waxed sufficiently, they can be cleaned with a dry mop without the use of water. Waxing should be done about once a month.

It is also possible to varnish linoleum. Varnishing gives the linoleum a brilliant surface covering, and protects it from wear.

Cork carpet floors should not be waxed or varnished. The chief charm of cork carpet is its softness and resiliency and both these qualities would be lessened by varnishing.

Good battleship linoleum or cork carpet, well laid and adequately cared for, will give long and satisfactory service in any motion-picture theatre.

Salt Lake City Dealer Inspects Plants

Sam I. Levin, president of the Salt Lake Theatre Supply Co., has been in New York for about a week, spending several days inspecting the factory of the Nicholas Power Co. Mr. Levin came to New York in order to learn as much as possible about the manufacturing of the equipment which his company sells. He declares that he gathered much useful information, stating that most of the equipment manufacturers are glad to show the methods and materials that go to make up their product. Mr. Levin planned to also spend several days at the General Electric Co.

Emerald Theatre Leased

The Emerald theatre, Thirty-sixth street and Prospect avenue, Kansas City, Mo., has been leased by L. Waxing and son, formerly of Sioux City, Iowa. The theatre, which is a suburban house, will be remodeled and redecorated about October 1. The seating capacity also will be increased. A large canopy, a new front and an improved lighting system are among the improvements planned.—True.

Allen Will Be Largest House in Alberta

The new Allen Palace theatre in Calgary, Alberta, will be the largest theatre in the Province of Alberta, according to the owners. The seating capacity is 1,968 and this is said to be about 500 more than the largest theatre in Alberta already in operation.

It is interesting to note that the Allen of Toronto will shortly open the Palace theatre in the city in which they made their real start in the moving picture business: About fourteen years ago they opened a moving picture store show in Brantford, Ontario, but eventually they moved to Calgary where they opened the first of the large exclusive moving picture theatres in Canada. Their chain now extends from coast to coast and they have finally come back to Calgary to build a moving picture theatre that is equal in size and beauty to many other of their new houses in various cities.—Gleddish

Buffalo Notes

Peterson & Woods, owners of the Wintergarden and Mozart theatres in Jamestown, N. Y., will move their opera house to be called the Palace on Spring street in the Chautauqua Lake city. The Palace will have a seating capacity of 2,000 and will cost close to $1,000,000. Contractors have started work on the foundations. The house will be opened next fall.

Rumors persist that the Shea Amusement Co. will build its new Metropolitar on Main street north of Chippewa in Buffalo. M. Shea and P. B. MacNaughton have been in Chicago conferring with architects on building costs and plans. Report also has it that the Tivoli, Chicago, will be reproduced in Buffalo if the deal goes through. It will be the fifth house in the Shea Buffalo chain.

Nicholas Dipson has broken ground for a $50,000 theatre on Main street, Batavia, N. Y., which will be one of the finest houses in western New York.

The new Lafayette Square theatre in Buffalo is nearing completion and will open soon after the holidays. This theatre is costing a fortune and will be "the last word." The Colonial in Depew was opened this week by Chester Glanc and Joseph Dworszanski. It has a 500 seat house costing $40,000.—Taylor

Plan Jersey City Theatre

A $50,000 theatre will be built on the site of the old Strand, 7th and Avenue D, Jersey City, by the Rialto Amusement Co. B. D. Blauvelt, Jr. New York City, is the architect.
POWER'S PROJECTORS ARE USED BY 11 OUT OF 12 THEATRES ON BROADWAY LOS ANGELES

HEART OF THE WORLD'S FILM INDUSTRY

POWER'S PROJECTORS HAVE THE SAME TREMENDOUS LEAD IN ALL THE THEATRES, STUDIOS, LABORATORIES AND PUBLIC INSTITUTIONS OF LOS ANGELES AND VICINITY

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.
Carries Elevated Platform on Auto

An elevated platform on an automobile by which pictures can be filmed which would be unobtainable otherwise has been devised by Daniel J. Goff, Chicago cameraman. The platform is shown in the photograph. It was originated and put into commission by Goff during the Pageant of Progress Exposition in Chicago in July. The platform weighs 140 lbs. and can be attached to an auto in eight minutes.

![Daniel J. Goff, free lance cameraman, and his elevated platform device](image)

It is used mostly on news assignments. Goff has been in the free lance field for ten years, and owns a Bell & Howell, DeBris and Universal cameras. He also heads a photo finishing concern.

### Capitol, Detroit to Open Soon

John H. Kunsky, president of the John H. Kunsky enterprises in Detroit, announces facts regarding the opening of the new Capitol theatre, under construction in downtown Detroit near the Kunsky Madison and Adams theatres in the business district.

The Capitol will open to the public about December 15. It will seat 4,250 people. The building includes theatre and offices and takes up one entire block. The general offices of the Kunsky company will, however, remain at the Madison Theatre Building.

Mr. Kunsky announces that Thomas D. Moul, who has been managing director of the Madison and Adams theatres for many seasons, will also have supervision over the new Capitol. Clyde Wixom will be house manager of the Adams; George Kelley house manager of the Madison, while the Capitol house management has not been filled. Music will be supervised by Eduard O. Werner, musical director for all of the Kunsky theatres. Mr. Werner, until a year ago, was director of the Adams orchestra when he was appointed to arrange the picture scores and overtures for both the Adams and Madison. Werner, it is expected, will free lance between the three theatres, leading overtures at various times when his time is not occupied otherwise. Howard O. Pierce will continue as publicity man.—Hepferrnan.

### Reopen Canadian Theatre

Announcement is made that the Famous Players Canadian Corporation of Toronto has acquired the Brock Theatre, Brockville, Ontario. This is the only moving picture theatre in the city which has upwards of 10,000 people. It was recently renovated and redecorated but will be further improved by the corporation. —Gladiiish.

### Plan N. Y. House

Plans have been filed by the Tyrol Realty Corp., Samuel Wheeler, president, for the erection of a one-story motion picture theatre on the south side of East 152nd street, near Melrose avenue, the Bronx, N. Y. The theatre is expected to cost about $130,000.

**Hillyard, Wash., Has $50,000 House**

Hillyard, Wash., a municipality surrounded on all sides by the city of Spokane, has a new $50,000 picture palace de luxe, known as the Rialto, operated by O. W. Newton, manager. The Great Northern railway shops are located at Hillyard, and the town has the distinction of having its own city government, apart from Spokane, while Spokane virtually surrounds it on all sides, bringing the new theatre closer to residents of Spokane's north hill than any other movie house in the city. The new Rialto contains features no other house in the Inland Empire has, an operating room on the level with the curtain, insuring perfect pictures. Ventilating, lighting, heating are all as near perfect as it is possible to make them. The mezzanine floor is a feature in itself, behind plate glass and furnished with upholstered wicker arm chairs, rockers and settees so that, as Mr. Newton says, "you can enjoy a movie evening on this floor with the comfort, ease and pleasure found in your home parlor."—Colver.

### Cameraman Uses Ultra-Speed Device

**WHAT** is considered one of the greatest advancements in the art of filming motion pictures is the recently introduced ultra-speed attachment for cameras. The first cameraman on the West Coast not specializing in slow-speed to equip his own machine with the new apparatus is Park Rice, head cameraman for Hamilton-White Comedies, Inc., at Hollywood, making Mermaid Comedies for Educational.

The ultra-speed attachment cost Mr. Rice $1,000, and necessitated laying his machine up for three months while it was being put on at the Bell and Howell plant in Chicago.

With the ultra-speed attachment a cameraman can produce on the screen the movement of players at a speed one-twelfth as fast as natural. Some of Mr. Rice's first work with his newly equipped machine is seen in "The Vagrant." Reviewing this picture, the Los Angeles Saturday Night said: "Perhaps it has been done before, but we have never seen it tried before—meaning the introduction of the slow camera in comedy. And here we have it employed purposely and right cleverly. "It was Lloyd Hamilton in one of those ridiculous Mermaid Comedies at which one frequently laughs from sheer idiocy, super induced by screen hypnotism, who executed an opium dream on the roof of a building by the aid of the slow motion camera. It was ludicrous in the extreme and further marked by cleverness of intellectual stamp. 'Ham,' after being pursued to the roof of an opium joint, is mesmerized by the fumes from a fireplace below and does a classic Faun dance with the policeman who has cornered him there."
Any film will print a shadow and a highlight—it’s the tones in between that give the positive its quality.

EASTMAN POSITIVE FILM

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
New Theatre of Erie, Pa., a Model for a Modern Medium Sized Play House

Everything Up-to-Date Embodied in Aris, from Projection to the Ventilating Equipment

One of the most modern small theatres in the East is the Aris theatre, at Erie, Pa., which opened its doors to the public recently. Although seating but 750, this house is complete in every respect, from its heating and cooling systems to its projection and screen equipment.

Manager F. T. Igman is well pleased with his house, and states that in the few weeks that it has been running he has been doing capacity business. The theatre is owned by the Aris Amusement Corp. It is located at 161 Peach street and was erected at a cost of $100,000.

The house is erected with a dance hall on the third floor, and with a tea room connected with the lobby. The building is constructed of hollow tile, steel and concrete. The interior is finished in buff and white. The seats in both auditorium and balcony are arranged in three sections. There are no loges.

A vacuum split system is used in heating the theatre, and an up-to-date system of refrigerated air keeps the house cool in summer. Huge fans are also used for ventilating. Music is furnished by a large Gottfried orchestral organ, which was installed at a cost of $6,000.

The projection room, which is Westinghouse equipped, has a Powers 6-B Cameralograph which throws to velvet screen 80 feet away. All modern devices are embodied in this model little house, even including five intercommunicating phones. Erie ought to be proud of the addition to the city's playhouse of the Aris theatre.

Karlton Has Large Organ

The new Karlton theatre besides being one of the most beautiful artistic motion picture auditoriums in the country also boasts of one of the largest and most completely equipped organs of its kind in existence. The instrument in the new Karlton theatre is a true Kimball Unit Orchestra of pipes and percussion instruments under the control of the organist as the human orchestra follows the leading of its director. It closely resembles the great unit in the Stanley theatre which is the largest and most completely equipped in the East.

The string section in the Karlton organ contains double basses, cellos, first and second violins, and their octaves. In the wood are the clarinet, oboes, saxophone, kinura, flutes and piccolo. The brass family is represented by the tubas, trombones, horns and cornet.

Organ tone or foundation stops include the diaphones, diapasons, tibias, bourdon and accompanying flutes, with mutation stops. The vox humana and some other specialties also belong in a classification outside of the orchestra proper, making this an orchestra and an organ, with all the advantages of both.

Percussion instruments are present in great variety, exceeding any usual concert orchestra and far beyond the organ resources. These comprise the chimes (tubular bells), har, marimba, glockenspiel, orchestra bells, xylophone, (piano prepared for, to be installed later), the orchestral drums, tympani, and musical (legitimate) traps, as needed for interpretation of the folk music of the several nations. The musical "effects" considered desirable in the early days of motion picture accompaniment, and by some exhibitors even now, are conspicuous by their absence.

Being located in solid concrete chambers and under control of individual electric motors, the expression is perfect, from gentle gradation of crescendo and diminuendo to the crashing sforzandos.

This Unit Orchestra and Organ is operated from a console of the most practicable type, that designed by Robert Hope-Jones and used by this company in an idealized form. All means of control are within reach of hands or feet without stretching or inconvenience, even the manuals being inclined to the natural angle of the arms and the double touch being at the same time positive and easy to play. The combinations all visibly operate the stop keys and have double touch to control the pedal simultaneously or not, as desired.

Visits Motiograph Factory

Chief Projectionist Hanson, of the World Realty Company, Omaha, Nebraska, which owns and operates an important chain of theatres, made a special trip to Chicago to inspect the factory of Enterprise Optical Manufacturing Company, makers of Motiograph De Luxe models.

He was greatly impressed with the first hand knowledge he gained of the splendid models and craftsmanship put into the new machine and the atmosphere of efficiency that prevailed in the factory, and said after his inspection that he was a greater booster for the Motiograph than he had been before.

Mr. Hanson reported that the new De Luxe models, recently installed in the Sun theatre, have been giving splendid results ever since their first run, and that the brightness and steadiness of the picture is a source of great satisfaction to the management and patrons of this house.
Get
Perfect Light
and a
Perfect Dissolve
at Less Cost
With

Transverter
The Standard
M-G Set of the
Motion Picture Industry

TRANSERVER (double arc type) furnishes two perfect arcs in series simultaneously, each of the same amperage and light value—and in striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve.

And, throughout the whole operation the automatic voltage control maintains constant amperage without the use of wasteful resistance, which, of course, means less heat in the booth and less maintenance and operating cost than any other device.

These are but a few of many Transverter features that contribute to the successful operation of motion picture theaters.

TRANSERVER automatic voltage control maintains a constant amperage and steady arc without the use of a wasteful resistance.

Literature sent upon request.

The Hertner Electric Co.
1900 W. 112th St.
Cleveland, Ohio
John E. Barber Claims Movies Need a Banker

At an open meeting of the American Society of Cinematographers on the night of September 12, Mr. John E. Barker, vice-president of the First National Bank of Los Angeles, and vice-president of the Cinema Finance Corporation, addressed the members on the subject of motion picture economics, the high lights of which are most interesting. Mr. Barber introduced his subject by stating that the motion picture industry seems to have been affected less than any other industry by the general slump in business; that, whereas shoes, cotton, wool, cattle, steel, etc., have been badly depressed, the demand for motion pictures, measured by attendance, has been off only 30 per cent. Although other industries have been prostrate, the United States admission tax of 10 per cent and the rental tax of 5 per cent from January 1 to June 1, 1921, show a material increase over the preceding six months. For the fiscal year ended June 30, 1921, the 10 per cent admission tax increased 15 per cent over 1920, and the 5 per cent rental tax increased 37 per cent over 1920, but tax receipts for automobiles, cigars, jewelry, pianos, candy, all decreased heavily, showing that motion pictures are not in the luxury class, and that is most encouraging from a banking point of view.

Continuing, Mr. Barber said in effect: The motion picture industry is in a state of flux; it is unsettled and unorganized, if not disorganized. Recent conditions will prove to be a blessing in disguise, since extravagance is being eliminated. Leaders are emerging and there is a general “settling” in all departments of the industry, and this applies to the artistic as well as the business side. It is the duty and the opportunity of the bankers to help to stabilize the industry. The great obstacle now and heretofore has been the almost entire lack of reliable statistical information about motion pictures such as may be had about railroads, copper, cotton, steel, coal, oil, etc. All has been guesswork and questionnaires have failed to bring reliable data. It is essential that bankers know accurately the facts of an industry to determine whether it is entitled to credit, and if so, how much.

There has been a lack of capable business management equal to the creative and artistic abilities shown by producers, directors, photographers and actors. This has led to inefficient methods, waste of money and time. Lately progress has been made in some studios along business lines and there is better accounting, and reduction of waste, but too often the producer is his own business manager, to the detriment of his pocket book and his business reputation. There has been regular over-production, costing the industry millions. Oil wells shut down, copper mines suspend, factories close, but picture production goes on in spite of glutted markets. This is a corollary of three and could be corrected if better understood.

Studio facilities far exceed the demand. This is uneconomic and is the result of personal vanity, which constitutes a danger.

The marketing machinery of the industry is costly. It takes 25 to 35 per cent of selling prices to market a picture; this shows the importance of centralizing distribution and eliminating duplication. There are now in the United States fifteen large and one hundred and twenty-five small distribution firms. Also there are difficulties encountered with selling agents three thousand miles away.

There is a lack of adequate capital to run the picture industry economically. Where have the huge returns from picture production gone? None has been put back into the business. Between pictures most producers must go through the agonies of financing for the next and this complete lack of an adequate financial structure has led to an inability to get banking credit, for there is no open market for motion picture securities as for railroad, etc., and the producer cannot go to the banks for seasonal requirements as farmers, the manufacturer, the mine operator.

It is plain that the industry has outgrown private financing and it is not sound or economic for any loan to be made beyond the cost of production. Pictures should be sold on percentage which would be cheapest and most logical and satisfactory to all. It is a fact that the producer pays 20 to 60 per cent and often 100 per cent for money necessary to make his production. Although having outgrown private financing, the industry is not yet stable enough for public flotation; and until it is, producers must be accommodated by banks and corporations like the Cinema Finance Corporation, recently organized in Los Angeles.

Our experience in financing motion pictures has been most satisfactory. For years we have believed it a legitimate industry—the largest here, and therefore legitimately entitled to its share of community credit on reasonable terms. We qualified it as an industry under

1. Size.
2. Stability.
3. Marketability.
4. Risk and Profitableness.

At first we lent only to men whose financial statement warranted unsecured loans; this limited the bank’s helpfulness, because many able producers and directors could not show means; therefore, we evolved a scheme of lending on

negative, i.e., to put picture loans as “commodity loans.” We required the producer making the loan to put up one-third of the amount required, the bank lending two-thirds; this was secured by a chattel mortgage on the negative, insurance policies, interest receipts, and trust receipts. Such an arrangement widens the bank’s sphere of usefulness immensely.

The net results are, first, a large volume of loans; second, profitable business; third, no greater hazard than protected by any other kind of business the bank is asked to finance; fourth, liquidity—results more dependable.

Each loan, therefore, is carefully scrutinized and judged under the following head:

1. Character of story, type of picture, and its quality; data of director.
2. Producer—his ability, his experience, his resources and his integrity. Especially his business organization.
3. Release arrangements—who and when. (Time of loan important to bank) subject to screen examination, etc.
4. Insurance.
5. Estimates of cost, stars’ salaries, directors’ salaries, etc. (Advances made only on cost sheets)
6. Market value of collateral, i.e., film based on box office returns of previous similar pictures of this producer.

Mr. Barber sees the motion picture industry on the threshold of a new era; he declares that bankers have been able to help other industries at critical times, and can do so here.—The American Cinematographer.

Completing Asheville House

Work on the Imperial theatre, now being erected on Patton avenue, Asheville, N. C., by the Southern Enterprises at a cost of more than $110,000, will be completed about December 15. With a seating capacity of approximately 11,500 persons, the Imperial will be one of the finest motion picture houses in the Carolinas.

The main theatre building is situated on Lexington avenue, while the arcade is on Patton avenue. Restrooms for both men and women equipped with hot and cold water and equipped with wash basins, mirrors and other plants, are being arranged. A Robert-Morton pipe organ, costing $10,000, has already arrived and is now being erected.—KEENY.

Devises Combination Camera

Fred Chaston, a veteran cameraman, has followed out a novel idea by which it has been able to get a camera which fits every need. Working on the principal that all cameras have several good points, while no one camera is adapted for all uses, Chaston has made a combination which he says is good all around—for speed, adaptability and precision.

Mr. Chaston’s a cameraman who has been a motion picture photographer for fifteen years. He is a member of the United Society of Cinematographers and of the Moving Picture Photographers Association. He has just finished a year and a half with D. W. Griffith. In order to get a good all around combination, Chaston has assembled the camera shown in the photographs. This combines all the quickness of changing lenses with a turret and at the same time focus can be made on the film or ground glass from the back. There is no sliding back and forth on a track. The film can be seen at all times. The camera has many new vignetting and double exposure devices necessary for the advanced cinematography of the present day. The camera was built by the American Motion Picture Machine Co.
Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia SilverTip Combination Carbons for Direct Current: The narrow diameter of the silverTip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.

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San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto

American carbons for American pictures

SAVE MONEY
INSTALL
HALLBERG “4 in 1” MAZDA REGULATORS
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BY LIMITING THE INITIAL CURRENT RUSH
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1600 Broadway
Arcadia Theatre, Windber, Pa.

Dear Editor:

Inclosed find my application for membership in the N. A. M. L. . . . In my mind the league is an excellent movement, as it is not only benefits projectionists, but the public, exhibitor and producer as well. . . . Am enclosing a drawing of my plans for a very useful article for members of the N. A. M. L.—the misframe finder.

J. D. SMUSE.

Salem, Ore.

Dear Sir:

Am enclosing membership application. . . . I have been in the projecting game for two years; previous to this I was stage manager in this house. I get a great deal of bad film here, as this is a second run house, combining vaudeville in its program, and the population of the town is only 17,000. So I have plenty of film repairing to do.

I have talked the matter over with the other projectionists here and we have all decided to join the league. This is not a union town, as there are not enough of us to organize and the nearest charter is in Portland, but it is closed.

B. NEELAND, Bligh Theatre.

Ashland, Catlettsburg, Ky.

Dear Ed.:

We are two old members of the N. A. M. L., Nos. 913 and 914, and have taken a great interest in the troubles of the projectionists as published in the Forum. . . . We have faithfully lived up to our pledge that we took in joining the league. . . . Films that we are getting now are in the best condition, but once in a while we get a film that is all shot, but we always send them out in the best possible condition.

We believe that all projectionists will be helped greatly by the league. . . . Both of us have been projectionists for over six years and expect to keep at it. We enjoy reading the letters of the other members.

W. C. CAINES.

C. L. WYCLE.

November 15, 1921.

Motion Picture News, 720 Seventh Ave., New York, N. Y.


Due to great number of applications received for the N. A. M. L. we have exhausted our supply of labels and membership cards. As soon as these are printed they will be forwarded to all who have not as yet received them.

Would appreciate your giving this publicity, as up to date a very large number of films in this manner should certainly be reprimanded through the trade's papers.

Yours very truly,

United Artists Corporation,

R. K. STRICKER,

Sales Manager.

Cleveland, Ohio.

Note—The samples of films enclosed were disgrace ful. Some operators had punched holes in many places. It is up to the N. A. M. L. to assist in putting a stop to this evil. There is no excuse for such treatment of film on the part of projectionists who do so as a matter of course and working to the detriment of the men who want this industry to advance.—Technical Editor.

Barnesboro, Pa.

Dear Sir:

I am the operator in a new theatre. And with the equipment I have I ought to get a better picture than I do. I have: An Extra light screen; Sangamo projection machines with Gandluch lens, Extra-light shutter D. L. current.

Here is the trouble; poor focus, can not set shutters perfect. On the left side of the screen the picture is all right but on the right side it is distorted.

The throw is 80 feet. Size of screen is 14 by 15 feet. Have 4½ inch focal length. Where should shadow box be placed and how?

Can any N. A. M. L. members help me out of this trouble?

Yours truly,

H. H. B.

Sherman Recollects Old Days

Dear Editor:

As I sit here at the old typewriter, I can hear it tapping on the键, and saw, as I stepped to the machine work like demons to compile the finest theatre. Early Tennessee, and X. L. members back to the days when the writer was "shooting" em over in the theater, standing between the house and the storefront.

I still have my membership card No. 362 in the N. A. M. L., and often think of the boys, who, are living the terrible storm that swept Long Island, Texas, two years ago. I hope enough was done to step up and offer me help to get going again. From Maine to California came letters from fellow-raftmen that were sincere in their offers of assistance, and may be that I was a little careless in not thanking the boys at the time, but we were so hard pressed then, it seemed to be impossible, and when I had given up my typewriter for a long time, on account sickness, coupled with the fact that I was on the go, great deal, leaving the projection-room to find health up in the Appalachian mountains, a pretty little city of fifteen thousand souls where people and prosperity reign supreme.

We are just completing a theatre that will be credit to this city, and to the state, and I am going to tell you all about it when I write again. I just can't keep from mentioning the fact I was paired a pretty good feature for change-overs, and called your attention to it in this letter, and want to see what you think of it.

In the lens-ports are two four-inch dispo-able diaphragms shutters, clamped with a steel rod, hand convenient handles arranged on same, so that by turning the handle, opens one diaphragm, and shuts other, so there are no springs, screws nor any kind of light equipment to give away just as you are ready to use. Needless to say it will stand up and be unbreakable in retail delivery. I will deliver the goods.

If I can interest the bunch, I will agree to try again, but there's no reason why the papers should hold some good letters from Cameron, Griffith, Y

(Continued on page 2979)
FREE PROFESSIONAL COPIES

TWO MELODIous THEMES

I WANT MY MAMMY
BALLAD
By Louis Breau

WHEN SWEETHEARTS WALTZ
BALLAD
By Cal DeVoll

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New York, N. Y.

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Mr. Exhibitor, am willing to prove to you my worth,
Drop me a line and I will appear, ready to work.
Then you and your people, will be convinced and delighted,
By a saving of current, carbons, and pictures better lighted.

E. E. FULTON CO. Chicago, Ill.
Progressive Dealers Handle Speedcos

DOWN IN DIXIE
Raven Haftone Screen
Has been Installed in the
Majestic Theatre
Dallas, Texas

Raven Screen Corporation
One Sixty-Five Broadway, New York
Rush Work on Rochester Movie House

The last of the mammoth steel girders for the motion picture theatre de luxe being erected by George Eastman on the Eastman School of Music site in Rochester, N. Y., has been hoisted into position. The girder is 17 feet in length and weighs nearly 17 tons. The placing of this girder marks the completion of the main supports of the theatre roof, which includes seven trusses ranging in length from 74 to 137 feet and weighing from 18 to 23 tons each.

Completion of the steel framework in time to enable the enclosing of the building before severe weather sets in has been the aim of the steel contractors. It is expected that the roof will be "topped off" in a few weeks. Enclosing of the structure this year will enable the interior work to proceed throughout the winter regardless of weather conditions and hasten the date of the opening of the completed theatre in 1922.

The steel framework is complicated because the site has only one right angle corner. The main floor and two balconies are slanting and incurved, making it necessary for the steel contractors to discard the standard right angle connections and make special bevel connections for all the work with the exception of the roof. Above the stage section are two procen girders 73 feet in length, each weighing about 20 tons. Above these are five trusses which carry the roof and grid-iron.

Plan Batavia House

Batavia Theatre Corporation will be formed at Batavia, N. Y., for the purpose of erecting a $140,000 theatre in that city. Plans for the house provide for a seating capacity of 1,000 on main floor and 500 in the balcony. The theatre will be 80 by 140 feet. The directors of the corporation will be H. H. Chapin, Nikitas Dixon, J. R. Osborne, W. G. Pollard and D. W. Tomlinson.

Remodel Park Theatre

Extensive remodeling and redecorating of the New Park theatre, Austin, Minn., is being done under the direction of the Standard Theatre Equipment Corp., Minneapolis. Stephen Braun and Sons operate the New Park. The color scheme for the interior of the house is to be the same as that of the State theatre, Minneapolis.

Behlen’s Film Signal Warning Device

Warns the operator that the end of the reel is at hand, allowing ample time to change over to another machine without showing part title or white on the screen. It does away with punch marks, scratching or pasting paper on the film. Insures a smooth running show which is the pride of all real projectionists.

Anyone can attach it and the cost is small. Made for Simplex, Powers and other machines. Works electrically and never fails.

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1. Type 8 Simplex, used a short time. Complete with lenses. $450.00
2. Regular Simplex. Complete with lenses. Hand drive. $500.00
3. Motor drive. $550.00
4. Power 6A, complete with lenses. Hand drive. $600.00
5. Motor drive. $650.00
6. Powers 6A. Mechanics only. Complete with crank and framing handle. $13.00
7. Motorograph De Luxe. Complete with lenses. Hand drive. $175.00
8. Motor drive. $200.00

All orders subject to prior sale.
Above machines, complete with lenses and reels.
Five per cent discount allowed for cash with order.

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We are the oldest Supply House in the motion picture trade
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Colors show Beautiful and
Brilliant and are Permanent
For Ahead of Dip and
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FOR SALE—Five-reel feature road rights of David
Butler in "Pickle Women" in five States and Districts
of Columbia; good domestic comedy with sure fire
vaudeville stunt for exchange. Sale or renting price
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dle new pocket site lists. Ticket Roll Cup. Phenom-
elenal demand. Sells S50. 1895 profit. Write for

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cipts. Perfect projection, attractive
lobby displays and correct presentation
are essential. We ship into every sec-
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We rent lists or address contemplated of
existing theatres, exchanges, state rights owners,
publicity mediums and producers, selected as to-
territory, class, etc. Twenty thousand changes
were recorded in our last year. It is usu-
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400 ft. capacity, P: .55 lens, regular and trick
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WRITE YOUR ORDER NOW with twenty-five per cent deposit and balance on examination
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P.S.—Write Bass your motion picture needs now. Must complete stock in
the country and any information you might want at your disposal.

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Powers 6A Motor Drive $190.00
Powers 6A Hand Drive $150.00
Powers 6 Hand Drive $135.00

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1219 Film Exchanges, for List. 7.50
116 Manufactures and Studios 3.50
415 Machine and Supply Dealers 4.00
2674 legitimate Theatres U. S. and
Canada 25.00
810 Vaudeville Theatres 7.50

A. F. WILLIAMS
166 W. Adams Street
Chicago

THE N. A. M. L. FORUM (Continued from page 2916)
chill and some of the rest of the bunch, and I am
sure that their stuff would be far more interesting than
mine, but I will admit that I have about mustered up
enough courage to start writing a book that is some-
thing different from the projectionist's lines that will
prove to be not a competitor to the others in the field,
but to be entirely of all new material.

Hoping to hear from some of my old friends of the
projection game, I beg to remain,

Very sincerely yours,

Perry J. Sherman,
Chief of Projection,
De Luxe Theatre,
Johnson City, Tenn.

Jefferson Theatre, Jefferson City, Tenn.

Dear Editor:

Following the lead of other members I am dropping
you a few lines, . . . I believe that the suggestion of
Robert E. Bryant that projectionists should get

(Continued from page 2916)
Music and the Picture

Reisenfeld Has New Idea

Pauline Frederick's "La Tosca"
Cut to Fit Composer's Score

HUGO REISENFELD, managing director of the Rialto, Rivoli and Criterion theatres, New York, is making Sardou serve the ends of Puccini, this week at the Rialto, by editing a print of Pauline Frederick's "La Tosca" made a few years ago by Famous Players Lasky, to fit the composer's orchestration. The result is a half-hour's presentation of pictures and music that is one of the features of the Rialto bill.

As far as can be ascertained this is the first time that a film drama has been edited with a composer's score in mind, the usual method being to select music to serve the picture.

Mr. Reisenfeld, long an important figure in opera as concert master, conductor and composer, interested Adolph Zukor in his experiment and was granted permission to reedit the film production of "La Tosca" to his purpose. The film play was originally in six reels. This was reedited by Mr. Reisenfeld to a little more than two reels, the great dramatic moments of the film being synchronized with Puccini's operatic setting. The orchestration from the opera is used exclusively, with an aria sung by a voice back stage in the closing scenes.

"This presentation of 'La Tosca,' with music from the Puccini opera matched into the scenes, is frankly an experiment," said Mr. Reisenfeld. "It may lead to the successful realization of the musician's dream of screen grand opera or it may be merely an incident in the development of the motion picture program."

In creating this new form of film entertainment, Mr. Reisenfeld used the musician's attitude in his work. Puccini's orchestral setting is notable for the skill with which the composer reflected the action in the score, interpreting in musical terms the characters and the situations. While Sardou's tragedy was exceptionally sombre, Puccini's music is of such beauty as to relieve its rather dark mood, and with these two mediums—the film and the orchestration—Mr. Reisenfeld has evolved what may be considered a musician's new creation of film drama and opera instrumentation.

The success of the experiment will be watched with interest in film and music circles because it may point the way to a new development of the two arts. Just as in opera several arts are brought together to form a perfect ensemble, so that film and music presentation of "La Tosca" may open new fields in bringing together the photoplay director and the composer.

Operatic Solos for Use with Short Subjects

Combination of film short subjects with operatic solos as practised by the Brooklyn Mark Strand Theatre is an evidence of the usefulness of the short motion picture themes, according to Edward L. Hyman, who endeavors to make the most out of every novelty presented.

Mr. Hyman recently found a striking way to utilize a short flower film in which veritable mountains of roses are shown, opening buds and growing before the eyes of the spectators. "Hady's well known ballad, 'Love's Garden of Roses,' served as the foundation for the idea. Estelle Carey, favorite Brooklyn Mark Strand soprano, sang the number and as she reached the chorus in the finale bars the curtains parted and the billows of roses rolled out on the screen in artistic confusion. The simple effort to emphasize the beauty of the song through motion pictures was acceptable and the appreciation was shown in applause. In this way a singer in one had her efforts enhanced and an ordinary solo number went over with a bang.

Moor's New Piano Keyboard

Emmanuel Moor, whose versatile compositions in various forms have been infrequently played in New York, and who years ago was a resident New York musician, has invented a two-manual, octave-coupler piano that has attracted some attention in England. Donald F. Tovey, the English pianist and composer, whose inclinations have always been toward the conservative, has found it interesting to play on, and a correspondent of The London Times gives an enthusiastic account of the new instrument, which he saw at Moor's home in Switzerland. Effects can be produced on it that calls "simply astounding," and he declares, without loss of tone or loss of delicacy resulting from coupling the keyboards. There is also an attachment for converting the piano into a "a very powerful harpsichord," that is, modifying the tone to imitate a harpsichord.

But some not yet venerable can remember when similar revolutions have been predicted as a result of other keyboards, such as the Janko keyboard. That new principle attracted some interest, but the modern pianoforte has not yet become obsolete. There have been other such inventions, but of course their drop into oblivion does not necessarily prove that Mr. Moor's is not so much better as to supplant them, and even the ancient model of the piano keyboard, if its time has come.

Verdi's Musicians' Home Suffers from War

THE home for disabled and aged musicians, founded by the will of Verdi and located on the outskirts of Milan, has fallen on evil days since the war. It was Verdi's dream to give to those in their old age who had enjoyed a passing glory, success, triumph or fame all too fleeting, the sense of ease and comfort in an atmosphere of harmony where dreams should make happy their closing years of life. But the war came and the great composer's guests were compelled to vacate in haste and the home became a temporary hospital for Italy's heroes in whose honor Verdi had composed many of his inspired choruses and his best orchestral pieces. When the war ended and the former guests wished to return, ways of existence had changed. There was not money, and the home was closed.

Dupre Makes Visit to America

Marcel Dupre, organist of Notre Dame, is to make his American debut in New York, Nov. 18th, and will later appear in a joint series of recitals in the metropolitan and Philadelphia. Dupre's "De Profundis" will be played in memory of the French dead in the war and first given in Paris at the Armistice Day ceremonies in 1919, is to be one of the special events of his visit here.
Screen Snapshots (Federated)

THAT it is possible to feel in such close contact with some of the most popular screen celebrities of the day, while witnessing one reel of film, seems unlikely. Yet it is true. For instance, Betty Blythe, made doubly famous by "The Queen of Sheba," an identity that will follow her through the decade and among sailors aboard Battleship Arizona. Arrayed in smart costume, which as the "Queen!" she was not called upon to wear, one may find that Betty's great charm is never hidden by apparel, for her friendly, genuine queenliness is as visible while expressing interest in the battlebship equipment as when driving the chariot race.

Follows Holsat Bosworth. No wonder he is known as the "man's man." He is as deliberate in making a ready for the camera as in his scenes, one of which is shown in the making.

Joey MacCree is announced "with her family." Her maternal instinct might be called a realistic bit of acting, the objects of her affection being well behaved, honest-to-goodness orange-outangs. There is no "monkey business." What a source of envy to their brothers in the zoo!

King Baggott, remembered among "fans" as an actor is seen next, directing "bathing scenes" with Marie Prevost, the "real" bathing girl, herself, and other celebrities acting as "extras."

For the finish has wisely been held views of the all-star Western Rodeo which Pauline Frederick stages at lovely Hills estate for the benefit of crippled children. In the frolic are seen: Ben Turpin, Larry Semon, Will Rogers, Rudolph Valentino, Slim Summerville, Mabel Normand, Penrhyne Stanlaws, Charles Murray and Nazimova, in a situation "Snow of the Mountain," with his Australian mount, with thrilling thrills.—LILLIAN R. GALE.

"Nature Lovers' Rambles" (Kinetoscope Review No. 161)

Mr. URBAN takes his audience by the hands and leads them through a farm, living a brief introduction to each and every animal found within its borders. It is a very fertile farm for every animal from a cow to kittens is presented for inspection. A few insects, bees, moths, butterflies, spiders and spiders make their bow. Two roosters start a six round battle which is regrettably, never finished. And this is all of the picture. There are not titles, the pictures of farm animals succeeding one another without verbal introduction. Length one reel.—MATTHEW A. TAYLOR.

"What's the Limit?" (Sketchofraf Series—Released Through Educational Exchanges—One Reel)

DEVELOPED from the arms conference this cartoon is not only of the greatest interest for the public, but is instructive of the aims and ideals of the naval limitation plan. "What's the limit?" is the path of the entire debate and a series of intimate drawings the nations of the earth are shown sitting together and talking over the proposition. "Well boys, what do you say?" asks Uncle Sam. Cartoons show that ninety seven per cent of the United States revenue is used for past and prepare against future wars. The argument against unlimited armament and senseless naval competition is brought vividly to the mind of the audience. "What's the Limit?" should be acceptable in any theatre. Length one reel—MATTHEW A. TAYLOR.

"Old Dynamite" (Universal Western—Two Reels)

A TYPICAL Western feud is exposed in Universal's "Old Dynamite," which takes up the conflict between neighboring ranches with a discharged foreman adding fuel to the fire. Old Dynamite is the owner of the Lawson ranch and he is at war with the superintendent of the adjoining Melrose ranch over the boundary line. Old Dynamite clears the scene and because of his ability is made superintendent of the Lawson ranch. Meanwhile the love interest finds expression in the young man's advances to Old Dynamite's daughter.

Some good melodrama is carried which carries plenty of Western atmosphere and action. It presents the youth leading the old man's forces against the neighboring ranchmen, and rescuing the girl from the discharged foreman. There is a great twist at the end when reveals the young man disclosing himself as the real owner of the neighboring ranch. And by winning the girl he settles the long established feud. The picture keeps going from beginning to end and is thoroughly satisfying. The acting is of the title role, Harry De More, Ben Haggerty and Laura La Plante.—LAURENCE REID.

"Permanent Peace" (Presented by Charles Urban—One Reel)

THE arms conference in Washington is responsible for this single reel subject, although the picture is broader in scope and shows scenes of the conference at Versailles, and the League of Nations in session at Geneva. After a title, "Lest We Forget" are shown some war scenes, and then follow peace sentiments uttered by such men as Foch, Haig, Petain, Wilson, Admirals Jellicoe, Keyo and Sims. The peace pageant in Paris is shown. There are also some views of modern naval vessels which are inspiring. The view of the League of Nations in session is unique.—MATTHEW A. TAYLOR.

"Kiss and Make Up" (Christie Comedy—Released Through Educational Exchanges, Inc.—Two Reels)

IF this comedy is not up to the Christie standard, let the blame fall chiefly upon the story. The farce comedy idea in back of all the nonsense has neither the sparkle nor originality of previous Christie offerings. Helen Darling and Earl Roddey, who take over supply of dash and vigor, are featured. The story concerns newlyweds. Hubby insists upon hotel life, so to a hotel they go, and after his wife becomes the belle of the establishment, they migrate to a California bungalow. Then, when wife is planning a surprise party for him, the husband comes home unexpectedly. The musician, caterer and florist are made to hide behind curtains and beneath sofas. They are discovered, of course, and accused of being the wife's lovers. There are further complications when a messenger boy, by mistake, brings an amorous letter to the wife. The atmosphere is clearly eventually.—MATTHEW A. TAYLOR.

"A Battle Against Odds" (Return of Cyclone Smith Series—Two Reels)

THE second of the "Return of Cyclone Series" offered on the Universal program presents Eddie Polo in a characteristic Western. The plot revolves around the recording or an option of valuable oil lands, with the heroine taking up the difficult duty of publishing it on record. She encounters the hirings of the villain, but Cyclone Smith, the roving cowboy rescues her and chases the outlaws. Later the plot develops another villain to the villain having employed a dance hall girl to recover them. The end comes after a melodramatic manner in which Cyclone takes up the pursuit of the senorita and the sheriff takes up his own. It is one of the more interesting pictures of the series, the picture is staged appropriately and acted by a cast including Kathryn Meyers, Malvene Polo and Joseph Hastings.—Two Reels.—LAURENCE REID.

"Playing Possum" (Century Comedy—Two Reels)

THE attempt at suicide is always market proof and when the situation is played by the masters of the art of comedy, one can think up enough novel methods to take his life. In this Century comedy, Harry Sweet relies upon many tried and true situations as well as some which can be catalogued as entirely new and novel. Harry has had a verbal rift with his wife and in despair because she has had the last word, he decides to end it all. He employs flivers, cars, trains, roughnecks and divers and sundry other methods—all to no avail. He seems to bear a charmed life because something always happens to prevent the suicide. Finally Harry gives up in disgust. And to show the way of fickle nature it is when he resolves to let well enough alone that a car drives away and attempts to escape go to make the scene out of the usual standard—a neat little filler.—LAURENCE REID.

"Stars and Stripes" (Hallroom Boys Comedy—Federated)

THERE is nothing patriotic about this short subject, despite the title. It refers to two escaped convicts who borrow the clothes of the Hallroom Boys, while they are endeavoring to wash away the odor contracted through close contact with a skunk. There is a dog who hauls them in a conveyance, hitched up like a horse and buggy. The dog does the best acting in the outfit. Perhaps comedy can be extracted from showing humorous happenings in a prison, especially the interior of the room when the convicts takeplace but it surely will not appeal to a semi-refined or at all sensitive audience. It is hardly a thing to burlesque. The boys are mistakenn for the escaped convicts, confined to prison quarters, and their antics with the War Department take place. The outcome is in the two reels, which strains hard to be funny. Direction Herman C. Raymaker.—LILLIAN R. GALE.
# COMING RELEASES
(Continued from page 2964)

## COMEDIES
- The Last Round (Ernest Truex)
- The Murder (Ernest Truex)
- The Millionaire (Ernest Truex)
- Trolley Troubles (Vaughn Pollard)
- Dec. 21—Shake 'Em Up (Shub Pollard)
- Dec. 21—The Hustler (Shub Pollard)
- Nov. 26—He Didn't Say a Word (Shub Pollard)
- Nov. 26—Fanny in the Slot (Shub Pollard)
- Harold Lloyd Reissues.
- Oct. 23—Late Hours

## NEWS REELS
- Sundays—Topics of the Day
- Wednesdays—Pathé News
- Saturdays—Pathé News

## PRODUCERS SECURITY CORP.
- When Dawn Came
- Diana of Star Hollow
- The Right Way
- The Sheriff of Camp Verde
- Squire Phinn
- Welcome Home, City
- Mr. Bingle
- Mr. Potter in the Tent
- Trail of the Law
- The Man Who Paid
- Irishways of the Irish
- Clasy Fitzgerald Series

## REALART PICTURES CORP.
- First Love (Constance Binney, The Stone Vagabond, Hawley)
- Morals (May McAvoy)
- Dec. 1—Southside Street (May McAvoy)
- Nov.—Her Boy (Walt Disney)
- Nov.—Hush Money (Alice Brady)

## R-C PICTURES CORP.
- Dec. 25—Eden and Return (Doris May)
- Dec. 3—The Rocking Chair (Doris May)
- Dec. 4—Duke of Chimney Butte (Fred Stone)
- Nov.—Elders (Gaster)
- Nov. 26—Possessions
- Nov. 12—The Jade of Pauline Frederick

## RUSSELL PRODUCTIONS
- Shadows of Conscience (Russell Simpson)

## FRANK BRAIDWOOD SERIES
- The Frame Up
- The Orientation
- The Western Thoroughbred
- Arizona
- Wolves of the Camp
- The Cattle Runners

## COMING PRODUCTIONS
- A Boy in Red and White
- The Mysterious Mule
- The Millionaire (Innocent)
- The Millionaire (Forgets)
- The Millionaire (Yearning)
- The Millionaire (Wandering)
- The Millionaire (Innocent)
- The Millionaire (Forsaken)
- The Millionaire (Vindicated)
- The Millionaire (Innocent)
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"A SAILOR MADE MAN"

(Harold Lloyd-Hal Roach-Asso. Exhib.)

All's Well in This Rollicking Comedy—A Sure Laugh Getter

O h for the life of a sailor! That’s how more than one spectator will express himself after seeing Harold Lloyd’s humorous comedy, "A Sailor Made Man." The Hal Roach star has employed all the rich ideas which are associated with a sailor’s life and has presented them in such a clever manner that one funny scene, one ludicrous burlesque, follows another with lightening rapidity. It is a carefully worked out comedy, there being a "stump" of rehearsal over it which indicates that Lloyd never offers anything haphazardly concocted and executed. Give a comedy plenty of rehearsal to put over the stunts and incidents so as to give them a flavor of spontaneity and introduce some brand new ideas—and you can rely upon clever entertainment every time.

Hal Roach has spent a snug sum in creating a comedy which is correct in its realism, which contains rich settings, and which never relies upon worn-out hokum. Trust the Roach-Taylor-Lloyd-Newmeyer quartet to present original ideas. The longest sufferer from dyspepsia on earth is going to forget his troubles in watching the begoggled comical burlesque life on a warship. The sponsors have used a great variety of ways of playing the sailor role and given out a truly original mix of authentic stamp. To point out every detail would consume a volume. Let it be said that Lloyd is a rich idler who is advised by the girl’s father to get to work if he is serious regarding matrimony.

His efforts at the recruiting station are exceedingly funny. But it is his duties on board ship—his tricks in avoiding the rough-neck sailor which will bring the loudest laughs. Finally the two enter partnership and their efforts to outwit the officers and the other men are presented in some brand new incident. Meanwhile the ship has reached some Oriental port and the sailors get shore leave. Here is the comedy at its zippy punch. The girl’s party have also gone ashore from the yacht, and the plot takes on some original stunts before Lloyd succeeds in rescuing her from a hareen and saving his own hide from the villainous caliph. Lloyd, dreaming that he is an officer, and marching through the ranks lined up for inspection, while his eyes are focused straight ahead, strikes home—it is so real. And when the party is presented to the Sultan, the Sultan asks the strange boatman if he is telling Lloyd to take his four, the comical wait until a quartette have been "sent to sleep" by his buddy and then points with pride to the fact that his delegation has taken the count. He calmly asks—"What made you take so long?" It is such episodes as these which are constantly flashed which makes this comedy so uncommonly clever. Another incident shows him eating some pastrami made up like a sailor’s hat which arouses his pal to the probable thought—"what manner of man is this anyhow?"

The girl is rescued in thrilling and funny fashion. Lloyd is constantly doing the unexpected. The titles are pithy and to the point and the cast and director co-operate with perfect team work. Certainly a gem of a comedy—Length, 4 reels—Laurence Reid.

THE CAST
The Boy. Harold Lloyd
The Girl. Mildred Davis
By Hal Roach, Sam Taylor and Jean Haver.
Directed by Fred Newmeyer.

PRESS NOTICE—STORY
If you want to come and see a rollicking story of the sea with the inimitable Harold Lloyd enacting a sailor—then come to the theatre next and see "A Sailor Made Man." This funny satire of a sailor's life is just about the cleverest comedy in which the star has appeared. It carries a deep sea tang about it that stimulates one. Fashioned by Sam Taylor and Hal Roach it gives a spectator a treat in the way that the sailor on one of Uncle Sam’s warships conducts himself. The boy in white teeth and a land-lubber sailor’s suit is accepted for three years. His duties on ship-board—his shore leaves—his rescue of the girl from a treacherous caliph in the Orient—his escapades everywhere bring the star to the foreground in scenes which are ridiculously funny. Mildred Davis plays the girl in spirited fashion and the cast composes a genuinely number of genuine sailors.

PROGRAM READER
Oh, Ho-Ho, for the life of a sailor. You will be shooting it, singing it once you have seen Harold Lloyd in "A Sailor Made Man," his newest contribution. It is a clever comedy which contains the "hummus" of comedy bits. This clever star in the richest opportunities for burlesque in which he has ever found himself has had the greatest. It is a funny story of a comic sailor. A brand new assortment of gags, stunts and incidents are flashed. Come and see this breezy comedy. You will want to join the navy after seeing it.

SUGGESTIONS
You can work up a lot of interest for this comedy. Snappy teasers, ads, catchlines and every conceivable line of argument can be exploited to put this comedy over. Play up that it compares with "Never Weaken," and gives Harold Lloyd a chance to show his casualties in another direction. A prologue can feature an ensemble showing the deck of a ship with the men garbed in sailor suits singing and dancing. The girl can be placed in an ensemble to represent a crew. Keep them in and the spectators will attend to the rest.

"THE LIGHT IN THE CLEARING"

(T. Hayes Hunter-Hodkinson)

Powerful Melodrama; Superior Entertainment

T HERE are reasons more definite than the "moralizing" trend of the times for sex plays and objectionable farce having faded into insignificance when it comes to pictures. Such offerings as "The Light in the Clearing" are more or less responsible. It is not difficult to foresee one enjoyable form of entertainment if another, more interesting subject—especially one to be found in classics—was chosen.

A worthy example of this has been accomplished in the dramatization of Irving Bacheller’s heralded story in the hands of the directorial genius, T. Hayes Hunter. His keen visualization is plainly evident. He has given picture followers another production that will add to his list of prize winners.

It was not an easy task to incorporate the counterplot and voluminous detail, integral parts of Mr. Bacheller’s story. In fact, it has taken a picture of too great a length to do it. The interest develops slowly, there being an excess of description and characters to introduce. Once it gets a fair start, however, it begins to roll, and runs on for an increasing time until the first great climax. Therefore it is necessary to arouse the interest again.

It would be impossible to outline the story, the lives of the characters being interwoven with one another, developing a story each in itself. Suffice it to say that it is of the "New England" variety, and the time, long, long ago, Mr. Hunter’s great respect for details has been carried throughout. If Needham’s hold the "atmosphere" were missing, we did not notice it. He selected a cast that is second to none. Each player scores in a part that has required artistic as well as hard work.

It tells of a great American statesman and a half-crazed woman, who many years before was cast out by her father and spends her time hunting for the child she gave birth to twenty years previous. The statesman has no connection with the disaster except to endeavor to right the wrong. He is a firm believer in following the "still small voice" of one’s conscience, the theme being intended to prove that in living aright, regardless of seemingly unimportant side-steps, one may hope to profit ultimately and that one step in the wrong direction may lead to others, thence to a misspent life.

The scenes depicting the attack on the jail by men intent upon a lynching, the suspense held while the young hero defends the law, is among the most thrilling incidents yet seen on the screen and certainly well done. There is a lesson for the young and old, the love interest supplied by a clean cut youth and his adoration of a village snob. And one of the best things about the offering is excellent photography—seven reels—Lillian R. Gale.

THE CAST
Roving Kate Eugene Besterer
Salt-Clown Harriet Baynes
Baron Baynes Edward Sutherland
Amos Grimsenw Frank Leight
Ben Grimsenw Andrew Arbuckle
Uncle Peabody Lillian Lillian
Aunt Deel Albert Lee
Joe Wright Virginia Madison
Mrs. Horace Dunkelberg Mrs. Horace Dunkelberg
Squire Fullerton J. Edwin Brown
Directed by T. Hayes Hunter.

PRESS NOTICE—STORY
Did you read Irving Bacheller’s great story, "The Light in the Clearing"? If not, rush out and get the screen version, which comes to the—

If you did not read it, do not miss profiting by the great lesson it teaches and at the same time absorb the “reminiscence” of a real classic of American literature, which is written in a rare and poetic manner and treated in a dramatic photography of such unusual distinction that it includes scenes never before attempted on the screen, which was directed by T. Hayes Hunter, who was responsible for "Earthbound" and "Desert Gold," and "Ear Hardcover" which will please the theatre goer and which is sure to please the film goer.

PROGRAM READER
Not only in the "sunny South" was "lyching" once prevalent. It happened in New England who has suffered from it. The "Light in the Clearing," screen version of Irving Bacheller’s great story, the story of the attempted "lyching" is one of the vital pictures of the year and the story of the rescue of an individual in the propagation of a world-wide famous book. The director of "Earthbound" has given it the same powerful presentation that is identified with his previous work. It is a valuable production, and a cast guaranteed to please—all names are well known to the pattern of plays and photos.

CATCH LINES
How Roving Kate saved Bart from the fourth and greatest peril that confronted him.

How Roving Kate saved Bart from the fourth and greatest peril that confronted him. The mob that gathered to take Amos Grimsenw from the clutches of the law and how it failed.
"SILENT YEARS" (Garnier-R.C Pictures Corp.)

Accurate Screening of Powerful Novel

A DISTINCTIVE offering. One that will satisfy the demand for something different. Incorporates splendid direction, unusually fine photography, a world-class cast and is a North Western melodrama of great human appeal. It is unlike the ordinary run of pictures if for no other reason than that the leading character is a woman not possessed of any great beauty of face or form, yet blessed with an able mind, high spirit and a character so genuine as to hold the intense interest established with her first appearance. Also, in that this story begins and remains in one locale, Most of the action centers and around the cabin, situated in the Canadian woods, while incidental scenes depict life in an adjoining village. Therefore, it can be truthfully said that the scenic value is paramount.

Founded upon Harriet T. Comstock's famous novel, "Mam'selle Starke," Daughter of a brutal, unnatural father, who turns himself to death, leaving Jo and an invalid sister to struggle for a livelihood, the woman, Jo, robbed of feminine charm because of her workaday life, assumes the responsibility of caring for the more unfortunate sister. There are no means of support, the roof over her heads heavily mortgaged, and an uncertain future. Yet, in this workaday life she finds profit, for in addition to being a skilled needle woman. Through her untried efforts, debts are gradually paid off and necessities supplied.

A fine specimen of Canadian manhood loves Jo, despite her unattractive-ness, and asks her to become his wife. Jo, feeling duty bound to devote her life to the child, is forced to give up her. After many years, she waits until she feels more competent to assume wifehood and prospective motherhood. In the end, he marries another woman, a spinless flatterer, intent upon conquest. The news of the union crushes Jo, who bravely conquers her sorrow, puts her shoulder to the wheel, goes on paying up debts, of which there were many.

Some years later, the old lover, robbed of his health, returns to Jo's cabin, while she is absent, leaves a sick child, writes a note explaining his condition, begs Jo to raise and care for her, stating the mother has not seen her since she was a baby, and proves utmost to bring up a daughter.

Stared maternal instinct is the little girl, whom Jo raises to maturity, the object of town gossip and slight, the evil elements having started a report that the child is hers. In the end, the mother's confession to the parish priest establishes the identity of the child, which, unable to discover the way in which she is treated, marries the son of Jo's persecutor. The child's gratitude and loyalty to the foster-mother, however, brings Jo happiness in the end, of which she was deprived many years.—Length, 6 reels.—Lillian R. Gale.

THE CAST

Mam'selle Jo Morey — Rose Dionne
Captain Morey — Tully Marshall
Jo — Belle Gaskins
Henry Langley — George McDaniel
Pierre Seigman — William Bryant
Young Tom Gavot — Will Jim Hasston
Father Sebastian — James D. Barrows
James Norval — Jack Livingston
Mary Malden — Ruth King
Marcel Longville — Kate Toncray
Mrs. Lindsay — Lillian Rambaud
Young Donelle — Jean O'Rourke
Tonoelle — Ruth Ashby
Mrs. Norval — By Himself
Nick, the Dog

PRESS NOTICE — STORY

Are you weary of the petite, artificial, dressed up, sometimes soulless sort of feminine lead in motion pictures? Would you be interested in seeing a thrilling, compelling drama of Canadian life, in which a woman of soul and beauty of character, unhappily handicapped by a lack of refinement, manages to turn profit, for the principal character? Then don't miss "Silent Years," the screen version of Harriet T. Comstock's great novel of human sacrifice, which comes to the theatre on next.

It is accurate in the description of "Mam'selle Jo." Mrs. Comstock's beautiful story, in which Rose Dionne, the French tragedienne, is the leading character. Others in the cast include many of your screen favorites and regardless of how many motion pictures you have seen, in "Silent Years" you will find something entirely apart from those that have gone before.

PROGRAM READER

Harriet T. Comstock's great novel, "Mam'selle Jo," has been adapted for the screen and produced under the title of "Silent Years." The story has been laid in the St. Lawrence River country, in Canada and was directed by Louis J. gaskins. The story is the history of a little girl and of the childhood of the cinema, whose success in the screen version of "Kismet" has been difficult to equal. It is the story of a child who, having no beauty of face or form, was deprived, for a time, of the beautiful things in life for which she longed, more eloquent than words can describe, the character of this woman is depicted on the screen, against a background of love, passion and strife. A most unusual play-dole.

CATCH LINES

Just what is a good woman? "Silent Years" is the story of one good woman, despised and slighted by other "good women," because she chose to live her life in her own way, with no respect for their ideas of convention, yet herself a living monument to truth and love.

"LOVE NEVER DIES" (King Vidor-First National)

Enough Homespun Touches to Make an Average Heart Interest Drama

King Vidor has long been recognized as a director who is ever striving to make his contributions genuine. He is ever searching for that great sense of proportion which makes the human tragedy certain to find enough of this element to satisfy them. The exhibitor who books "Love Never Dies" will present his patrons with a good heart interest drama—a drama which cannot be said to represent Mr. Vidor at his best because the realities strive for are marred occasionally by a slightly cloying sentiment. This director is strong for the simple virtues of love and faith and he manages to express them even when the plot carries illogical treatment.

The fact that a blaze audience in a New York neighborhood house laughed over a scene created for the simple effect of displaying a blighted romance is no reason that it won't do the same someplace else. New York has its book element too—an element looking constantly for the risque note. So when the youth returns to his snug little cottage, does his wife gone, flops on the bed, gives himself up to tearful despair, and pulls his better half's nightdress from beneath the pillow and fondles it tenderly, this New York audience snickered. It thought it had found something risque. True, the situation is one of a remote era, but that is not always held. It is difficult to establish the identity of two characters—one of whom is represented as the boy's evil mother. And when a disappointed suitor informs the girl's religious father of his rival's true identity the old man takes his daughter away.

That's all there is to the plot. And the title comes into its expression with sharp emphasis. The interludes show the youth rising to the top, a snug companionship with his little bride, and some gentle comedy expressed by a feminine Wesley Barry—freckles and all. Some of the action never becomes definite through a faulty arrangement of scenes. King Vidor has written his scenes, we suppose, that we might substitute for a fancifully patterned one or another;

But this is precluded by the presence of mellow dramatic touches—one of which shows a thrilling miniature of a train going off a high trestle, the other flashing a picturesquely and vivid shot of a rescue scene, with the hero who had returned Enoch Arden like to claim his bride, saving his rival from a watery suicide—the rival having married the unhappy woman through the belief that her former husband was dead. Will the public overlook the inconsistencies? We are inclined to believe it will find the love note, accept the pretty backgrounds, and adequate acting, and forget the more or less arbitrary plot and illogical development. Certainly it inspires sentiment and a sort of romantic illusion.—Length, 6 reels.—Laurence Reid.

PRESS NOTICE — STORY

"Love Never Dies," a story of abiding faith, of a disillusioned love, of the power of romance is "Love Never Dies," which comes to the screen in the theatre next.

The cast includes Madeleine Bellamy, Frank Brownlee, Claire McDowell and other names in the time of love story of a powerful love—a love that continues though it is shattered by tragic episodes. A love that is revolved around a community because of the shabby reputation of his mother. Does this not deter her from continuing to succeed? And when his ability is manifested in a neighboring town, a girl responds to his advances and accepts him. He brings her home to his parents, who, with delight, receive her. They will publicly overlook the inconsistencies? We are inclined to believe it will find the love note, accept the pretty backgrounds, and adequate acting, and forget the more or less arbitrary plot and illogical development. Certainly it inspires sentiment and a sort of romantic illusion.—Length, 6 reels.—Laurence Reid.

PROGRAM READER

Does love ever die? Is it possible to marry a young girl and love her devotedly with the ardor of the courtship days? Suppose there was some taint connected with your name and your father's, is there any love for me? Would your love continue to flourish? It has been said by ancient and modern philosophers that love never dies—that once born—that once the man and woman with perfect understanding, this is forever consummated. Whatever the poets and philosophers say about it—one thing is certain that "Love Never Dies" makes a thorough story until her father is acquainted with the news concerning his ancestry. So the older man takes his daughter away, and the husband keeping the words, picks up his belongings and seeks sanctuary in a distant city. Eventually he returns to find his bride, the wife of another. The moments with her brings back all the heartsaches but he gracefully departs. Her second husband, appreciating the true facts, attempts to commit suicide and succeeds but only after a fruitless attempt is made to save his life. Eventually the wicked mother is revealed as no relative at all. The picture ends happily. It is well acted and staged and comprises several dramatic thrills.

SUGGESTIONS

A King Vidor picture is usually dependable as entertainment because of the human interest given it, and this is no exception. "Love Never Dies" as picture which carries fine sentiment, genuine homespun touches and a pleasant story, could be the basis of any campaign offering. The scenes could be built around the theme. Also romantic, sentimental songs indicating the title in some shape or other can be used for a strong play. King Vidor as the man who produced "The Jack Knife Man." The title is a winner and should be exploited for its true value. Play up Lloyd Hughes and Madeleine Bellamy who are in the cast. Start a series of catch lines and teasers built around the title.

CATCH LINES

See "Love Never Dies," a picture of youthful love and faith—a picture of rich romance—a picture of fun, in a world of adventure.
**They Have Another “Mickey” Here**

*Sennett-First National*

THEY all said he couldn’t do it—produce another “Mickey,” but Mack Sennett has come through again with a clever comedy-drama, and Mabel Normand is the star. “Molly O” is a sort of Irish Cinderella story, relying a great deal upon an identical plot, which shows a girl of modest circumstances, hoping and realizing a fine position in the world. But Sennett is craftsman enough not to trust the picture to the simple story line, and he has added to it a cleverly wrought Irish sauce as has ever lurked about a dish of corned beef and cabbage.

The story gets off to a flying start, showing the fire engines running wild, and Mabel speeding ahead of them on a trusty bicycle. Her shack is dominated by a contractor from the old sod; her lover is a roughneck plumber, excellently played in straight fashion by Eddie Gribbon, who, if he never does anything else, will be left in the screen memory by the way he feeds Molly a line of pleading, hair cut ever seen. Molly, as played by Mabel Normand, might be another name for Mickey. She flashes her individual talent as it hasn’t been flashed since that earlier triumph. She is Irish through and through—the tilt of her head—her mannerisms and gestures, her carriage—her impulses, and finally the conversation—these are genuinely Celtic.

Molly picks up the paper and discovers a Beaumont physician on the front page. Who will be the lucky bride? She measures her position in life but it does not prevent her from giving play to her romantic fancies. She will have him or die in the attempt. And she gets him despite the rough-house tactics of her father and Irish lover. Keeping pace with the story, it is found that the moll in the Sennett picture. He even becomes a Griffith and philosophizes and in those scenes he bests that director. He does a Griffith scene much better than Griffith does a Sennett scene. When the fashionable doctor takes her home and sits down to dinner, you will see a typical Irish scene—one thoroughly genuine and rich in local color. And when the charity ball is held and father stays up late to prevent Molly from attending, her mother aids her in stealing from the house and she appears at the ball disguised as a grand dame, and leads the grand march because she is made up to resemble the doctor’s fiancee. She comes home and is advised to leave.

And the next scene finds her married with the father interrupting the happy couple with a flash of gun fire, which he has hidden behind the girl that forgiven him. Sennett has introduced an anti-climax which leads one to think it might be a different story. It shows a melodramatic touch with a villain lurking about to compromise the heroine. The Irish family are all in society, and Molly is rescued in startling, dramatic fashion from a direful fate. This thrilling is so novel that it could be used for a future production. However, it does not detract from the enjoyment of this live comedy. The soft focus effects—the lighting—the backgrounds—the acting—all are in their proper place.

**THE CAST**

- Molly O: Mabel Normand
- Tim O’Dair: George Nichols
- Anna: Anna Hernandez
- Eddie: Eddie Gribbon
- John S. O’Dair: Alf Mooney
- Fred Manchester: Lowell Sherman
- Krewomych: Jack Wills
- Albert Faulker: Ben Deely
- Dr. J. A. Basset: Granville O’Hanlon
- The Silhouette Man: Carl Stockdale
- Antonia Baccalaghi: Eugenie Besserer

Directed by F. Richard Jones.

**PRESS NOTICE—STORY**

Mabel Normand, who will be remembered for her clever picture, “Mickey,” will be the attraction at the matinée. In her new contribution to the screen, “Molly O,” written and supervised by Mack Sennett, and directed by F. Richard Jones. This comedy, based upon a Cinderella theme and showing the manner and custom of an Irish family, reveals a thousand and one little intimacies. A big factor in the star plays the part of Molly, a family drudge, who delivers washing and does odd chores. She dreams of romance, but her father turns her down as being too up to his usual religious notions. She marries a roughneck plumber, and he in turn marries her. Her father, in a fit of sympathy, 上海 becomes so heartbroken that he blood compels her to get everything there is out of life. It is a picture which flows from grave to gay with charming appeal. It is excellently staged and directed.

**PROGRAM READER**

Mabel Normand is the star of “Molly O.” Nuff said. If you remember “Mickey,” you will know that Mabel has been unusually gifted to play an Irish slip of a girl. So come next Monday, and see this irrepressible star which takes you from the depths to the heights. He has seen you see the family living their comic and quaint lives—a life of poetry and song.

**SUGGESTIONS**

This comedy can be put over by simply comparing it to “Mickey.” Most everyone has seen that picture and by bringing it into comparison you will be putting it over with the public. For further advertising, a complete poster, teaser, in. Put one that says, “An Irish tenor of Irish real predecessors.” These similar ideas can be employed. Irish tunes should be used entirely for your prologue and if the picture carries a score—use it. Play up Mabel Normand.

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**“THE SIN OF MARTHA QUEED” (Dwan-Associated Exhibitors)**

Story of Parental Distress and Anger Is Fairly Entertaining

A LLAN DWAN has drawn a very sharp dividing line between good and evil in his picture “The Sin of Martha Qued,” which he wrote and directed himself. It may be that there are such fathers scattered about ruling their households with a whip-hand, and who constantly fall back upon some religious scruple fostered by ancestors for their exceptionally cruel attitude, but visualized upon the screen and sharply emphasized and they develop as marvellous and wholesome figures and lead you in one a sort of unhappy frame of mind. Mr. Dwan has a lesson to point out—which is to show a toleration for the impressions of youth. However, he harps so continually upon his theme and turns it up to the light from so many angles that the fine flavor of romance fails at times in pointing a ray of sunshine.

The picture is too heavily balanced with depressing shadows. Joseph J. Dowling is intrusted with the role of the stern, religious, unyielding father, and so heavily does he interpret the figure that the sentimental side of the story is quite eliminated. It is hard to reconcile Mr. Dowling in this part because in “The Miracle Man” his mission was entirely opposite to what it is here. He is so clever a father that he can understand the development of the parent. It happens that an accident causes her to remain a goodly portion of the night in a young man’s cabin. And when an evil gossip—a drunken lout in other words—informs her of the fact, the father gives the girl a revolver and tells her to go upstairs and kill herself. This touch cannot be accepted and the priest Cruz.

The plot becomes illogical when the old man compels her to marry the drunken derelict—whose sin is real and genuine. The father’s lack of sympathy and faith somehow does not ring true. The picture then develops a melodramatic note, showing the drunken husband being killed and the girl tried for the murder. And her father is the prosecuting attorney whose lack of any regard for his daughter’s shame and unhappiness is emphasized by the way he remains more interested in applying a moment of humanity would be like mixing acid with sugar. It turns out that a cripple fired the fatal shot to save his ideal from a living death.

The picture is eloquently staged amid scenes of rustic beauty, with long shots and medium shots revealing a wealth of atmosphere, and local color. Mary Thurman plays the heroine with real appreciation for the pathos and sentiment, while Niles Welch fills the demands of the role representing the lover. Frank Campeau is colorful as the evil gossip.—Length. 5 reels.—Laurence Reid.

**THE CAST**

Martha Qued: Mary Thurman
- Joseph J. Dowling: Robert Emmett O’Neill
- Alicia Qued, her mother: Eugene Besserer
- 1st Worship Bishop: Joseph J. Dowling
- David Boyd: Frank Campeau
- 2nd Worship Bishop: Niles Welch
- Angel: Gertrude Claire
- Father: Frankie Lee

Directed by Allan Dwan.

**PRESS NOTICE—STORY**

A picture of broken faith—a picture of discord in a family in which the father is so stern and unyielding that he constantly denies everyone who does not obey his orders or thinks as he does—a picture of romance and unyielding love is “The Sin of Martha Qued,” which comes to the screen next week with a cast comprising Mary Thurman, Joseph J. Dowling, Eugene Besserer, Niles Welch, Frank Campeau, and others.

Allan Dwan, who wrote and directed the feature, has conceived a story which demands attention because of its dramatic core and the way the characters—that of showing toleration. The heroine is a good girl, healthy and normal. But her father is ever condemning her because of his religious notions. When she remains away from home through suffering an accident, the father accuses her of being a sinner and compels her to marry the drunken derelict. The story progresses through several dramatic and romantic scenes which are appealing and rich in atmosphere.

**PROGRAM READER**

Her father worshipped the religious scruples of his ancestors. He lived up to the stern mandates and custom of the ancestral Queds. Thus it was he could not look with toleration upon any fancy or impulse that varied from the orthodox policy of his life. His daughter committed sin. But he thought it was a sin. The big sin was his lack of understanding. This father actually——To tell you more would spoil the plot of the picture—will appear in the picture “Martha Qued” at the theatre next——You will see “The Sin of Martha Qued” at the theatre next——You will see a picture which reaches a strong lesson. You will see a cast of clever players in this interesting work.

**SUGGESTIONS**

This picture is written and directed by Allan Dwan. If his name means anything to your patrons, this picture will appeal to him all the space possible. You can play up the theme which shows parental intolerance. And a teaser campaign pointed in this direction can stimulate a deal of interest. Play up the cast. Joseph Dowling, Niles Welch and Mary Thurman are in this cast, and your patrons are all familiar with their style of acting. They command attention through work here. Play up the rich, dramatic thought which lies behind this picture. Use stills showing the beautiful exteriors.
"THE DEVIL WITHIN" \\
(Fox)

Not Up to "The Primal Law"

Those exhibitors who booked Dustin Farnum in "The Primal Law" will certainly discover that "The Devil Within" does not compare with it in entertainment value before the film has progressed very far in its plot. The brutal sea captain who browbeats his men has lost some of his vitality through constant repetition and the fact that a good share of the locale is underwater is a subtle complaint against a curse of a Malay witch will be accepted as so much incident in making the story colorful. The best thing about the feature is its technical equipment, the exteriors in the forecast part revealing a genuine schooner and some appropriate atmosphere.

But when the story swings into its main scope this is not the case. The wide range of plot and character is dull and the plot itself must take it as a sort of harum-scarum adventure tale. It travels over two continents and a space of forty years. The brutal sea captain becomes an apostle of kindliness, but when he marries his wife and child die, the thought is brought home to him that the witch is having her way with the curse. There is absent any semblance of dramatic form or unity, though the vitality of the melodrama keeps one more or less interested. The latter part of the story discloses the old skipper living the life of a recluse in a made over boat with paraphernalia of the sea, and some old cronies as his only companions. His life here revolves around the adulation he pays his grandson who is ungrateful for the old man's attentions. He is as vicious and brutal as the catwhile skipper.

The plot builds several crude scenes before the old man saves the life of the boy by tossing off a formula to discover whether it is fatal—the formula being used for poison which has been carried on the end of a sword which is the modern type of atmosphere of the land-locked Borneo at first rate, but the action is of the topsy-turvy variety—no attention being given to show characterization or incident, but only an intent to reveal a punch. Dustin Farnum is hardly the type for the brutal captain, since his good-natured smile disarms him from any thought of real virulosity. As the old man he is much better, though he has the misfortune to be cast in a youthful manner as if he was in the first flush of unbounded vigor and health. A series of close-ups are employed which reveal many faults of character portrayal. However, "The Devil Within" contains a flaw of rugged adventure. Forgetting the illogical touches and it is apt to please those who go to the theatre solely for recreation.—Length, 5 reels.—Laurence Reid.

THE CAST

Capt. Briggs....Dustin Farnum  
Laura.........Virginia Valli  
Dr. Philo............Nigel De Bruller  
Hal...............Bernard Durning  
Scrolock.............Jim Farley  
Wansley..............Tom O'Brien  
Crevet..............Charles Gorman  
Bevis..............Otto Hoffman  
Cabin Boy............Kirk Incas  
Witch.............Evelyn Sells  
Juvenile Witch...Hazel Dean

PRESS NOTICE—STORY

The latest Dustin Farnum feature, "The Devil Within," is to open at the--theatre next—-It recalls in part Jack London's "Sea Wolf," and contains a battle of brute strength against mental strength and the latter quality triumphs. It is a picturesque story which travels over two hemispheres, taking up for its theme a curse which is used as a symbol of wrath that falls upon a man for his habitual violation of the laws of God and man.

The story opens with Captain Briggs ruling his crew with an iron hand. He obtains a death threat from the magic old witch, and thereby brings down on his head the curse of Vishing. The captain retires from the sea and marries. He loses his wife and later becomes entangled as a result of sorrow and despair. His only interest in life is his grandson, Hal. The picture carries tense scenes and many thrills and is capably acted.

PROGRAM READER

A smashing, vigorous, thrilling picture of the deep sea—a dramatic story of a brutal captam who was visited with a curse—a powerful picture of retribution of a red-blooded soul—this is "The Devil Within," which contains the theatre next—-with the virile Dustin Farnum as the star. You will see this popular actor playing a vigorous, fighting part with the blood finest for which he is famous. You will see a colorful tale of life in the South Seas in which the barrier islands provide a kind of peninsula for what Dustin Farnum can interpret. So come next --- and see "The Devil Within."  

SUGGESTIONS

By playing up Dustin Farnum and bringing to the minds of your patrons that this sterling actor has lately returned to the screen you will stimulate a curiosity which is emotionally sound and will give your customers and patrons a lesson in red-blooded men and women. Play up its adventure, its hefty punch lines, its local color, its conflict, sweep, vigor and vitality. But your best bet is the star. Use stills and give him a good send-off. An Oriental dance would be effective as a prologue.

CATCH LINES

He had the devil within him until he discovered that it was a curse. See Dustin Farnum in his latest picture—. Here...
"LADIES MUST LIVE"  
(Mayflower-Tucker-Paramount)

Some Moving Moments in This Production

THE George Loane Tucker of "The Miracle Man" which put him in the film hall of fame as one of the few imaginative directors of his generation, has not found such a story to play for his house as the one offered him. In "Ladies Must Live," the first place he has picked out is the simple, broad, dramatic stroke—nor the human appeal, nor the exceptional message. This director, whose death cut short his uplifting work, flashes some of his individual talent for situation and climax in certain moments here, and his philosophizing is clearly established at times. But so complicated is the story which carries three distinct plots—a story in which the character development is laid off to one side, that the story does not indicate any progression of reaching a smashing finale. It is a story of the feminine sex on the defensive—their object being to make the most of their opportunities with little show of virtue. These figures are supplemented with a farfouth outcast who is depicted as receiving one tragic blow after another. But the psychology of the drama is not indicated because of the complicated incident and the uneven progression of the plot. There are some exquisite pictures and a few scenes of moving drama, but they never reach dominant climaxes because of the flow of counterplot. The picture is excellently staged, the acting is interesting, the leads and supporting acting are good. It is a picture which is apt to please after a fashion. The tone and quality will doubtless get it over.—Length. 6 reels.—Laurence Reid.

THE CAST

Anthony Malvan.............Robert Ellis
Ralph Lincourt.............Mahlon Hamilton
Christopher Blaine............Leonice Joy
Barbara..................Leatrice Joy
Michael LePrie.............Ralph Farnum
Mrs. Lincourt.............Gibson Gowland
Mrs. Lincourt.............Cleo Madisson
Edward Barron.............Harry C. Hall
Margaret..................Jack Gilbey
Nell Martin..............Lucille Hutton
Max Bleeker.............Luke Warren
The Butler...........H. L. Byrd
Nancy....................Jack McDonald
Ned Klegg.................Arnold Gregg

By Alice Duer Miller.  
Scenario by George Loane Tucker.  
Directed by George Loane Tucker.  

PRESS NOTICE—STORY

The last production of the late George Loane Tucker, creator of "The Miracle Man," written by Alice Duer Miller,  "Ladies Must Live," will be shown at the theatre next—by Betty Compton as the star. This gifted actress who possesses great personal charm, will be remembered for her splendid performance in the first presented store than are the early established broad strokes. The action centers around a group of wealthy characters all apparently living under one roof—the sole exception being the kitchen drudge who enters into the dramatic scheme in an arbitrary manner.

There is a long time in planting the characters, the heroine, played by Betty Compton, making a so-far-demonstration. Since she appears on the scene she is the subject of comments which show her developing any real character. Her portrayal seems the same when worshipping at a false shrine as when she finds the spark of love. But she is lovely to look at and in a bathing suit silhouette against a sunset is splendidly radiant. The theme is that ladies must live contrary to the standard conventionalities which would keep them in their place—as dummy figures. But the psychology of the drama is not indicated because of the complicated incident and the uneven progression of the plot. There are some exquisite pictures and a few scenes of moving drama, but they never reach dominant climaxes because of the flow of counterplot. The picture is excellently staged, the acting is interesting, the leads and supporting acting are good. It is a picture which is apt to please after a fashion. The tone and quality will doubtless get it over.—Length. 6 reels.—Laurence Reid.

"LITTLE EVA ASCENDS"  
(S-L-Metro)

Clever Comedy Furnishes Amusement and Novelty

THE exhibitor who wants to give his patrons something unique in the way of comedy—a comedy which is entirely novel, bright and illuminating, should not overlook "Little Eva Ascends." Adapted from the lowest post of the same name with Gareth Hughes doubling as the sad, but pretty daughter of St. Clair in the road company of "Uncle Tom's Cabin." It is a novel burlesque, and the fact that this antiquated play has served Mack Sennett will not lessen its entertainment values. It is not raw burlesque such as he concocted, for behind it is a legitimate story. Audience approval is the marker which has placed her two sons in a company and is touring the provinces.

The idea is so novel—so rich in its humor and quality of make-believe that it stands out conspicuously as one of the comedy treats of the season. Once again the sponsors have guaged the star's adaptability for comedy expression. And he fits into the role of Little Eva like a born pantomimist. The picture opens on a train with the company speeding to a town which harbors the hero's sweetheart. He argues and rebels against going on in the role for fear of the humiliation that will sweep over him once the girl sees him. But his argument is of no avail when it is pointed out that his absence would spoil the show. There is some bright comedy flashed when the "trouper" reach the hotel and the woman's two sons are given commercial travelers' meal instead of actor meat. This is because their father is the proprietor—a father they had never known since their mother had left the fireside years before and taken the children with her.

The father is made acquainted with his offspring and has a good time in watching the boys perform. There are some uproarious moments as the play unfolds. Little Eva cannot hide "her" identity. He is "spotted" by the little boys of the town and the girls discover his doubling act. Finally when he ascends to heaven via the step-ladder route and has a fall the show takes a flap and the hero doesn't care. The father invites the boys and the girls and some other fathers to his country estate. A grand reunion takes place, the boys are willing to give up the stage and the picture is over. It sparkles in nearly every scene, there being a wealth of good incident and the captions are snappy and to the point. Gareth Hughes will get over with a smile and clever ideas as "Little Eva Ascends." Comedy is his forte. May Collins and Elinor Field play the girls with plenty of animation.—Length. 5 reels.—Laurence Reid.

PRESS NOTICE—STORY

What is considered one of the cleverest and most illuminating comedies of the season is due to appear at the theatre next—"Little Eva Ascends," which introduces Gareth Hughes playing the part of the sad, but pretty daughter of St. Clair in the road company of "Uncle Tom's Cabin." Many will remember this story which appeared in the pages of a popular magazine, and it has been adapted to the screen with remarkable fidelity. It is a rare story, unusual of theme, and genuinely novel. The plot revolves around a traveling company whose only play is "Uncle Tom's Cabin." When the company is booked in a certain town, the young hero attempts to play his familiar role because of the humiliation attached to appearing in feminine disguises before his newfound sweetheart. However, his attempt is anything but successful. Finally the girl-figure is placed up in the quaint costume. In the meanwhile he meets his father, the proprietor of the local box office and the story has a happy ending. The film is funny and cleverly acted. In the cast are Elinor Field, May Collins and Edward Martinelli.

PROGRAM READER

Little Eva always dies at a certain time every night. No matter whether they flogged Uncle Tom until his back was blue, Little Eva ascended to heaven by the step-ladder route. But this particular night Little Eva did not want to play the role. Reason being that the man who doubted for St. Clair's pretty daughter was in love with a girl, and he thought if she saw him as Little Eva she would give him up and be disillusioned. So he rebelled—did Gareth Hughes. Come and see "Little Eva Ascends," a picture of clever burlesque. Come and laugh.

THE BOWERY GUIDE IS COMING

Have You Ordered Your Copy?
You Will Find It The Most Practical Booking Aid Ever Offered. The Shortest Cut to the Information You Seek.
"A PARISIAN SCANDAL"  
(Universal)  

Carries Enough Sparkle to Get Over

Here may not he much to this story in the way of plot and characterization, and it is brittle and episodic in development, but in spite of these drawbacks this picture is certain to get a laugh. There is considerable entertainment in it, and a very good chance to get a job for Marie Prevost. She is no longer a sophisticated young lady but a daughter of a Parisian shopkeeper, and she is a good deal more interesting than the usual type of French girl portrayed on the American screen. She has a manly sense of humor and a forthright manner, and in the midst of all the핸드폰 2988 of her adventures she finds the cause of her troubles and the means of extricating herself successfully. Miss Prevost is a pleasant and pleasing personage, and she is well adapted to the part of the French girl.  

The story is full of the usual French girl type of humor, and the situation is not too far-fetched to be entertaining. The situations are amusing and the dialogue is clever. The acting is good and the production is of a fair standard. The picture is well worth seeing for the enjoyment it affords.

The THEATRE NEXT WEEK

"PARISIANS"

The picture is another of the French girl type, and it is well worth seeing for the enjoyment it affords. The story is full of the usual French girl type of humor, and the situation is not too far-fetched to be entertaining. The situations are amusing and the dialogue is clever. The acting is good and the production is of a fair standard. The picture is well worth seeing for the enjoyment it affords.

SUGGESTIONS

Marie Prevost has not been her best. But the few occasions which she has graced the screen has awakened a public response for her pictures. The reason may be found in her adaptability for light comedy as well as a pleasing figure. Her recent performances have been among the best. She has taken on the role of a French girl and a pretty co-keeper, and she is well adapted to the part. She is pleasant and pleasing personage, and she is well adapted to any type of French girl.  

CATCH LINES

See Marie Prevost the charming beauty. In "A Parisian Scandal." She is delightfully naive.  

"PARTNERS OF THE SUNSET"

(Bert Lubin-States Rights)

Very Unusual and Pleasing Western Comedy Drama

Here is a Western which refutes the opinion that there can be nothing new in this line of production. "Partners of the Sunset" boasts of a hundred new hits of business, melodramatic action that is never stereotyped, artistry in lighting and camera work, settings that are not only totally unlike those of the usual Western production, but which also measure with the heat that can be found in a scenario; a fight which has originality and realism has never been excelled, and a lot of semi-educational views of life in Texas, all of which makes the feature unusually interesting and attractive from an audience standpoint.

As to story, "Partners of the Sunset" only uses so much of a plot as is necessary to make plausible the action and provide a reason for the dramatic situations. The picture begins with what might be termed character introductions, backed by scenic shots and original incident. It gradually explains that two Eastern girls who have inherited a ranch in Texas are being conspired against by a neighboring ranchman and his gang, the purpose being to purchase the property at less than its value. A young geologist, camping in the neighborhood, inspired by love of one of the girls, undertakes to frustrate the villains' plot. He does in the meantime striking oil on the property, and finally the truth is plighted. It is the way that this story is told and the action built up in perfect tempo which makes the picture grip and hold interest. There is nothing theatrical about it and there is no faking. When the hero has his fight with the villain's underlings, he doesn't lick a dozen big toughs, he is finally beaten in a realistic scrap of which almost every angle is new stuff on the screen. Likewise a scene in which the villain is killed is unique, not in what is accomplished, but in any way it is done. "Partners of the Sunset" is the third starring vehicle for Alene Ray and certainly discounts her previous efforts in every way. The feature was directed by Robin H. Townley, and he has proven himself adept at devising incident and in gauging suspense.

THE CAST

David Brooks, Robert Fraser, Jim Worth, J. W. Johnson, Robert Holbrook.


PRESS NOTICE—STORY

The picture is the third starring vehicle for pretty, petite Alene Ray and shows the first silver screen triumph for Miss Ray. She plays the part of an Eastern girl who inherits a Texas ranch and decides to take up residence on it. Here she learns to ride and shoot like a native daughter and develops a taste for the life of a pioneer, while a young geologist who comes along to protect her is frustrated by the villainous neighboring ranchman who desires to cheat her out of her property. "Partners of the Sunset" is a Western story, and it is not often that one can see something new in a Western. This picture has all of the action of a Bill Hart picture, but it is not a Western. The story is well told, and in its development it possesses all the qualities of a good story of its type. The acting is fine, and the pictures are well made.

In support of Miss Ray is a strong cast of well known players each selected carefully as to type. The feature was directed by Robin H. Townley, and photographed by John H. Knoll. Walter Hall wrote the story and scenario.

PROGRAM READER

"Partners of the Sunset," a new semi-Western picture, starring Alene Ray and with Robert Fraser and J. W. Johnson in prominent roles, is the feature picture scheduled for showing at the___. The picture is a Western story, and it is not often that one can see something new in a Western. This picture has all of the action of a Bill Hart picture, but it is not a Western. The story is well told, and in its development it possesses all the qualities of a good story of its type. The acting is fine, and the pictures are well made.

The picture is announced as something new in pictures of its type, in that besides having the usual Western elements, it possesses a strong vein of humor, heart interest and some wonderful scenic views of an entirely new sort.

Robin H. Townley, the director has developed his story with a fine regard for tempo and incident, and he has caught the true spirit of the West as it is today. Miss Ray is cast in a suitable role and duplicates not when she performances in previous starring vehicles. The picture, besides possessing all the qualities of a good story of its type, possesses a strong vein of humor, heart interest and some wonderful scenic views of an entirely new sort.

SUGGESTIONS

Bill as a semi-Western stressing the fact that while the picture has the action of features of its kind it also possesses other qualities. Boost Miss Ray for her co-keeper role and her general ability. Miss Ray's previous pictures, meet, that this is an example of the series. Promise thrills, action, comedy, great photography and incident.

CATCH LINES

The story of an Eastern co-ed who undertook to boss a Texas ranch and got away with it.

A semi-humorous but thrilling picture laid in the West, with action, incident and heart interest nicely mixed and distributed.
the Simplex Newssettes

they're not very common, but when you DO hear of a SECOND HAND SIMPLEX you invariably find it listed at one hundred dollars or more than any other used machine.

all of which means VALUE when you buy a Simplex — for they're built to LAST and LAST and LAST and besides

"We've never heard of a played-out Simplex"
Marshall Neilan directing
The great John Barrymore

Neilan's deft direction is suitably supported by a typical Neilan cast with technical assistance from Dave Kesson at the camera, Daniel J. Gray as editor, J. D. Schultz, art director. Rothacker Prints.
WATCH FOR IT

The Holiday number of MOTION PICTURE NEWS will be worth seeing, worth reading, worth saving.

In many respects a year book of pictures.
Valuable summaries of the year’s departments.
In other words, a practical issue for year-around references.
Attractive, of course, but, above all, valuable.
Date of December 31st, published December 23rd.

The News Covers the Field
Now on the Screen—First Time!

ALEXANDER FILM CORPORATION presents
A Series of Fifteen Complete Two-Reel Features
"The ADVENTURES of
SHERLOCK HOLMES"

by
Sir A. CONAN DOYLE
Directed by Maurice Elvey

Wherever English is spoken these remarkable stories have been read, and the name of "Sherlock Holmes" has passed into the language as typifying the ideal detective of fiction. From one end of the world to the other Sir Arthur Conan Doyle's masterpiece has been read and read again.

The Most Widely Read Tales of Mystery Ever Adapted to the Screen

BIGGEST STATE RIGHT OPPORTUNITY IN YEARS. TERRITORY SELLING FAST
WHY I SHOW

Paramount Pictures

By

Robert G. Pelßier

Proprietor Bijou Theatre
Mt. Clemens, Mich.

I have often been asked why I show Paramount Pictures at the Bijou Theatre. The answer, to me, is a very simple one. As long as I have been in the show business, and it is rounding out nearly 25 years at this time, I have always made it a point to cater to the demands of my public. If I didn’t I would have been in the showman’s graveyard long ago. If an exhibitor doesn’t show good pictures his public will tell him about it. We have made it a point at the Bijou Theatre to get just as close to the public as possible, and one of the methods we use is a standing invitation to the people of Mt. Clemens to call us on the telephone at any time for any picture information they want. Therefore the telephone in our offices is buzzing most of the time.

For the past few months I have made it a point to tabulate the number of queries from prospective patrons on what we were showing together with whatever comments they might have to make. I discovered at the end of a three months period that a little more than 90 per cent of the telephone inquirers were winding up their conversations with our employes by asking, ‘‘Is it a Paramount Picture?’’

The name ‘‘Paramount’’ means something to me besides good, reliable pictures at all times. It means that my audiences are partly created in advance. If I never was convinced before, that telephone tabulation set me to thinking. If 90 per cent of the people that called our theatre were interested in knowing whether the day’s offering was a Paramount picture or not, then the product must have a firm hold on the public mind.

A good showman can never allow himself to get into a rut and succeed. I believe that an exhibitor should constantly keep up with his public’s wants. Because I keep my hand over the pulse of a good percentage of the people the Bijou Theatre caters to is the reason why I am showing Paramount pictures.

Here Are Some Current Paramount Pictures

CECIL B. DE MILLE’S “The Affairs of Anatol”
GLORIA SWANSON in “The Great Moment”
“THE SHEIK,” with Agnes Ayres and Rudolph Valentino
A George Melford production
“GET-RICH-QUICK WALLINGFORD,” a Cosmopolitan Production
GEORGE LOANE TUCKER’S “Ladies Must Live”
WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in “Don’t Tell Everything”
ELSIE FERGUSON in “Footlights”
WILLIAM DE MILLE’S “Miss Lulu Bett” with Lois Wilson, Milton Sills, Helen Ferguson and Theodore Roberts
WILLIAM S. HART in “Travelin’ On”
A William S. Hart Production
BETTY COMPSON in “The Law and the Woman”
CECIL B. DEMILLE’S “Fool’s Paradise”
JACK HOLT in “The Call of the North”
THOMAS MEIGHAN in “A Prince There Was”
Your one best bet is **LULU BETT**!

All the big book-stores in the country will soon be showing the photoplay edition of "Miss Lulu Bett."

This has a colored jacket illustrated with scenes from the picture. It is great advertising—and you reap the direct benefit.

"Miss Lulu Bett" has gone through thirteen editions in a year.

It's a bigger picture than it was a book or play.

---

The Author Says:
"At more than one point the picture of 'Miss Lulu Bett' improves upon both the book and the play. By such work as this Paramount is doing a service not only to the screen but to fiction and drama."

*ZONA GALE.*

---

Adolph Zukor presents a William de Mille production "Miss Lulu Bett"

with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson

From the novel and play by ZONA GALE Scenario by CLARA BERANGER

*A Paramount Picture*
Mr. S.R. Kent,  
General Manager of Distribution,  
Famous Players-Lasky Corp.,  
New York, N.Y.

Dear Mr. Kent:-

Just out of the projection room and still smiling, the writer feels that he must pat your organization on the back for being responsible for such a jolly picture as "DON'T TELL EVERYTHING". The more I think about this picture the better I like it. In the language of the snap on the street, "It's a knockout". Knowing how Christmas cheer and a corking good bill go together I have booked "DON'T TELL EVERYTHING" for Christmas week because we always endeavor to give our patrons something worth while at the season of the year.

Kindly give us some more out of the same basket because smiles are worth a score of heavies in any man's market.

Yours for better pictures.

Geo. E. Carpenter

---

Cecil B. De Mille's "Fool's Paradise"  
Elsie Ferguson in "Footlights"  
"Just Around the Corner", by Fannie Hurst. Cosmopolitan production. Another "Humoresque"  
"One Glorious Day", with Will Rogers and Lila Lee  
George Fitzmaurice's "Three Live Ghosts", with Anna Q. Nilsson and Norman Kerry  
Wallace Reid in "Rent Free"  
"Love's Boomerang", a John S. Robertson production  
Betty Compson in "The Little Minister". Penrhyn Stanlaws production

And Dozens More!
Hugo Riesenfeld saw this Picture

"Get-Rich-Quick Wallingford"

Then Booked It to Show Simultaneously for Two Continuous Weeks at His Big Broadway Theatres

The RIVOLI THEATRE

and

The RIALTO THEATRE

UNUSUAL for two first-run Broadway theatres within a stone's throw of one another to show the same picture, at the same time—even for a week—Hugo Riesenfeld knows the value of a powerful box-office attraction—knows the public demand—that's why "Get-Rich-Quick Wallingford" goes into both houses simultaneously—for two weeks in each.

"Get-Rich-Quick Wallingford" is the world-famous play by George M. Cohan made into a smashing picture.


Opens Sunday, December 4th, at both Theatres

PLAY THIS PICTURE NOW

It's a Paramount Picture
Don’t Judge a Picture by Its Length

Many of the greatest showmen among motion picture exhibitors are today entertaining audiences everywhere with programs made up exclusively of short subject features.

With diversified programs—well-balanced programs.

Invariably these short subject programs list several Educational Pictures, because—Educational Pictures are the recognized standard by which quality short subjects are judged.

Look in theatre entrances for posters and cards showing the Educational pictures trade-mark. When you see it—go in!

It’s the Sign of a Well-Balanced Program

Educational Film Exchanges, Inc.
E. W. Hammons. President
Executive Offices—New York

Educational Pictures
"THE SPICE OF THE PROGRAM"

This message will be read by over 9,000,000 persons in the Dec. 24th issue of "The Saturday Evening Post"
Guarantee Your Theatre Good Business For Twenty Weeks

You cannot have a “Way Down East” or a “Three Musketeers” every week. The problem of those other weeks is your great box office problem today, when, as you know, the public “goes shopping” for films. You can solve that problem by getting the right to play twenty money-getting

CHARLES RAY
TWO REELERS

in your theatre.

Your present booking contracts do not interfere as these CHARLES RAYS are less than two thousand feet in length and can be booked along with any program. They will be released to permit of being booked consecutively for twenty weeks.

Advertising and accessories on these CHARLES RAYS are the same as for the big feature attractions

They are guaranteed rapid-fire action—the plays that “MADE” CHARLES RAY! And all wonderful stories of the Great Outdoors. Made originally by one of the most famous producers—they have not been in circulation since the original release seven years ago. They will be brand new to your audiences.

If you realize that TODAY you must have extra attractions of real box office value—you will write or wire for the name of the nearest exchange handling these CHARLES RAY Short Features.

ART BRAND PRODUCTIONS, Inc.
Room 200 1600 Broadway Bryant 6212 New York City
Will the Washington Conference Stop "Conflict"?

Not while Carl Laemmle and Priscilla Dean

Offer the world the biggest picture thrill of years

Universal-Jewel

Directed by Stuart Paton
From Clarence B. Kelland's famous Red Book story
UNIVERSAL

Special Attractions

"I have hit the bulls-eye five times in a row.

"I started with HOOT GIBSON, in 'ACTION', the merits of which all exhibitors are agreed on.

"Then I played GLADYS WALTON, in 'THE HOWDY', which in my house was as great a success, and which picture I would have played three days had I been able to obtain the third day from the bookers.

"The third picture was FRANK MAYO, in 'THE MANSION', which exceeded all expectations. I put this picture over in great shape.

"The fourth picture that I ran was 'NOONLIGHT POLICE', and having the cooperation of Mr. Hill of your Chicago Publicity Department, we put this picture over with a B-A-M-O---but the hit is yet to come.

"The fifth picture--HOOT GIBSON, in 'RED COURAGE', was played on a Sunday date, the date of the opening of 'Amato!', at a rival theatre, and 'The Girl from God's Country' at another theatre.

"I really expected to "die" on this picture, but much to my surprise we did a capacity business on Matthew---and at night we were the only one of the three theatres to have a hold-out.

"This is surely a wonderful running start for this year's UNIVERSAL PROGRAM.

"While Babe Ruth hit fifty-nine homers, we trust that UNIVERSAL will tie his record by making fifty-two."

Very truly yours,

(Signed) RALPH W. CROCKER.

Star Theatre,

Elgin, Ills.

Here's your chance to hit it four times more in DECEMBER

CARL LAEMMLE presents

MARIE PREVOST in

"A Parisian Scandal" Directed by Hobart Henley. From a novel by Wm. F. Payson

HERBERT RAWLINSON in

"Cheated Hearts"

HOOT GIBSON in

"The Fire-Eater"

Directed by Reeves Eason. Story by Ralph Cummins

GlZDYS WALTON in

"Playing with Fire"

Directed by Dallas Fitzgerald. Story by J. U. Giesy
Here it is!

Campaign Book for EDDIE POLO

Directed by Perry Vekroff and Al. Russell

The SECRET

Big Exloitation Plans to help you put over the Biggest Adventure Chapter-play that Eddie Polo ever made. Book this big Continued Feature now and line 'em up!

UNIVERSAL
Four Days to the Coast!

Over the rivers, plains and mountains—whirling through space in relays of airplanes went the prints of the ceremonies at Washington on the occasion of the burial of the UNKNOWN SOLDIER!

Read this message from Los Angeles:

“This wonderful service in speeding the film West caused a sensation in the audiences—INTERNATIONAL News Reels are used on our entire circuit of 44 theatres.”
We appreciate the service all the more: realizing it cost us nothing extra."

We find it the very best "reel on the market."
"FLOWER OF
by JAMES OLIV
A SUPERFEATURE WITH

The Wild Flavor of the Wilderness, Strange

An old house built two hundred years before by a chevalier of France who journeyed far to the North, with its wide forest aisles, its lakes and streams—its mountains. A scene that, years later, was to prove a fitting background for the fair young Jeanne D'Arcambale, wistful "flower of the north."

All the witchery and charm and, with the ruggedness, which James Oliver Curwood wrote into his famous novel has been caught by the director, David Smith, in the Vitagraph special production.
There are fights—battles with fists and with weapons—and back of it all a deeper, more sinister struggle between a man, out to win honestly, and the forces of wealth and greed.

Henry B. Walthall and Pauline Starke head the all-star cast in this exceptional romance. Here is a picture big in every sense of the word, appealing, thrilling, refreshing.

A picture for everybody—
“Flower of the North.”
Exhibitors have watched Goldwyn make good every promise put into type this season.

When we say that this new group of Goldwyn Pictures is the best collectively and as a unit, that has been produced since the first of the year, you know we are talking facts.

It takes a great picture to top this superlative list. "The Sin Flood" is that picture. It is a searching drama of human instincts and emotions, built on giant proportions, interpreted by a wonderful cast.

Only less brilliant is "Grand Larceny," in which Elliott Dextre and Claire Windsor give the most distinguished performances of their careers.

"Doubling for Romeo," which Will Rogers himself admits is...
great picture, shows this unique comedian in a story that is one long spontaneous burst of laughter.

"The Wall Flower" was written and directed by Rupert Hughes. In its daring, its delicious characterization and its infectious humor, it is a typically fine example of the Hughes technique.

Raymond Hatton gives an extraordinary performance in "His Back Against The Wall," a thrilling study of a coward who becomes a hero against his will.

And in "The Glorious Fool," Richard Dix and Helene Chadwick are their radiant selves in one of Mary Roberts Rinehart's best known tales.

Does this list sound great? Wait till you see the pictures!
"I NEVER SAW ANYTHING LIKE IT BEFORE"

A group of exhibitors attended the premier showing of a newly completed picture. . . . The projection machine clicked off the last foot of six reels. . . . The lights switched on. . . . A momentary pause ensued. . . . And then simultaneously, all exclaimed . . . "HOW DIFFERENT! I NEVER SAW ANYTHING SO IMPRESSIVE AS

IVAN ABRAMSON'S

"The FOUNTAIN OF YOUTH"

An allegorical adaptation of the world famous "FAUST."

"THE FOUNTAIN OF YOUTH"

Has excited the comment of the trade because of its originality

"THE FOUNTAIN OF YOUTH"

Is a new departure into fantastic and allegorical entertainment

"THE FOUNTAIN OF YOUTH"

Made a group of exhibitors gasp at its startling photography.

"THE FOUNTAIN OF YOUTH"

Attempts things altogether new in story and action.

THIS FEATURE WILL MAKE THEM TALK

It is beautiful, baffling in plot and impressive in photography. It has been produced in such a way as to be specially adapted to the musical score of "Faust."

IT IS YOUR NEW YEAR'S BOX OFFICE WINNER!

Specially prepared publicity and exploitation by the Weshner-Davidson Agency

State Rights now open. Wire GRAPHIC FILM CORP. 729 Seventh Ave., New York City
"Conceit" is the second of the Selznick Supreme Six—the series of important picture productions of which "A Man's Home" was the first. It was directed by Burton George, from the story by Michael J. Phillips, and the scenario is by Edward J. Montagne, who wrote the script of "A Man's Home".

"Conceit" is one of those unforgeable pictures that stand out, distinctive achievements of the allied arts of the camera. Its characters are mere "puppets, jerked by unseen wires," but men and women who love and hate, smile and weep, fight intensely the tremendous battle of life.
"Conceit" will interest everyone who has ever known fear or conquered fear—the fear of a relentless enemy, the fear of humiliation—the nameless fears of the night—and the fear of what people will say. It is a story of man at grips with himself in the asphalt streets of the city and in the trackless forest. It is a story to stir the pulses—drama of deeds.

From the lady of fashion to the simple daughter of the woods, from the millionaire sportsman to the wilderness outlaw—every role in "Conceit" is played by a master of dramatic interpretation. Wm. B. Davidson, Mrs. De Wolf Hopper, Charles Gerard, Betty Hilburn, Maurice Costello, Warren Cook, Patrick Hartigan—an impressive list.
THE PICTURE THAT HAS EVERYTHING!

"CONCEIT"

CAST—A group of distinguished players, perfectly adapted to their roles.
SETS—Staged under the personal direction of Albert d'Agastino, the noted Italian scenic artist.
EXTERIORS—the entire company transported to Banff, the wonder spot of the world, for this production.
ACTION—From Fifth Avenue drawing rooms to big game hunting in the Rockies.
NOVELTY—A man's battle with the terrors of the wilderness at night.

SELZNICK PICTURES
A supreme portrayal of mother-love and rollicking childhood—a famous story and the perfect dual rôle—

MARY PICKFORD

in

“Little Lord Fauntleroy”

from

FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD MCCONVILLE
PHOTOGRAPHY BY CHARLES RISHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFITH
STANLEY HOPE  PRESIDENT
Bennett Pictures Corporation presents a picturization of Rex Beach's famous Alaskan railroad novel "The Iron Trail"

Directed by R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes
Wynham Standing • Thurston Hall • Reginald Denny
and
Alma Tell

United Artists Corporation
Mary Pickford • Charlie Chaplin • Douglas Fairbanks • D.W. Griffith
Hiram Abrams • President
A WORTHY SUCCESSOR TO
"THE BEGGAR MAID"

"The Bashful Suitor," the second in the series of the Triart "Great Masters" productions, is in every way a worthy successor to "The Beggar Maid," the most sensational two-reeler release of the year.

It tells the love story back of the famous painting by Israelis now hanging in the Metropolitan Museum, and was chosen for picturization by a board of the most eminent art patrons and critics of America.

Wonderful direction, exquisite photography, an excellent story and cast, "The Bashful Suitor" will more than satisfy the demand by exhibitors, critics and the public who saw "The Beggar Maid," for more such screen masterpieces.
WILLIAM FOX presents

CLYDE COOK in

The Chauffeur

A CLYDE COOK SPECIAL COMEDY

NOW PLAYING AT NEW YORK HIPPODROME

DIRECTED BY JACK BLYSTONE
The picture with an absolutely new idea

N.Y. Journal.

FOOTFALLS

A William Fox Super-Production

Story by Wilbur Daniel Steele

Directed by Charles J. Bräbin
QUEEN of SHEBA

A Few of the 600 Big Scenes in this

William Fox Super-Spectacle

Now Running Indefinitely at the Following Theatres:

Wood's Theatre, Chicago
Stanton Theatre, Philadelphia
New Theatre, Baltimore
Rialto Theatre, San Francisco

Tremont Temple, Boston
Alhambra Theatre, Milwaukee
Blue Mouse Theatre, Portland, Ore.
Allen Theatre, Montreal, Canada

One Entire Season at the Lyric Theatre, New York City
FEW features have come out of the west which match this one for sheer action and breath quickening heart throbs. It is a story of revenge and romance centered in the career of a character who killed by instinct and by profession. Sent to “get” a man, he found in the flashing blue eyes of his victim’s sister a power which challenged the scrutiny of his steel-grey stare; a courage which matched his relentless nature. He became a champion of the weak, a protector of the innocent. He was feared and admired; despised and respected. He saved with the same savagery he had destroyed. The manner in which he deceived the girl in order to rescue her brother is one of the biggest moments in a feature which abounds with rapid-fire action. The story is vividly enacted by a cast which includes J. P. McGowan, Lillian Rich, Jean Perry, Gordon McGregor, Stanley Fitz, Andrew Waldron and Dorothy Wolbert.

You can book “The Ruse of The Rattler” and be assured that it will satisfy your patrons’ demands for rousing good entertainment
For several years past our Christmas number has been the standard of values as a record book of the motion picture industry.

It affords the distributor an opportunity to list his product for the coming year and, equally important, to list his pictures already released.

To the producer, especially the independent, it affords an opportunity to go on record for the coming year by listing his past productions, how they have been distributed and his plans for next year, so that they may be a ready reference for the distributor and the industry at large.

It is important that your advertising appear in this number, the issue of December 31st. and an early reservation of space will be appreciated. Forms close December 17th. The rates remain the same as for our regular issues.

Send reservations to

FRED J. BEECROFT,
Advertising Manager.
WILLIAM STEINER PRODUCTIONS presents

NEAL HART
IN
TANGLED TRAILS

THE TIGER - GETS HIS PREY
A STIRRING TALE OF THE GREAT NORTHWEST

With seven more sure shots to follow. Ask your nearest exchange for bookings on the new NEAL HART series of thrilling western five-reel photodramas, all pictured on virgin territory and packing real punches.

"AMERICA'S PAL"

is supported by well-known screen artists, and a galaxy of rough riders of the west. Address all communications

WILLIAM STEINER PRODUCTIONS, Suite 605-611—220 West 42d Street NEW YORK CITY
“Shoot me

a copy of the “NEWS” Booking Guide—quick!” writes Perry J. Sherman, mgr., DeLuxe Theatre, Johnson City, Tenn.

And other exhibitors—hundreds each day—are sending in the same hurry call.

The edition will be off the press next week.

Have you got your order in?
If not, use the coupon below
And send it today to

Motion Picture News
729 7th Avenue
New York City

If you are not a subscriber to MOTION PICTURE NEWS—make yourself a present now.

New subscription or renewal 1 year ....................... $2.00

Motion Picture News Booking Guide .......................... .50

$2.50

Send check today with this coupon attached.

MAIL THIS COUPON

The BOOKING GUIDE places in handy form and at your finger tips every fact you want about every picture.

The BOOKING GUIDE will save you hours of weary labor and add dollars to your box-office.

“Is the picture suited to my audience?” How can you tell by the title?

No more booking without knowing. The BOOKING GUIDE tells you in half a minute.

With the BOOKING GUIDE at your elbow you are as strongly fortified as the lawyer with his shelves of court decisions.

Write for yours today.
One Kiss—Their first and last
A vision of life at the gates of death

ALL FOR A WOMAN

A Stupendous Drama of the Loves of the Mighty
Presented by Andrew J. Callaghan

A First National Attraction

'All for a Woman' plays with the emotions, resounding like the echo of a distant drum-beat. Gripping—appealing—exultant—irresistible!

We'll tell you what it does at the N.Y. Strand Next Week—Watch for Reviews
No Woman Can Resist This One!

The most beautiful woman in the world as star in a romance that every girl dreams of. Wonderful gowns. Beautiful scenes and settings and thrills to boot.

KATHERINE MACDONALD

In

"Her Social Value"

Presented by Katherine MacDonald Pictures Corporation, B. P. Schulberg, President. From the original story by B. P. Fineman and J. A. Barry. Scenario by Gerald Duffy and Jerome Storm.

Directed by Jerome Storm

A FIRST NATIONAL ATTRACTION
The Most Remarkable Novelty of the Year!

Tamed by a Woman's Touch!
The savage wolf dog, cattle killer and the terror of frontiersmen, quits his wild, nomadic life in the forests for love of a girl.

H. O. DAVIS presents

"The Silent Call"

Five million readers of the Saturday Evening Post have thrilled to this wonderful story by the internationally famous author, Hal. G. Evarts. It appeared under the title "The Cross Pull."

A Lawrence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

Released on the Open Market — Available to all Exhibitors
Here's a Review as Funny as the Picture!

Hand yourself a big laugh. The picture has hundreds of them. Wid's calls it one of the comedy hits of the year—Read This:

"A splendid comedy. Lively, funny and original. One of the best two reels of the year. Every foot of 'The Boat' has a good laugh. The business is a scream and Keaton does some of his very best work in this one. No time is lost between the laughs. All the action has to do with the boat that Buster builds for himself in the cellar of his house. When he comes to put it into water he finds that it is too big to go through the door. He drags it out with a flivver and pulls the house down in doing so. From the ruins he saves a bath tub which he attaches to his ship for a lifeboat. His wife and children attend the launching and help hold the rope that lowers the boat into the water. Buster stands proudly at the bow as the boat slides into the water and sinks like lead. Only the anchor floats. But as a title explains: 'It is hard to keep a good boat down.' The family soon sails upon one of the funniest voyages ever recorded on the screen. The boat does all kinds of tricks and the skipper rushes about from one end to another. At a calm moment he nails a picture to the wall of the cabin, only to discover that he has punctured the ship below the water line. The leak grows worse and Buster is forced to send out an S.O.S.—but the name of the ship was 'Dampino.' The shipwrecked family take to the tub and sail along until one of the boys pulls out the plug. After saying farewell to each other, they find themselves in water only knee deep, so they walk ashore. There are many other funny incidents in the comedy. Every moment is splash and every splash a laugh. You will make a mistake in giving this one a shot. It should not go over big, for it is one of the comedy hits of the year. 'The Boat' is the second of a new series of comedies that Buster Keaton is making for First National."—Wid's.
Hobart Henley Productions present
HOPE HAMPTON
in
"STARDUST"
Suggested by the famous story of Fannie Hurst, author of "Humoresque"
A Beautiful Star in a Famous Story

HOPE HAMPTON in "STARDUST"

“I love you.”

“But, I can’t marry you.”

Her baby ill and no money for a doctor.

“Are you really happy—with him?”

Dreaming of the stars.

“I’ll make you the greatest star in the world.”

“I can give you jewels—wealth.”

“You’re lucky to get me,” he told her.

A FIRST NATIONAL ATTRACTION
The Big Picture

"No picture is too big for a Motion Picture Theatre," says Leo A. Landau, director of the Alhambra theatre, Milwaukee.

And he proves his contention by playing "Over the Hill" recently to a gross of $36,000 in two weeks at 55 cents and 75 cents for loge seats.

Mr. Landau takes the stand that (1) "producers must realize that big pictures belong to picture theatres" and (2) that "exhibitors must insist on playing these productions but must not hesitate to raise their admission prices so as to yield a larger revenue to the producers of such pictures."

In an editorial on "The Big Picture" in an August last issue we took a position similar to that of Mr. Landau, pointing out that the producer would turn naturally to the source of the greatest revenue—but did the Broadway run and the road show tour of legitimate theatres yield a profit greater than the big picture houses could give?

Mr. Landau says not.

"Producers," he says, "can rent legitimate theatres on Broadway, N. Y., and Madison Street, Chicago, and charge high prices for their productions but when the week is over the result will be chronicled in scarlet fluid.

"Producers can also play these productions in legitimate theatres at high prices if they are willing to accept less revenue than if they had played them in the two or three thousand seat motion picture theatre in that same city."

"No motion picture," he continues, "in a legitimate house in Milwaukee ever played in four weeks to as much gross at $1.50 and $2.00 as 'Over the Hill' played in two weeks at 50 and 75 cents (and that notwithstanding the present amusement condition)."

It is a matter of seats, for one thing, says Mr. Landau. The legitimate theatre in Milwaukee playing to capacity, two shows a day, can take in but two thousand admissions. On the other hand, the 2500 seat Alhambra runs seven shows a day, making it easy to play to six or seven thousand people per day.

$1.50 and $2.00 prices for pictures are too high today, Mr. Landau contends. The public will not pay them.

On the other hand, he says and forcefully, the exhibitor must raise his prices if he is to house the big picture and give the producer a rental price that will encourage the making of such pictures.

To quote his own words:

"At this point I would like to impress upon exhibitors that the day of regular admission prices without ever raising the same, is also passed.

"The amusement seeking public expects to pay for what it receives and so long as it receives value for its money it will be satisfied.

"If, for example, your admission price is 40c, you must not hesitate to raise that price to 50c if you expect to show these big productions.

"If you have a smaller theatre and your admission price is 20c you must expect to raise to 30c or 35c.

"The exhibitor must never forget that if he wants to play big productions, the producer must receive enough money for those productions, to warrant his making them.

"Let it not be forgotten for one instant, that when I use the term 'Big Productions' I mean productions like 'Over the Hill,' 'Queen of Sheba,' 'Four Horsemen,' 'Theodora,' 'Way Down East,' 'The Three Musketeers,' 'The Affairs of Anatol,' etc. I do not mean the regular run of motion pictures by any means.

"Do not be afraid to raise your admission price for a really big production. The cry that admission prices must come down is a fallacy.

"Right here in Milwaukee two theatres during the summer period when things were so dull, reduced their admission prices, and at the same time naturally reduced the quality of their performance and found to their surprise that they were playing to less people than they were playing to with their higher admission price. And they have gone back to their original price.

"Another Milwaukee theatre is now reducing its admission price for matinee and a careful investigation shows that it is playing to no more people at matinees than it did before that price was reduced.

"It is only a matter of a short time that they will see this and raise that matinee price back to normal.

"The same conditions exist in every other city.

"Showmanship and exploitation never meant so much as they do today.

"The public wants the big productions and is willing to pay for them. The exhibitor also wants these big productions and he wants them first-run, but he must be willing to increase his admission prices when he plays them. Such runs as that of 'Over the Hill' in this city should make exhibitors as well as producers sit up and take notice.

"No production is too big for a motion picture theatre. Motion picture exhibitors must insist on getting these productions. The producer, however, must also realize that he can obtain a larger revenue and bring about a much friendlier feeling between himself and the exhibitor by playing his productions in motion picture houses at advanced prices and with a fair percentage of the gross receipts for himself."

W. A. Johnston.
Act to Prevent Rentals to Non-Theatrical Groups

The initial steps to prevent the renting of films to non-theatrical institutions in Kansas City were taken on Thursday of last week at a dinner at the Hotel Baltimore, Kansas City, given by President Charles T. Sears of the M. P. T. O. of Missouri to members of the newly appointed Kansas City Advisory Board. The board, which was recently formed and which is composed entirely of exhibitors, was created for the purpose of consulting and advising with county and state officials concerning problems affecting the motion picture industry in the Kansas City district.

In addition to local efforts to reach an agreement with the various exchanges relative to the renting of films to non-theatrical institutions, a request was sent to the headquarters of the M. P. T. O. of A., asking that immediate steps be taken to halt this growing practice, which is declared to be endangering the business of exhibitors. In some instances, churches and schools give screen exhibitions almost daily, it is reported.

Reformers Receive Scant Encouragement in Quebec

A Committee of moral-uplifters received scant courtesy when they waited upon Mayor Samson of the City of Quebec on November 24 to demand that the Blue Sunday law be enforced in Quebec to the end that all local moving picture theatres be compelled to close doors on Sundays. They also officially advised him by letter, personally presented, that they had secured the dismissal of an appeal to the Lieutenant-Governor. Counsell from a conviction against local exhibitors of an alleged offense in conducting Sunday performances. The theatres have continued to conduct Sunday shows despite the ruling of the court and they have been backed up by Mayor Samson.

The Mayor reiterates that he saw no harm in Sunday pictures, and promised that the letter would be given his careful attention, but no definite action was promised.

The deputation was made up of Abe Casgrain, C. Marquis, J. T. Ross, M. A. Lemieux, K. C., and Cyrrille Tessier.

Texas Methodist Conference for Blue-Laws

Before the Central Texas Methodist Conference adjourned its fifty-sixth annual session at Cisco, Texas, last week, a resolution was passed urging rigid observance of Sunday blue laws. The resolution covered more ground than provided for in the present statute. It asked for a national law to prohibit the operation of interstate trains, publication of newspapers, distribution of mails or doing any other work except for charity or emergency cases. Sunday movies were to also be excluded.

L. M. Abbott on Staff of Motion Picture News

MOTION PICTURE NEWS takes pleasure in announcing that Mr. L. M. Abbott, who has been with the paper about the middle of December. Mr. Abbott is an engineer, having graduated from the Worcester Polytechnic Institute. For the past three years his work has been entirely devoted to motion picture engineering. He is conversant with all projection problems, details of theatre construction, heating and ventilating problems, and other questions which arise in connection with the theatre construction and renovation.

The securing of Mr. Abbott's service as a permanent member of MOTION PICTURE NEWS is one of the most important steps in the history of the NEWS policy since its establishment. The News has, at all times, tried to work for the interests of the theatre owners and managers and now offers them still another service, as any subscriber to MOTION PICTURE NEWS may feel at liberty anytime to ask Mr. Abbott's co-operation in laying out plans for new theatres or in helping in the renovation of old houses.

The question of proper lighting, heating, ventilating, projection, etc. are perplexing and oftentimes need an expert in motion picture engineering. From Mr. Abbott's past experience we know that he will fill a place in the industry which never before has been taken care of.

The theatre man desiring information on these various subjects has had no source of information. This information and advice may be had by consulting with Mr. Abbott. This consultation is a service offered by MOTION PICTURE NEWS without any cost whatsoever to the theatre man.

Mr. Abbott, being a projection expert, will be able to be of inestimable help to the projectionists all over the country, who are invited to call upon him at any time. We know he will fill a long felt need in the motion picture industry.

Urges Meeting of North Ohio Exhibitors

In a letter addressed to the members of the M. P. T. O. of Northern Ohio, Martin Smith, secretary of the Toledo Amusement Managers' Association, declares that exhibitor managers operating outside of Cleveland must assert themselves if the exhibitors' organization in Northern Ohio is to be any more than a Cleveland local. Mr. Smith declares that no system has been provided for the keeping of state funds apart from local and that the active minority who are in control of the organization seem perfectly satisfied with the situation and seem inclined to ignore the out-of-town members." Sam Bullock is exonerated by Mr. Smith of responsibility for the alleged state of affairs.

Mr. Smith suggests that the exhibitors of the northern part of Ohio hold a meeting next month in Toledo for the purpose of "forming a real organization of North Ohio exhibitors." Should a sufficient number of exhibitors approve this plan it will be presented to the theatre managers' national president, for approval, says Mr. Smith.

Nat'l Ass'n Obtains Permission to Film Conference

When the Disarmament Conference was "shot in action" by the film news real weeklies last week in Washington it required only four minutes to take the motion pictures. But in those four minutes were crowded the result of many weeks of preparation, during which great quantities of departmental red tape had to be untwined and safeguards established to prevent any serious interruption of the history making deliberations of the world's assembled statesmen.

When the news real weeklies first applied for permission for their cameramen to enter the conference hall, their request was politely but firmly denied. Then began negotiations which lasted several weeks. Finally William A. Brady, President of the National Association of the Motion Picture Industry, was asked by several Government officials to attend a conference in Washington on the subject. This he did and arrangements were made whereby the news real companies—Fox, International, Selznick, Kinogrames, and Pathe—were granted permission to have two cameramen each admitted at a given hour to the Conference Hall.

New York Incorporations Show Decided Increase

With only four days' business, motion-picture companies incorporating last week in New York state, show a decided increase both in number and in the amount of capitalization represented. Twelve companies with an aggregate capitalization of approximately $300,000, filed papers in the secretary of state's office, and included the Progress Productions, capitalized at $52,000, with Nathan Heinz, S. H. Falk, of Brooklyn and A. J. Argonziza, of Maspeth, L. I., as directors for the first year; the Esperanto Service Corporation, $100,000, J. J. Sussman, Union Hill, N. J.; J. B. Sayers, Nathan Sandagursky, New York; and other companies, New York.

H. G. Ballance on Trip

H. G. Ballance, General Sales Manager, Famous Players-Lasky Corporation, left Wednesday on a four weeks' business trip in the course of which he will visit the Paramount Exchange in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Minneapolis and Chicago.
Closer Contact Between Franchise-Holders

Resident Franchise-Holder at Home-Office Is Provided for in New First National Plan

FIRST NATIONAL has inaugurated a plan designed to augment the personal contact of franchise holders—and of sub-franchise holders through their advisory boards—with the executive force at the home office in New York. The plan adopted at the regular semi-annual meeting of the original franchise holders at Atlantic City, November 1, was an outgrowth of the twenty-six original franchise holders at the home office during the course of the year. Each franchise holder will spend two weeks at the New York headquarters, according to his arrangement; and in addition to concerning with the organization’s executives, he will keep in direct contact with the local advisory boards throughout the country. In a statement descriptive of the newly adopted plan, issued this week, First National submits the following explanation:

“Each member will donate his time to his organization and for the good of the organization without salary. During his term he will keep his fellow franchise holders advised of everything that transpires which may be of importance to the exhibitor. This information, passing through the original franchise holders in each territory, will reach all the franchise holders through their advisory boards. Reversing the current, the advisory boards, through the original franchise holder in each territory, will be urged to end in suggestions and recommendations to the home office, and the resident franchise holder will be able to cooperate with the home office executives in clarifying such suggestions and formulating courses of action from them.

“Not the least important duty of the resident franchise holder will be to meet all franchise holders who may be in New York at any time, and be ready to discuss any and every phase of the organization with members whenever they may be in the city.

“The additional and closer contact between the various members of the organization and local which will be obtained by this system, when taken in conjunction with the election of local advisory boards in every territory, constitutes one of the most radical departures taken by an organization in the motion picture business. The formulation of the resident franchise holder idea was the result of weeks of careful study and examination of the recommendations made by various divisional spokesmen and delegates at the ‘get-together’ in Chicago in October.

“The ways and means of carrying into execution each and every one of the recommendations adopted at Chicago have occupied the entire time of the executive committee since the first week in November. First and foremost was the creation of local advisory boards at each of the local get-togethers. The franchise holders of each territory, as they meet to hear the reports of their national delegates, are electing advisory boards, and these boards are already functioning.

“Shortly after the Chicago meeting a special committee of six original franchise holders was appointed to consider all the suggestions and ideas propounded at the ‘get-together,’ with instructions to be prepared to bring in a report at the regular semi-annual meeting. The special committee worked for three weeks, compiling and collating all the data at their disposal, and the result was the formulating of the resident franchise holder plan, to supplement and co-operate with the local advisory boards, both in receiving and transmitting information.”

The plan was unanimously adopted by the executives and original franchise holders at the Atlantic City meeting.

Second Sunday Opening Victory in Missouri

Blue-Law Advocates Beaten in Kirksville; “On to Next Town” Is State M.P.T.O. Slogan

TUS for Missouri exhibitors are “hitting” 1,000 per cent in a game which might be called “Exhibitors vs. Reformers.” The second “hotbed” radicalism and opposition to Sunday shows was given a thorough cleaning last week and the “blue” blotches removed forever.

The campaign, on the part of the Motion Picture Theatre Owners of Missouri, started a few weeks ago with the first of series of district meetings in Chillicothe, and, which resulted in the repealing of a Sunday closing amendment and the reopening of theatres on Sunday. On Tuesday of last week another district meeting was held at Kirksville, Mo. Several prominent state and county officials were called into conference with the exhibitors, whose ranks included Lawrence E. Goldman, counsel and secretary of the state organization.

Result: Motion picture theatres in Kirksville, which have been closed on Sundays since the wave of a reform campaign last July, will again open their doors for Sunday shows, beginning December. The Motion Picture Theatre Owners of Missouri will throw all of its resources, if necessary, back of the exhibitors of that city.

A statement from Mayor W. E. Neil of Kirksville:

“Without any qualification whatsoever, nine-tenths of the people of this city desire Sunday shows. Including the Mayor and City Council, I do not think the churches of this city have gained in attendance as a result of the Sunday closing. If the sentiment of the people is against Sunday shows they will not patronize them. Sunday shows bring people to the city from the country and lend a progressiveness to a town. The statute under which the Sunday closing threat was made by the county prosecutor is an antique and not consistent with the spirit of the times. I see no reason why the Sunday closing law cannot be enforced, as there is no city ordinance to that effect.”

The meeting of the exhibitors, which included those from the First and Second Congressional Districts, was held at the Poo hotel. J. I. Wright of Bevier, Mo., a member of the representative exhibitors of the district, acted as chairman of the conference, while Carl Muff of Clarence, Mo., acted as secretary.

A resolution was adopted endorsing the (Continued on page 3038)
Rental Tax Victory a Tribute to Screen
M. P. T. O., Describing Fight for Repeal, Sees Recognition of Screen’s Power

That the repeal of the five per cent. film rental tax by the United States Senate and the Congress of the United States constitutes a tribute to the power and importance of the screen is the belief of the Motion Picture Theatre Owners of America. In rehearsing the fight made to repeal this piece of injurious legislation, M. P. T. O. has issued the following statement:

"Bringing this measure of tax relief to the owners of motion picture theatres in the United States is a distinct victory for the Motion Picture Theatre Owners of America, through which the campaign to this end was initiated and later carried to a successful conclusion. As the theatre owners paid this tax there was no special occasion for those connected with any other branch of the motion picture industry to make any effort to effect its repeal. The hearings on this matter, conducted before the Ways and Means Committee of the House and later in conference form with the members of the Finance Committee of the Senate, demonstrated this fact beyond all doubt.

"Through some error of judgment by representatives of the producers, it was sought at one time to make the members of the Congressional Committees indicated above believe that the producer of the picture paid this tax. But this mistake was quickly rectified by representatives of the Motion Picture Theatre Owners of America, who were at the hearings. National President Sydney S. Cohen; National Counsel James J. Walker; S. I. Berman, Col. H. B. Varner, M. J. O’Toole, Dr. Francis Holley and others pointed out to the members of the Senate and House that the producers simply collected the tax from the exhibitor to be paid to the government, and that every film bill to the exhibitor contained the explicit statement that five per cent additional was charged for that purpose.

"The move to set aside this tax being the exhibitors' business specifically, President Cohen of the Motion Picture Theatre Owners of America, had representatives of particular organization in Vastness, during all these periods while the matter was under consideration. They centered their action on the Conference Committee's work and supplementing it with the activities of other Senators and Congressmen brought to an entirely satisfactory climax the great purpose of the Motion Picture Theatre Owners of America through a favorable conference report on this tax repeal.

"This achievement, one of the most remarkable in the present session of Congress, would have been impossible were it not for the solid front presented by the members of the Motion Picture Theatre Owners of America. The work was handled from the beginning with the utmost precision, President Cohen marshalled every one of the 12,000 members in the nation. The duties of the Washington Committees were clearly outlined and then all of the exhibitors backed up their efforts loyally in all parts of the United States.

"When it is considered that in the initial stages it seemed utterly impossible to effect any tax reduction in this division the repeal of the film tax is a notable victory for right and fair play.

"It clearly establishes the fact that the motion picture theatre as a national center of thought and action is now fully recognized by the nation's highest officials as one of the vital and women in every division of American life.

"A full sense of their responsible community position now rests on every motion picture theatre owner in the United States. This is being appreciated more and more daily by public officials and others. It means the accomplishment of near miracles in public service in the future as no medium is closer to the people or operating more effectively than the powerful visualized lessons of the screen. This public appreciation of the advancement of the motion picture theatre to the front rank as a publicity medium is reflected in the very favorable action of Congress in agreeing to the repeal of the tax."

Canadian Conditions Improving, Says Brunet

Pathe President Back from Dominion Tour, Says General Tendency Is Toward Reconstruction

Paul Brunet, president of Pathe Exchange, Inc., has just returned from a visit to Montreal and Quebec with the information that the financial and business outlook in the Dominion is very promising. The Pathe executive was especially impressed with “the feeling of friendship, even comradeship, for the United States which animates the principal officials as well as the people of Canada,” he declared.

On his return to New York Mr. Brunet said that, respecting film conditions, the situation in Canada seemed to be analogous to that in the United States. The same is true regarding general business. While there is no evidence of anything like a boom in Canadian business, there is a noticeable betterment in the investment market. He quoted the published belief of the financial editor of the Montreal Star that deflation has largely run its course, while the general tendency is toward reconstruction. One of the first signs the public has seen of recovering is in the bond market. As a result of his talks with Canadian men of finance, Mr. Brunet is of opinion that other classes of securities soon will become more attractive to the general investor—all of which obviously are healthful indications.

Mr. Brunet expressed the belief that motion picture interests throughout Canada, as well as in the United States, demand, more than any other single consideration, a reduction in prices of admission, especially in agricultural communities, where the cost of going to the movies is in the organization sharp contrast with the people's buying power, owing to low prices of farm produce.

Immediately on his arrival in Montreal Mr. Brunet found himself the guest of honor at a welcoming assemblage of influential editors and other newspaper men. Mr. P. Arthur Cote, president of the Montreal Press Club, acted as master of ceremonies. After giving a lively description of Pathe's activities all over the world, he introduced Mr. Fernand Rinet, editor of Le Canada and Member of Parliament for St. James Division, Montreal. Mr. Rinet, who is one of the foremost newspaper men of French Canada, conveyed to Mr. Brunet the feelings of those present toward the head of Pathe Exchange, de-
Hugo Ballin Opposes Lee Shubert on Policy of “Split Bills”

Shubert’s Claim of Film’s Inadequacy Starts Lively Discussion

A Prize Contest

“SHOWMANSHIP and exploitation,” says an exhibitor, “never meant so much as they do today.”

What are YOU doing to increase patronage? What—to increase receipts? What are you doing to reduce waste? What unnecessary trimmings have you cut?

What, in short, are you doing to see your house through these "not so good" days into the better times ahead?

MOTION PICTURE NEWS offers a first prize of $100.00, a second prize of $50.00 and twelve prizes of $5.00 each for the best articles on this all-important subject.

THE CONTEST CLOSES DECEMBER 20th.

Articles limited to 500 words—shorter if possible. Just sit down now and tell us all about it—terse, fact, practical stuff.

Mail to Editor, Motion Picture News.

December 10, 1921

WHEN Lee Shubert last week announced in Motion Picture News a Shubert Vaudeville service to the owners and operators of moving-picture theatres “to bolster up their dropping business” and volunteered the opinion that “the day of the moving picture as a complete entertainment is a thing of the past,” he started what promises to be a very lively discussion. Already Hugo Ballin, the prominent producer, makes vigorous rejoinder to the Shubert announcement, declaring that “the place in the sun for which the standard motion-picture has been waiting so long, is ready. The Silver-sheet is the greatest entertainment in the world today.” And furthermore asserts Mr. Ballin: “Split-bills of vaudeville and pictures must inevitably lead to the destruction of both.”

It appears that Mr. Lee Shubert during a recent trip which covered stops in Buffalo, Cleveland, Cincinnati, Indianapolis, St. Louis, Chicago and other cities, made many important discoveries concerning poor business in some of the largest theatres devoted to moving pictures in those cities. Mr. Shubert would not be quoted on the subject but an associate who accompanied him on the trip, had this to say:

“Shubert Vaudeville is making a bid to supply acts to the better class of moving picture theatres no matter where they are located, and it must be apparent to the average showman that the time is ripe for a change of policy in most all of these theatres. It may be a question of having ‘over-built’ or again it may be a question of theatres with capacities all out of proportion to the drawing power of the entertainment offered. At any rate, during Mr. Shubert’s trip to the West he found many theatres with capacities of from two thousand to three thousand containing audiences of only two and three hundred people. The theatres are literally starving to death. The managers, in order to bolster up their business, are compelled to improve their program by introducing such features as Theda Bara, to whom they pay $3,000 per week, and Victor Herbert, who conducts the orchestra at $1,500 per week. In cases of this kind, the attendance shows an appreciable increase, which has convinced Mr. Shubert that these large theatres cannot subsist on the meager program of pictures. The big box-office features are too few and far between to hold out hope. The personal appearance of well-known people even though they are not picture stars, is calculated to revolutionize the picture theatre program, and Shubert Vaudeville stands ready to furnish material with this object in view.

“The success of Shubert vaudeville during its first eleven weeks has been phenomenal. The mere fact of opening a chain of theatres almost over night has astounded the entire show world. In order to do this, it was necessary to prepare months in advance and the booking department had, previous to the opening of the first theatre early in September, engaged a sufficiently large number of features and headline acts to take care of our programs for the first twelve weeks. While the vaudeville circuit is independent of the legitimate end of the business, conducted by Messrs. Lee and J. Shubert, this firm is in a position to supply many legitimate stars to their own vaudeville circuit and the whole is at the service of the picture theatre.”

So reads the Shubert testimony on the subject, and now comes Hugo Ballin with a reply that proves “there is another side to the story.” When asked for an opinion concerning the Shubert statement, Mr. Ballin replied in writing as follows:

“Boy, page Mr. Zukor, and tell him Peter Ibbetson can’t successfully be shown with a make-up—i. e., a few vaudeville acts.

“Ditto, advise Mr. Goldwyn the exhibitors cannot hope to break even on the week’s business unless they have Dolores and Company, Booh McNutt and the Minstrel Sextette on the bill with ‘Theodora.’

“And tell Mr. Griffith and Mr.Abrams that ‘The Two Orphans’ will have to play Spot No. 8 on the seven-act bill at the Gazunk theatre in Boyle Heights to put it over.

“Mr. Shubert says the theatres are starving to death.

“I hope he doesn’t mean the Shubert houses, I know he doesn’t mean the picture theatres. Because only this week I have before me reports on my own pictures, notably ‘East Lynne’ and ‘The Journey’s End’ which shows percentage showings in several theatres and either the exhibitor came off very well indeed or he likes me very much to send such substantial cheques to the W. W. Hodkinson Corporation for me.

“Just another voice in the now dwindling chorus of depressivists. Conditions have not been so good. They have been bad by contrast, let us say. But they are getting better—ARE better and will be $1,000 per cent better before many moons have passed.

“Exhibitors have lost money.

“So Mr. Shubert writes, in his open letter of the other day:

‘See the handwriting on the wall! Book vaudeville acts.

“No, Friend Exhibitor, it may be the same handwriting you see on the wall, but not the same message. Let’s focus down on this subject and get it straight.

“There is a handwriting on the wall for you to read carefully, a powerful message, a story expressed in pictures like ‘Way Down East,’ ‘Over the Hill,’ Peter Ibbetson,’ Molly O’ and many, many others.

“Here is the message:

‘Good pictures make money for the exhibitor. ON THEIR OWN.

‘Mediocre pictures CANNOT make money for the exhibitor, WITH or WITHOUT vaudeville or so-called ‘add-on attractions.’

“You knew this before? Of course.

“That’s all there is to the message.

“Fair pictures make money, too, we know, through honest and effective exploitation of what good or redeeming qualities they possess.

“Good pictures should make money on their merits in most any theatre. Where a steady, tremendous patronage is necessary to defray the enormous overhead of the big theatre the right kind of exploitation is necessary—the better the exploitation the more effective the advertising, the greater will results be at the box office.

“I have had a hand in the production of 82 photoplays for others; in five for myself. I have enjoyed the confidence and contact with the ablest executives in the industry; I know scores of exhibitors personally or through my organization. I feel, therefore, I can state with definite- ness an authority that the public patronizes picture theatres for the PICTURE FARE afforded. If the picture is unsatisfactory it helps not one whit that the ‘added attractions’ are good, or that vaudeville acts surround the production. They are the garnishings of the roast. If the meat’s bad, the vegetables won’t suffice.”
The Key to "Pulling Through" Lies in Work

By Harold B. Franklin
Shea's Hippodrome, Buffalo

OLD film may now be shipped intact by freight from exchanges to their home offices, thus relieving a congestion of worn-out prints which have been accumulating for many years in exchanges throughout the country. Admis- 
sions are being received from the headquarters of the National Association of Motion Picture Industries, through its Transportation Committee, P. H. Stimson, Chairman, has been endeavoring for a year to secure an amendment of the freight classification rating which would allow freight shipments of old films without mutilation.

For five years the film companies have been obliged to ship all old film at the exchanges before it would be accepted as freight. Otherwise old prints had to be returned to the home offices by express or parcel post.

A long time ago the Shea Amusement Company anticipated a plentiful business depression and took steps to prepare for it. In the first instance, we have tried to eliminate the waste, and by eliminating the waste is not meant to cut down either your program or advertising matter, unless you have been wasteful in that respect before. In fact, in times of depression try to make your show bigger and better than ever before, but not in a wasteful manner.

While I would much rather make myself scarce, I would much rather have an orchestra of fifteen good musicians than thirty ordinary ones. I would rather run a good picture an entire week than two bad ones in a week— even though the rental cost of the one picture may equal the cost of the two.

The picture public today is shopping. In addition to facing a business depression, we find that the public is tired of the ordinary machine-made movie. They want specials, and it is up to every exhibitor to hunt up these specials to create a market for them to make it worth while for the producer to make them. The picture always gets the business. It is not the embellishments of a program. I would rather run a big picture than a poor one with soloist and settings. Although the large theatre today finds it necessary to continue the embellishments as well as giving them the picture. It has been our endeavor to stimulate business by some unusual ad- give the best show possible; if necessary, ditional attractions and by aggressive advertising.

While on the subject of advertising: Exhibitors must stop exaggeration in advertising! Every show you give is not the "greatest." The public ear has become dulled with adjectives in the superlative degree. Your advertising carries your message to the public. It should be a symbol of yourself.

Optimism is essential! Don't greet your patron with a grouchy. The exhibitor's optimism must be reflected by the appear- 
ance of the theatre—the snap and pep that stands out. Don't allow your theatre to become shabby. Make it a real pleasure for your patrons to visit you. Optimism is reflected by your entire staff right down the line.

In the beginning of this present session in the city of Buffalo not only did we face a business depression, but in addition faced the severe competition of one of the shrewdest theatrical circuits in the country. We determined that the only way we could successfully face this condition was by a stiff front and giving the public the very best that we could. Even though our theatres are of the highest type, we ana- lyzed every nook and corner that could be improved and spent considerable money in making the theatre even more attractive than before. In addition we planned the biggest programs that could be secured: we engaged Creature, world-famous con-ductor, simply for the purpose of conducting overtures; we made our prologues and settings even more elaborate than hereto- fore; we increased our advertising appr opriation; we secured many prominent soloists of national reputation, realizing that here we might appeal to a new type of people that heretofore had not gone to motion pictures. The result has been very satisfactory. We found that it was unnec- essary to reduce the price of admission, many theatres throughout the country are doing. The public will pay for quality shows.

The exhibitors throughout the count must stop talking about their trouble. They must buckle down and go to work. This is the only solution to this problem. There are just as many people in your city as there were yesterday when prosperity reigned, and they must have entertain-ment.

The Chillicothe Victory

THE following letter has been re- ceived from W. P. Cuff concerning the recent Sunday-opening victory in Chillicothe, Mo:

"Gentlemen:"

"In your issue, dated November 26, you have announced "Missouri Exhibits Continue Fight for Blue Law," and in the following paragraph it appears: "In Chillicothe, Mo., recently, the Missouri Picture Theatre pulled through. With the aid of the M. P. O. A. won a signal victory and fore- sternly asserted its contention for the full Blue Law."

"I don't know the source of your information, b. in the Missouri organization of any kind, and any sort of a part, as it is a fact that in Chillicothe, Mo., I tried to lead others to think that I would not have won a fight unless I had been called from there.

"The whole truth of the matter is, I had no assistance from the Missouri organization, and all I go from the National organization. I have two thousand booklets, that I intended to mail but did not use the fact that I had won a fight, I called on their headquarters, and they were ready to mail. These booklets are still in my possession, with my mailing permit, and I will use them later if I have occasion to use them."

"My fight was staged and financed absolutely by myself, with the assistance of John H. Taylor, attorney, who was the first to suggest the legal point about Mr. Taylor as he held the office of postmaster of Chillicothe, Mo., which led the law agitators until he had resigned from his office, November 26, and it was only through his efforts that my willingness was redemonstrated.

"I used the newspapers every day, with "Fax Play" advertisements and of course displayed the same matter matter to Mr. Cohen of the national organization, as they were the ones that sent me out. I was in the newspaper, clipping the story, and told him to give it with to other exhibitors. Not for publicity or anyone else, but just to show him I was done, hoping that others might profit by my experience.

"It was only last week that I attended a meeting of exchange men and exhibitors in Kansas City, that I was called to discuss the Sunday closing evil, and at that meeting some very well known exhibitors made it clear to me, knowing full well that I had not been assisted at all, that Missouri organization that the Missouri organization of certain individuals should be called on the matter of how they had assisted me in my Sunday fight in Chillicothe.

"Please understand me, I am seeking no publici- ty in this matter for myself, for I have been requested by other trade papers for a letter on the Chillicothe fight, but I have not written to any of them, as I would not have written to you only that the article I mention above is misleading and unfriendly. I don't want any national publicity, I want to work quietly and let him handle his local troubles will be handled by petty motion picture politicians. If he has a fight he had better prepare for it and make a mighty good judgment in the selection of those he engages to assist him."

"Let me say in conclusion, I am a member of the M. P. O. A. for the six congressional districts: that I was one of the three who for the past year have headed the whole state of Missouri; that I helped organize the Michigan and other national boards; and that I intend to have this taken as a criticism of the Missouri organization, but the petty attempts of some to gain publicity by themselves by using the work of others to further their own ends, should be allowed to get by unnoticed."

"I send you this letter, not for prominence you gave to the article I mentioned in the beginning of this letter."

I

The Motion Picture News editorial on "Pulling Through" Mr. Johnston hit the nail on the head. Now is the time for exhibitors to buckle down to work! There is no use trying to befuddle the issue! Things generally are not what they used to be. People haven't as much money to spend as they idea is to make your playhouse so attractive that you will pull them in regardless. But this cannot be accomplished by a pessimistic point of view. It will not be accomplished by kicking. There is only one thing that can and will overcome a depression, and that is work. The trouble with most exhibitors is that things came too easy during the extra flush times. Now after the flush is over it is hard to get down to bed rock. The motion picture industry has never been down to bed rock; it developed with the good times and really has not known the pinch of hard times. Lavish spending has accompanied the development of the business.

A long time ago the Shea Amusement Company anticipated a plentiful business depression and took steps to prepare for it. In the first instance, we have tried to eliminate the waste, and by eliminating the waste is not meant to cut down either your program or advertising matter, unless you have been wasteful in that respect before. In fact, in times of depression try to make your show bigger and better than ever before, but not in a wasteful manner.

While I would much rather make myself scarce, I would much rather have an orchestra of fifteen good musicians than thirty ordinary ones. I would rather run a good picture an entire week than two bad ones in a week—even though the rental cost of the one picture may equal the cost of the two.

The picture public today is shopping. In addition to facing a business depression, we find that the public is tired of the ordinary machine-made movie. They want specials, and it is up to every exhibitor to hunt up these specials to create a market for them to make it worth while for the producer to make them. The picture always gets the business. It is not the embellishments of a program. I would rather run a big picture than a poor one with soloist and settings. Although the large theatre today finds it necessary to continue the embellishments as well as giving them the picture. It has been our endeavor to stimulate business by some unusual ad-
How One Small-Town Exhibitor Beat the Slump

An exhibitor who insists upon the very best productions will eventually ride to prosperity upon the wave of success. On the contrary, his short-sighted competitor, who displayed the endeavor to make the box-office ring a steady tune will eventually find that the tune changes to a dirge and cobwebs collect about the S. O. R. sign.

Here is the story of one of the best examples of combined artist and business men we have discovered in our search for the widest small-town exhibitor. Let us introduce G. W. Martin, manager of the Irvin theatre in Bloomington, Illinois, whose motto is quoted in the opening paragraph. Proof of his unusual ability may be discerned from the fact that he operated the Irvin theatre at a profit during the depressing summer months when his competitors were forced to shut down their theatres. First National attractions and Associated Producers' productions are regular features of his program.

There is a peculiar factor in every district which affects theatres individually—which makes business spotty. Bloomington, Ill., is a small city of 28,000 people, with a suburb of 4000 people (a college town). The city is practically made up of wealthy retired farmers, and the shop people, lawyers, medics, etc., who cater to them—practically no live manufacturing concern exists in this city—any exhibitor who operates in the heart of an agricultural district will instantly recognize the immensity of the problem confronting Mr. Martin—a problem which caused many an exhibitor to close during the summer.

For the benefit of exhibitors who operate in manufacturing cities, let us state that retired farmers as a class, dreaden a city. They move into town, purchase a beautiful home, and then terrified by this outlay, spend the remainder of their days harping at every effort to relieve them of the cash they zealously guard. That the manufacturing class spend money more readily for pleasure than do the farmers is a fact so well known it does not need discussion.

“I canvassed the town of Bloomington and I get the views of the citizens on pictures in general and the Irvin theatre in particular,” said Mr. Martin. “Farmers are economical by nature; they have formed the habit of studying advertisements in newspapers and farm journals, and weighing the factor against another. The prestige of the theatre and the personal happiness of the manager is of paramount interest to the patronage. Prestige is the value built into the theatre by making it worth more and valued more highly by the public as the ears go by; and while it is a fine thing, steady line in front of the box-office is the sign-manual.

“Here is the method I used in overcoming prejudice and habit, revolutionizing ideas until I pushed people’s minds into accepting the Irvin theatre as the best playhouse—I booked such pictures as “Mother O’ Mine,” “The Cup of Life,” “The Ten Dollar Raise”—promised “Molly O,” and kindred pictures, and told the public about it repeatedly. The longer an advertising force is applied the more effective it is. Repetition, rather than striking announcements, impresses itself more firmly on the memory.

In Bloomington we have three distinct classes, the nouveau riche predominating. They are interested in the cost. I booked a costly film, and I place the admission anywhere from 45 cents to $1.50. People say: ‘The Irvin has raised the admission price; there must be something good there.’

“Their curiosity is aroused and they attend. The working class say: ‘Well, it costs more, but I had rather pay a little more and see something good, and they come.

“I believe absolutely in employing a sliding scale in admission—a set price does not do justice to either the peoples or the theatre, and eventually lowers the prestige so painstakingly built. It is thirst against luxury, if a luxury, so called, adds to pleasure and contributes to the mental satisfaction of an individual it can hardly be termed a luxury.

“Now as to my scheme for building patronage and prestige for the Irvin—see what you think of the idea.

“I selected a small force of college girls who were able to talk convincingly, armed them with printed pads bearing a series of questions they were to ask the citizens of Bloomington, and started them out to canvass the town. From these pads I expected to get first-hand the opinions of the people upon the subject of pictures—and relate them to the Irvin. It was a marvelous idea to get the pulse of the people. Here were the questions the solicitor would diplomatically ask—together with the check upon the work of the reporter.

“Time started—family called on—address—general conversation—interested in pictures—asked which pictures they preferred and what their opinions on children’s matters, etc., would the children ever attend the Irvin? If not, why—why is the policy better, vaudeville, vaudeville and pictures or pictures only—if so, their impressions—what do you like best, orchestra or organ—suggestions—does person read announcements of plays in newspapers—which paper—and name and date of birthdays of all in family interested in arranging the theatre for children—for adults—other remarks.

“Such an advertising program does not sound easy—nor is it. It involves a certain amount of work—tabulating the reports of the solicitors, arranging a filing system for the cards, etc., but the results are absolutely marvelous. In a live community there is no better way of building lasting patronage, loyal patronage, than by this heart interest method of reaching each individual and making them feel that the Irvin theatre is interested in what they think.

“The solicitor calls upon a woman. Her neighbor says: ‘Who called?’ ‘Why,’ flutters the flattered lady, ‘it is a solicitor from the Irvin theatre who wanted to know what kind of pictures I liked best and what I thought of the Irvin policy.’

“Gosh—it makes the individual stick out his chest like a pouter pigeon to be asked his opinion, and they are strong for the theatre ever after. In my filing cabinet I arranged the cards in accordance with the birthday classes—every citizen whose birthday, for example, fell on October 20 would be filed in the October 20 space—there were spaces for each day of the year. Two days prior the stenographer would pick out every October 20 (or whatever date was up) and send a complimentary ticket along with a nicely written birthday letter of greetings from the Irvin management. Heart interest—a stroke of policy—it is heaven-sent genius.

“Each individual so honored recalls the chain of circumstances leading up to the theatre securing the natal date, which recalls the wholesome effect of the solicitor’s call—and any individual is more delighted to receive a complimentary ticket to a theatre than he is to receive a ten-dollar gold piece. The cost for such a campaign is not prohibitory. On the contrary, the splendid results are worth the outlay of time and money, as the policies can be changed to the locality, and the suggestions thus gained will very often prove valuable, but let me advise showmen to retain that birthday question—it is a winner.”

Robbins Co. Purchases Watertown, N. Y. Houses

The Olympic, Palace and Antique motion picture theatres in Watertown, N. Y., were sold last week by Papayanakos Brothers to the Robbins Amusement company, of Utica. The consideration was reported to be $250,000. The new management will take over the houses on December 17. With the exception of the Olympic, which will have an addition to the rear to enable it to accept the booking of large theatrical companies, the houses will remain unchanged. The Robbins Amusement company owns and controls the Majestic, Avon and DeLuxe theatres in Utica, as well as the Robbins-Eckle house in Syracuse.

The Olympic theatre was opened in 1917, and has a seating capacity of about 2,000. It cost about $100,000.
W.M.P.A. to Edit Nat'l Edition of Paper

Members of the Western Motion Picture Advertisers endorsed a plan at their last meeting, submitted by F. H. Eldridge, managing editor of the Los Angeles Examiner, whereby the publicity men will edit a special Motion Picture Yearly Number of this paper, to be distributed nationally to exhibitors, dramatic and motion picture editors and others interested in motion pictures.

The plan, brought before the W. M. P. A. by Florence Lawrence and Al Price of the Examiner, calls for the appearance in this number of articles by the most famous writers in the country as an answer to the attacks that have been made upon the industry.

Benjamin B. Hattup, the famous producer and former editor, is chairman of the advisory board of the motion picture men who will cooperate with the Examiner and the W. M. P. A. in editing this number.

Incense Burner Held to Be Cause of Fatal Fire

A disastrous fire which broke out in the Rialto theatre, New Haven, Conn., last Sunday night, November 27th, resulted in the death of five persons and the injury of nearly a hundred others. According to the testimony of spectators, the fire started from an incense burner, lying close to the ceiling, which served as part of a prologue setting. The theatre was filled at the time, and a panic ensued during which many were trampled underfoot in the aisles and near the exits. The flames spread so rapidly from the stage that those sitting in the front of the house who managed to escape did so only after being severely burned.

Ray Gets Big Reception During New York Visit

In behalf of the City of New York, Mayor John F. Hylan greeted Charles Ray on the steps of City Hall this week. The Mayor’s welcome was the beginning of an enthusiastic reception which has met the famous star on the occasion of his first visit to Gotham. Mr. Ray, after posing for news reels and press camera men, on the morning of his arrival was whisked down to the City Hall where the Mayor received him. Following this formal introduction to New York, Mr. Ray began the program of business and recreation which has been planned for his sojourn in the East.

The Missouri Victory

(Continued from page 3033)

movement to induce Colonel Charles E. Morris, editor of the St. Joseph Gazette and one of the strongest supporters of the exhibitors, to enter the race as a delegate-at-large to the constitutional convention, which will be held in February, and at which time a new constitution will be written for Missouri. It is at this convention that advocates of a censorship board are planning to get a blow home.

A resolution also was adopted urging Congressmen from the First and Second districts to work for the repeal of the seating tax and the passage of the Lampley bill.

As the situation now stands, the motto is “On to the Next Town,” which may be Springfield, where blue law advocates are threatening to close the theatres on Sundays.

First National Picture Holders Vote Confidence

Resolutions of confidence in the Executive Committee and officers of Associated First National Pictures, Inc., were passed by the franchise holders of Kansas and Western Missouri at the local Get-Together, held in Kansas City, Missouri, November 28th.

A similar resolution was passed by the Oklahoma franchise holders in their local Get Together in Oklahoma City, November 22. Both resolutions were telegraphed to the Home Office.

Cohen and Walker Attend Charlotte Exposition

SYDNEY C. COHEN, president of Cohen Motion Picture Theatre Owners of America, accompanied by Senator James J. Walker, arrived in Charlotte, N. C., on Wednesday, November 30, to attend the Southern Exhibitors’ Exposition.

President Cohen reviewed the work done by the national exhibitors’ organization during the last few months, emphasizing the successful fight for the elimination of the five per cent film rental tax. He also spoke of future plans and thanked the exhibitors of North and South Carolina for their aid in securing the repeal of the rental tax.

Senator Walker’s speech proved the sensation of the meeting. In the midst of a gathering made up largely of First National exhibitors, he launched a vigorous indictment of First National. In support of his contention that the contract lacked mutuality and equity, Senator Walker quoted Mr. Lieber, president of First National, as declaring: “This contract must be made more equitable or it won’t stand up.”

Senator Walker also attacked First National’s exhibition values as being so high that the public will not support them. But, he added, “We don’t want to break First National,” declared the Senator. “We want to induce them to bring down their exhibition values to the meritorious level.”

At the conclusion of Senator Walker’s speech, the assembly tendered a rising vote of thanks to President Cohen and Senator Walker for their presence.

M. P. T. O. to Receive Financial Tribute

In recognition of the fine work of the M.P.T.O. of A. in obtaining the repeal, through the senate committee, of the five per cent film rental tax, the Motion Picture Theatre Owners of Michigan are expected to take action at once in order to make proper the sending aside of the aggregate of a week’s film rental tax on the part of all exhibitor members of the association. This amount will be sent to the national organization as a tribute and to assist them in carrying on needed legislation in the industry.

Michigan is the first state organization to take such action and it is expected that other state bodies will follow suit. A copy of the resolution has been forwarded to all of them.

Myron Selznick Abroad

Myron Selznick, vice-president in charge of production of the Selznick Corporation, sailed Wednesday, November 30, on the Adriatic on a six weeks’ trip to Europe. The only announcement of the purpose of the trip came from Lewis J. Selznick, to the effect that he was sending his son and associate in business abroad to look after a number of matters of importance which have to do with both production and distribution. The travelers’ first port of call will be London. Visits to various cities in France, Germany, Scandinavia, and possibly the Spanish peninsula will follow.

Franchise Holders in Accord with Present Policy

First National franchise holders of Upper New York State met recently in Syracuse, N. Y., with Jules Michaels, of Syracuse, presiding. About fifty franchise holders attended. Every member was in full accord with the policy of First National, declaring that it should not be investigated from the outside.

Negro Theatre Dynamited in St. Petersburg, Fla.

The Dream theatre, located on South Ninth St., St. Petersburg, Fla., owned by Arthur Norris, a white man, but run exclusively for negroes was badly damaged by two explosions of dynamite recently.

The police have no clue as to the identity of the persons or persons who placed the dynamite charges. The Dream theatre is located on the edge of the Negro district. When it was built there was quite a little objection raised by the white residents, on the other side, so it is reported. The Manager assured them that he would not operate after 10 P. M., and that he would abandon the place, as a theatre, after the winter season. This seemed to be satisfactory and the dynamiting came as a surprise.

“Invaluable!”

“Inclosed please find check for another year for the NEWS and a Book- ing Guide. I, as an exhibitor, would as soon try to conduct my business without the NEWS. It certainly is invaluable to the man who endeavors to keep pace with the times. With best wishes,
LEW A. CATES.
Liberty Theatre, St. Helens, Ore.
Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

M. B. A. Kohn is again connected with Pioneer exchange and will cover Northern Illinois, Northern Indiana, and Southern Wisconsin territory for that company. He also is representing Clyde Elliott, who is releasing Al Jennings' "Lady of the Desert." In this territory and arranging for personal appearances of Al Jennings with the picture, Pioneer is now booking Billy West for personal appearances at the same time one of his two-reel comedies is screened at the various theatres in this district.

Universal sales staff and department heads of the Chicago exchange gave a get-together dinner at the Blackstone last Friday at which Manager Lesserman was guest of honor. Mr. Lesserman was presented with a handsome portfolio as a testimonial to the esteem in which he is held by those at the dinner. It was also reported that the happy occasion cured him of a case of indigestion from which he had been suffering for several days.

Alderman Kostner has presented an order to the city council, directing preparation of an ordinance fixing the license fees of circuses, theatres, motion picture theatres and other entertainments at three per cent of the gross receipts. The order was referred to a committee. Alderman Kostner evidently had the theatres showing vaudeville, plays, and musical shows in mind when he introduced the order but it will also hit the motion picture theatres if passed. The Alderman said a three per cent license on motion picture theatres would have a tendency to do away with scalping and it is the right to return unsold tickets which makes this possible. A tax such as proposed, he said, on the sales to scalpers, would make scalping unprofitable.

The projection booth of the Plaza theatre, Galgusburg, Illinois, the handsome house recently opened under the management of Joe Duffy, was completely equipped by the Chicago machine company Chicago, and Manager Duffy declares that without a doubt he has one of the finest projection equipments in the country. Following is a list of the more important equipment furnished: Two type S Simplex Machines, one 50-50 Generator Set, one 14 x 18 Minusa Screen, Lightning Coin Change Register, Snaplite Solver, Snaphite Lenses and a bank of 9 Dimmers. Also 2-48" and 2-36" Hg Ventilating Fans.

More than one thousand members of the Chicago Athletic Club and its friends last week witnessed the Chicago premiere of the new Rex Beach-Whitman Bennett United Artist production, "The Iron Trail." This is the first time in years that the Chicago Athletic Club has presented a picture as a private entertainment to its membership and the event was a great success. An introductory address by Charlie Geigerich, personal representative of Mr. Beach and Mr. Bennett, in which he told of happenings during the production of the picture and the difficulties that were overcome in reproducing the railroad bridge that crosses the Copper River in Alaska and the matching of the studio shots with the scenes of the real structure, were listened to with interest by the large audience. While the showing was strictly private, it served to introduce "The Iron Trail" auspiciously to the movie fans of Chicago through the newspaper accounts of the showing. Ascher Brothers are making special preparations to present "The Iron Trail" at the Roosevelt in a big way on Christmas week and Rex Beach himself is scheduled to make a personal appearance and tell of the story of "The Iron Trail" and the real hero, after whom he modeled "Murray O'Neill."

T. C. Young, director of Famous Players-Lasky real estate department, passed through Chicago early in the week on his way to take over the new St. Louis Exchange on behalf of his company. The building is located on Washington avenue near Grand and is a handsome one-story structure, embodying the latest ideas in exchange construction, including the labor saving devices for physical handling of film and construction which practically eliminates all fire hazards. Mr. Young will inspect the building and if it comes up to his specifications will accept it for Paramount.

Billy Wendell, for many years booker at Paramount's Chicago Exchange, and who is one of the most popular men in Chicago film circles, has joined the staff of Vitagraph as a salesman and will cover the west side territory.

Hugo Riesenfeld and Felix Kahn, of New York, arrived in Chicago Tuesday to look over Chicago's leading theatres and see how the Windy City managers present their pictures. This is the first opportunity in many months that Messrs. Riesenfeld and Kahn have had to leave New York owing to the heavy demands of business.

Manager H. W. Given, of Paramount's Chicago office, received wires on Monday from the Capitol theatre, Davenport; Oliver theatre, South Bend; Princess theatre, Springfield; and the Majestic at Rock Island, to the effect that the Exchange had opened in these houses to tremendous business, breaking all records for the Fall season and that indications for phenomenal runs were bright.

George X. and Harold M. Gollos, of Gollos & Gollos, report that they have booked their pictures, "The Wandering Jew," for a run at another downtown theatre, the Band Box, which will open the week of December 11th. The picture has been very successful wherever shown in the Chicago territory. This firm's next release, "The Littlest Rebel," which Gollos & Gollos own for the entire United States, is about to be put on the state right market, it having been entirely re-edited with some art titles.

C. W. Man, well known film salesman, has joined the staff of Celebrated Players Film Corporation, and will work southern Illinois, reportimg, using many of the branch exchanges of Celebrated.

Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, Cecil B. DeMille, William C. DeMille, and Paul Irebe, art director of Chicago last Saturday, en route from the coast to New York. Cecil B. DeMille expects to return to Northern Africa with Mr. Irebe, where they will enjoy some falcon hunting. They will then go to Italy, Nice, Pisa, and other points on the continent, then to England, and back to America in March, to start work on a new production. Mr. DeMille stated that he had just finished his latest picture, "Saturday Night." Speaking of Fool's Paradise," DeMille said he preferred to have Mr. Lasky comment on it, and the latter declared it was DeMille's best picture. DeMille remarked, "Yes, it is, if you don't count "Saturday Night." When asked what pictures the public like the best the director, DeMille said, "Good pictures." Asked what he meant by good pictures he said, "A good story, good directing, good acting, and good settings. In fact, a director might have a million people and spend millions in settings, without his show going over; while a picture with a man or woman and a child, that costs very little money, might be the biggest success of the season, because it is a "good" picture."

Pre-View of "School Days" in Chicago

More than five hundred exhibitors and others connected with the industry, both from Chicago and many other cities, attended the invitation pre-view of Warner Brothers feature picture, "School Days," featuring Wesley Barry, which was given in the Tiger Room, Hotel Sherman, Chicago, last Sunday night. President Joe Friedman, of Celebrated, was asked by Warner Brothers to arrange for the Chicago showing, as this was world premiere of this picture, and it was the consensus of those who witnessed the presentation, that it was one of the best arranged and interesting pre-views ever staged in the Windy City.

President Friedman announced the opening of the picture, Gus Edwards and his entire company gave their show, "School Days," on an improvised stage in the Tiger Room, showing all the songs, which were later played as part of the musical setting, for the picture "School Days."
Cleveland

“Molly O” played at the Allen theatre last week. And it was held over a second week, which was an indication of the appeal it was making. It was the only picture in the second week.

Phil Selznick has been out shopping again. His latest purchase for his motion picture posters is "Heart of the Navy," and he said it is to be a good box office attraction at its predecessors.

M. J. Weisfeld, former manager of the Cleveland Fox exchange, will spend Christmas in "dear old London" until the ocean freighters are running again. Mr. Weisfeld and his family are booked on the first boat for the Old Country, the 10th of December. He will take part in the distribution of Fox films abroad.

The Lakeland theatre, one of the chain of motion picture houses belonging to the Atlantic Film Company, was sold last week to A. Frinzi. Mr. Frinzi will personally manage the house. He was formerly connected with the Metropolitan theatre of Cleveland, also an Atlantic Amusement Company.

S. Barrett McCormick started it. Others are following it and it’s proving a great success. Apologizing for the title of an article that may sound too prosaic—"To Introduce the Attraction, but that’s what Mr. Morris is doing. He has engaged Mr. Leave Home" and he did a big business last week at the Majestic theatre. Columbus, and also caught the public sirheds as well as the public interest. They don’t dare to carry it down the line now, even at the smaller houses, and the managers say it’s a great stunt. The apology "gets" its meaning. And the title itself "gets" those who want sensational stuff.

Western New York

MARCH 20

Canadians

Admission prices at the new Garrick theatre, Winnipeg, Manitoba, have been reviewed. A flat rate of 10c per seat for any part of the house and for any time, with a management change being provided. This has meant a reduction in the price of admission. The management, under the direction of W. P. Wilson has announced that he has lined up a considerable number of English-made productions for the theatre, which was opened on March 14 last. The Garrick is owned by a number of Winnipeg citizens as a co-operative undertaking.

Standard Films, Limited, has been organized as a chain of picture exchange in Canada by Phiz Hazza of Montreal, formerly general manager of the Amalgamated Exhibitors’ Circuit of Montreal; a chain of activities for independent exhibitors in the Province of Quebec. Mr. Hazz’s announcement that branches have been opened in Toronto, St. John, N. B., and Winnipeg, Manitoba, the headquarters of the new company being located in the Albee Building, Montreal.

Exhibitors of Vancouver, B. C., organized a deputation to wait upon the Provincial Government at Victoria, the capital city of British Columbia, to ask that the amount of 10c per passenger be abolished at the next session of the Provincial Legislature. The exhibitors were advised that not only was this impossible, but that a tax of 5c was being considered. It was decided to make an increase in the tax which was being paid by theatre patrons when purchasing tickets. After considerable discussion, the announcement was made that the Provincial tax would probably remain as at present for another year.

Maurice West of Montreal, for many years the Montreal branch manager of the Fox Film Corporation, has become the proprietor of the Tucootoupe theatre at St. John, New Brunswick, which he has renamed the Imperial theatre. West returned from Fox about a year ago and made a trip to Europe in the hope that he might control the Nat. A. L. (Canadian) market.

The Manitoba Board of Moving Picture Censors has passed "The Golgotha," which is said to be a made-in-Germany feature. The picture has been offered by the Board. The picture is condemned "Passion" outright because, it claimed, that this production contained German propaganda.

MICHIGAN

Michigan is paying homage to another Michigan author, Frank R. Adams, who also is the exhibitor at Whitehall, with an announcement of the forthcoming picture, "Enchantment." Mr. Adams is a former playwright and music writer.

Robert Cotton, former world manager in the management of the New York office of William Fox.

George Sampson, who recently resigned from the management of the Pathé exchange for the east, has been appointed manager of the Wid Gunning corporation’s Detroit office, assuming his new duties this week.

Close to twenty-five theatres in the southeastern district of Dearborn have completed their week’s run on "Over the Hill," the Fox special. The Detroit office has been very successful with the advertising campaign in the daily newspapers.

Harvey E. Lipp, of Battle Creek, Michigan, has joined the Crus, in the management of the Rialto theatre. He is a former booker for the Regent and several other theatres in the Ford City, has returned from his summer cottage and taken an apartment in Post Tavern, Battle Creek, for the winter.

J. E. Flynn, Goldwyn district manager, with headquarters in Detroit, has been at midnight last Thursday on the Detroit board of Commerce and is now on a cruise to the mid-winter cruise ship to take place December 20.

The Motion Picture Theatre Owners of Michigan has many officers and the best and finest local associations in the country, is moving this week to elaborate new quarters on the main floor of Hotel Wolverine, Detroit’s newest hotel, situated within a stone’s throw of the Film Building.

Jacob Schreiber, manager of the Blackstone Theatre in South Bend, Indiana, has changed the name of the latter house to the Wolverine theatre.

A. S. Aroson, vice-president of Goldwyn in charge of exchanges, spent last Wednesday in Detroit conferring with District Manager J. E. Flynn.

The Motion Picture Theatre Owners of Michigan Avenue appointed a special committee to begin an investigation of the alleged high price of lithographs and other exchange accessories.

Warren & Cohen, proprietors of the Colonial, first-run, first-run, first-run picture and vaudeville theatre and a string of neighbourhood houses, were Thanksgiving hosts to a party on the stage of the Colonial to Colonial players at the Colonial and many exhibitors and patrons of the evening. After which dancing took place.

Oklahoma City

The Southern States Film Company, of Dallas, Texas, has purchased a series of eighteen new western pictures, the first one to be released January 15, 1922.

The Graham-Anderson Exchange has opened up business at Hugo, Okla., with John V. Grady as manager. The new exchange is small as yet, but buys all the usual forms of feature pictures and plays all the current series shows.

The Corry, the Victory, the Savoy and Odeon theatres at Shawnee, Okla., have each signed an agreement to discontinue all Sunday shows, effective immediately. The agreement was reached with a committee appointed by the churches and Sunday Schools. A committee representing the four theatres made this announcement. We want to assure you that the theatres want to cooperate with the people of Shawnee in every possible way in bringing about the best possible results.

Henry Brune, the only son of Paul Brune, president of Pathé Exchange, Inc., has accepted a position with the Dallas, Tex., branch office, where he will learn the business first hand from the ground up.

During "Father and Son Week" the Bijou theatre at Oklahoma City opened its doors to all fatherless boys in the city. The invitation was good for the entire week. A large number of orphaned boys accepted the invitation.

C. E. Belk, city business manager at Houston, Tex., has been appointed by the mayor as head of the censor board with full power to act as he sees fit.

The Clara Smith Hammond film "Fate" is being shown in some of the oil towns in Oklahoma, over the protest of the Oklahoma Theatre Owners and Managers Association. A court action will be brought to prevent further showing of this film in Oklahoma, and the business to Manager Tom T. Boland, of the Empress theatre, and one of the executive committee of the association.

Atlanta, Ga.

About twenty-five members of the Associated First National Pictures, Inc., met in Atlanta on Monday, November 14, and discussed plans, appointing an advisory board to meet monthly to handle the business of southeastern motion picture interests.

FAMOUS PLAYERS

Don't Tell Everything—
Very good show. The kind of picture that appeals to the majority of fans. Did very well all week but went over very big on Thanksgiving Day and the day following. (Middle West.)

Very, very fine picture which drew very good business. Running it a second week. (Middle West.)

Under the Lash—
A very good picture which did a nice business for us. (Middle West.)

The personal appearances of Theda Bara attracted capacity crowds for the week, making it difficult to judge the real merit of the picture, as a drawing card. (Middle West.)

Ladies Must Live—
Pleasing picture; receipts fair. (East.)

White Oak—
Bill Hart fans liked it, but business was poor. (East.)

The Bonnie Brier Bush—
Average picture which played to fair business. (Middle West.)

The Great Impersonation—
An interesting plot with an unusual twist at the end. Good box office attraction. (Middle West.)

Deception—
Second week only fair. (West.)

The Sheikh—
Four weeks' run to good business and pleased patrons. (West.)

Experience—
Tolerably good picture, but nothing extra. Business was very good, but this is accountable for very largely by season. (South.)

Too Much Speed—
Very satisfactory picture; no complaint. Comment uniformly favorable. Business good. (South.)

FIRST NATIONAL

The Wonderful Thing—
A Norma Talmadge picture with fine entertainment value. Played to better than usual business. (Middle West.)

Women didn't like Norma in this picture as well as in some of her former plays. (Middle West.)

This picture was splendidly presented but did not seem to have the drawing power of former efforts by this popular star. (Middle West.)

Fairly entertaining and average box office receipts. (West.)

Well liked. Receipts O. K. (East.)

Women's Place—
Good picture which played to average business. (Middle West.)

In the midst of a depressing season this picture came out of the sky, filled the house at every showing, put everyone in a good humor, and took a lot of gloom out of the atmosphere. (East.)

Two Minutes to Go—
Charlie Ray's popularity and the general interest in football just at this time was sufficient to do a good week's business. (Middle West.)

A rather poor picture. Not enough to it to hold the attention. Moderate business that would have been poor if it hadn't been holiday week when most anything gets over. (Middle West.)

Molly O—
Tremendous success. We put it on for one week and held it over for the second week. Had to use ropes for the balcony in addition to downstairs. Turned away crowds at every performance. (East.)

One Arabian Night—
Knocked movie fans for the count. Packed houses. (Middle West.)

Cup of Life—
Went across very nicely and was pleasing to most people. (Middle West.)

Bets of Life—
Wonderful feature. Sure did go over with a wallop. Well satisfying box office receipts. (West.)

GOLDWYN

From the Ground Up—
Aided by favorable press comment, this picture did a good business for the week. (Middle West.)

The Man From Lost River—
An average picture with business about as usual. (West.)

My Lady Friends—
Not so good. Poor picture and poor business. (West.)

The Cabinet of Dr. Caligari—
Third week held up very well. (West.)

METRO

Camille—
Good picture. Rudolph Valentino great help to star. With Victor Herbert as added attraction business was splendid. (East.)

A boresome production which few patrons liked. Other numbers of the program saved the day. (East.)

The Silver Lining—
Lines at box office during showing of this subject which patrons enjoyed from beginning to end. (East.)

The Match Breaker—
Very poor picture and business bad. (East.)

Ladyfingers—
As good as "Alias Jimmy Valentine," played to big houses. (Middle West.)

The Conquering Power—
A great picture. The stars are very popular here. Drew the crowds all week. More films like this will help to counteract the German pictures. (Middle West.)

FOX

Over the Hill—
Now showing its third week and still drawing good. One of the best box office attractions of the season. (Middle West.)

Played to more than 100,000 people in five weeks at 50c. price. Still going strong. (Middle West.)

Not a big success but fills the house comfortably. Going strong enough to hold it for the fourth consecutive week. (Middle West.)

The Rough Diamond—
Picture and business both only fair. (East.)

Cup of Life—
Went across very nicely and was pleasing to most people. (Middle West.)

Bets of Life—
Wonderful feature. Sure did go over with a wallop. Well satisfying box office receipts. (West.)

GOLDWYN

From the Ground Up—
Aided by favorable press comment, this picture did a good business for the week. (Middle West.)

The Man From Lost River—
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My Lady Friends—
Not so good. Poor picture and poor business. (West.)

The Cabinet of Dr. Caligari—
Third week held up very well. (West.)

UNIVERSAL

The Millionaire—
A red-blooded attraction that did as well as the average show. Not a knockout by any means, but neither was it a flivver. (Middle West.)

STATE RIGHTS

Why Girls Leave Home—
A great advertising campaign in which we used many innovations put this picture over big, and in spite of its melodramatic title and suggestive theme, it won approval from all the critics and brought the house to capacity every night. We were compelled to run a continuous performance for six days to accommodate the crowds. (Middle West.)

Beyond the Law—
Fair picture, fair business. (East.)

Queenie—
Picture of mediocre quality and business only fair. (East.)

What No Man Knows—
Only fair picture, but very good business. (East.)
PROGRAMS FOR THE WEEK OF NOV. 27TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Selections from "Pagliacci" by the Capitol Grand Orchestra.
Current Events—Capitol News.
Scene—The Kick Is Gone—Ches.
Dance—South Sea Idyll, presented by Mlle. Gauharel, assisted by Henry French.
Feature—The Lotus Eater—John Barrymore.
Next Week—Footfalls—William Fox.

Rivoli Theatre—
Dance—Hungarian Gypsy Dance, by Mme. Victorina Krigher, Prima Ballerina Moscow Grand Opera.
Current Events—Rivoli Pictorial.
Vocal—A Scotch Idyl, by Betty Anderson, soprano; and Carlo Biarsi, tenor.
Feature—The Bonnie Brer Bush—Donald Crisp.
Instrumental—Fun in a Music Store, by Rivoli Concert Orchestra.
Comedy—Love and Doughnuts—Mack Sennett.

Central Theatre—
Overture—"Molly O." Scenic—(a) Souvenir de Moscow; (b) The Sunshine of Your Smile, played by Dr. Charles Demandif, violinist.
Scene—Prizma.
Vocal—(a) Special selection; (b) "Molly O," sung by Alexander Feature—Molly O—Mack Sennett.

Rialto Theatre—
Feature—La Tosca—Pauline Frederick.
Current Events—Rialto Magazine.
Feature—The Call of the North—Jack Holt.
Vocal—"Invisitus," sung by Edvard Allano, baritone.
Comedy—The Rink—Charles Chaplin revival.

Lyric Theatre—
Feature—Our Mutual Friend—Wid Gunning Corp.

Astor Theatre—
"Theodora" continued.

Mark Strand Theatre—
"The Three Musketeers" continued.

LOS ANGELES

Kenina Theatre—
Cartoon—Tad's release. Feature—One Arabian Night—First National.
Presented with a prologue, in which a company of ten people give a pantomime dance from a balcony overlooking a scenic view of Bagdad.

Alhambra Theatre—
Current Events—International News.
Scenic—China Beautiful. Comedy—A Perfect Villain—Fox.
Feature—The Lotus Blossom.

California Theatre—
Current Events—Fox News.
Feature—Lure of Jade—Pauline Frederick.
Comedy—Straight from the Farm—Christie.
Next Week—Poverty of Riches.

Miller's Theatre—
Comedy—Business Is Business—Fox.
Current Events—International News.
Vocal—When We Were in Sweetheart Land—Tenor Solo.
Feature—Thunderclap—Fox.
Clune's Broadway Theatre—
Scenic—A Trip Through Brazil.
Organ—Popular oldtime Southern melodies.
Current Events—Kinograms.
Vocal—When Shall We Meet Again.
Feature—The Love Charm—Real Pathé.
Next Week—The Vamp.

Symphony Theatre—
Current Events—Fox Weekly.
Organ—I Believe in You.
Novelty—Bob and Bill Episode—Pathé.
Orchestra—Remember the Rose.

COMEDY

SEATTLE

Coleium Theatre—
Overture—Selections from "The Bat." Current Events—Pathé News and Programs.
Scenic—In Rural Belgium.

Clemmer Theatre—
Second week of "Conflict." Next Week—The Millionaire.

Strand Theatre—
Overture—Hungarian Fantasie. Current Events—From Kinograms.
Cartoon—The Owl and the Grasshopper. Feature—The Sheik. Presented with a prologue, in which trio of girls do an oriental dance from "Aida." Next Week—Same bill.

Blue Mouse Theatre—
Overture—Selections from "Martha."
Next Week—The Night Rose.

Liberty Theatre—

Comedy—For Land's Sake. Feature—Woman's Place.
Next Week—The Son of Walling-Holston.

Winter Garden Theatre—
Current Events—International News.
Feature—Her Winning Way.

CHICAGO

Chicago Theatre—
Topical Events.
Scene—Specialty—Quartette from "Rigoletto." Organ Solo—"Just Like a Rose." Literary Digest.
Comedy—Johnny Hines in "Dog Gone Tornchy." Feature—Gloria Swanson in "Under the Lash." Coming Feature—"Tolble David." Tivoli Theatre—
Overture—Selections from "Lucia." Specialty—The song from "The Mad Scene," by Miss Margaret Brown.
Topical Events.
Comedy—Harold Lloyd in "Among Those Crazy." Feature—"Pilgrims of the Night." Coming Feature—"The Sheik." Woodlawn Theatre—
Feature—"Dempsey - Carpenter Fight." 3rd week.

Randolph Theatre—
Organ selections.

The animal scenes and the outdoor stuff of "The Girl From God's Country" are brought to the fore by this one from the Victory theatre, Twon.
Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Feature—"The Infamous Miss Revell.

Olympic Theatre—
Current Events—Kinograms.
Cartoon—Tony Sargas Almanac.
Novelty—Pictorial Review.
Feature—The Sheik.
Comedy—By the Sea Waves.
Overture—Cello Solo, The Rosary.
CAMERAPHONE THEATRE—
Current Events—Selznick.
Feature—The Invisible Power.
Next Week—The Lure of Jade.

Blackstone Theatre—
Current Events—International.
Feature—The Ace of Hearts.
Cartoon—Aesop's Fables.
Comedy—Theodore Hain, Jr.
Next Week—Not Announced.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Her Social Value.
Comedy—Torchy A La Carte.
Next Week—One Arabian Night.

MINERA THEATRE—
Dawn of the East.
Penny Top Hill Trail.

CINCINNATI—
WALNUT—
Current Events—Pathe 94.
Topics of the Day—Literary Digest.
Short Subject—The Runaway Train—Educational.
Feature—The Sheik.
Next Week—Undecided.

STRAND—
Current Events—Pathe 95.
Comedy—The Love Nest—Educational.
Feature—The Invisible Fear.
Next Week—Call of the North.

GIFTs—
Current Events—Fox News.
Feature—Over the Hill (Sixth Week).
Next Week—Molly O'.

PALACE—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Without Benefit of Clergy.
Next Week—Everything for Sale.

CAPITOL—
Overture—The Mill on the Cliff.
Capitol Symphony Orchestra—Theodore Hain, Jr., Conductor.

CAPITOL NEWS EVENTS—
Prologue to The Beggar Maid—Reading of Poem by Robert Thuman.
Novelty Feature—The Beggar Maid—Triart Productions.
Epilogue to The Beggar Maid—Violin Solo, selected.
Feature—A Man's Home.
Selected Synchonization by Unit II of Capitol Orchestra.
Comedy—The Joy Ride—Smuth Pollard.
Next Week—Disraeli.

OMAHA—
RIALTO THEATRE—
Overture—Rialto Symphony Orchestra.
Current Events—Rialto News.
Comedy—"Shoulder Arms." Feature—"White and Unmarried." 

PHILADELPHIA—
STANLEY—
Comedy—"The Original Golfer"—B. & B.
Travel—"Sacred City of the Desert," Masterpiece.
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Feature—"The Sheik"—Paramount.
Next Week—"The Sheik." 

STANTON—
News—Fox.
Feature—"Queen of Sheba"—Fox.
Next Week—"Queen of Sheba." 

KARLTON—
Comedy—"Vermin the Great."—B. & B.
Feature—"Fool's Paradise"—C. B. de Mille Productions.
Next Week—"Fool's Paradise."—C. B. de Mille Productions.

ARECIA—
News—Pathe News—Pathe.
"The Beggar Maid"—Hodkinson.
Screen Snapshots No. 13—Masterpiece.
Feature—"Moral's Reelart.
Next Week—"The Lure of Jade"—Robertson-Cole.

REGENT—
Comedy—"A Messy Xmas."—Fox.
Feature—"Love Hate and a Woman"—DeLuxe.
Next Week—"Why Girls Leave Home.

PALACE—
News—Pathe News—Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"Never Weaken"—Pathe.
Feature—"The Cabinet of Dr. Caligari"—Goldwyn.
Next Week—"Camille"—Metro.

NEW ORLEANS—
STRAND THEATRE—
Feature—Shiek.
Manly Art of Self-Defense—Educational Specialty.
Comedy—Love and War.
News—Pathe News.
LIBERTY THEATRE—
Feature—Two Minutes To Go—Charles Ray.
Selznick News—Select.
Pathe Review.
Educational Comedy—The Vagrant.

TRIANTON THEATRE—
Feature—"A Wise Fool—All Star.
Pathe Review.
GLOBE THEATRE—
Feature—"Remorseless Love—Elaine Hammerstein.
Comedy.
News—Pathe News.
TUDOR THEATRE—
Federated Screen Snapshots.

PITTSBURG—
SAVOY—
Ninth and Last Week of Over The Hill.
Next Week—The Night Horseman.

DUPESNE—
Ninth and Last Week of Three Millionaires.
Next Week—Camille.

REGENT THEATRE—
Current Events—Fox News.
Feature—Her Social Value.
Comedy—Torchy A La Carte.
Next Week—One Arabian Night.

LIBERTY THEATRE—
Current Events—International News.
Feature—The Sheik.
Comedy—Oh Louise.
Next Week—Over the Hill.
Next Week—Thomas McQigan in "A Prince They Was"—Allen.


Stillwater—Overture—"Silver Threads Among the Gold." Feature—Over the Hills—3d week. Next Week—Same.


Baltimore

**MILWAUKEE**

Strand Theatre

Overture—Strand Orchestra.
Sketches
Weekly—Kinograms—Topics—Pathé News.
Sonologue—"Remember the Rose," Feature—Norman Talmadge—"The Wonderful Thing.

Alhambra Theatre

Overture—Alhambra Orchestra—Selection from "The Queen of Sheba."
Song—"Queen of Sheba"—Henry Taylor. Feature—"Queen of Sheba"—Betty Blythe.

Butterfly Theatre

Overture—Butterfly Orchestra.
Musical Song "My Hero"—Marie Abbott.
Comedy—Snub Pollard—"Joy Rider.
Instrumentalist—Accordin, Nic Sarotti—Medley of Popular Songs.
Feature—"What Do Men Want?"—Lois Weber Production.

Merrill Theatre

Little Lord Fauntleroy—Mary Pickford—Second Week.

**WASHINGTON**

Metropolitan

Overture—College Days.
Comedy—The Boat—Keaton. Feature—Two Minutes to Go—First National.
Next Week—The Wonderful Thing—First National.

Columbia

Feature—Way Down East.

Palace

Overture—Medley of Popular Hits.
Comedy—Business is Business.
Feature—The Foolish Age—R.C. Richter.

Rialto

Overture—Light Cavalry.
Current Events—Fox News.
Comedy—Saving Sister Sue.
Feature—The Sheik—Paramount.
Next Week—Under the Lash—Paramount.

Ohio Theatre

Current Events—International News.
Comedy—"Tick or Tock." Feature—"Don't Tell Everything.
Next Week—Don't Tell Everything.

**INDIANAPOLIS**

Loew's State Theatre

Comedy—"Round the Corner.
Feature—"Don't Tell Everything.
Next Week—Don't Tell Everything.

Ohio Theatre

Current Events—International News.
Comedy—"Tick or Tock." Feature—Under the Lash.
Next Week—The Sheik.

Colonial Theatre

Current Events—Selznick News.
Comedy—"Money in the Slot"—Snub Pollard.

**ATLANTA**

Howard

Overture—"March Slave"—Tchaikowsky.

Howard News and Views.

Comedy—To Be Selected.

Prologue—"A Bit of Hare Life," Musical Production by Marion Dealey.

Feature—Agnes Ayres and Rudolph Valentino in "The Sheik.

Metropolitan

Overture—"Tell Trovatore.

Kratz's.

Comedy—"For Land's Sake."

Educational.

Violin Solo—"Humeresque," played by David Love.

Feature—Selnick presents "A Man's Home."—Selnick.

Circle Theatre

Overture—Medley.

Kinograms.

Comedy—Buster Keaton in "The Camels' Backer."—Keaton.

Feature—Thomas Jefferson in "Rip Van Winkle."—Hodkinson.

Rialto Theatre

Gabriel Solo—"Dupe Macabre."

Burton Holmes Travelogue.

Selig News.

Comedy—To Be Selected.

Feature—Tom Moore in "From the Ground Up.

Tudor Theatre

Overture—Presenting Robert Sikes and his syncopating Jazz Orchestra, the Harmony Five, in current "Jazz" hits.

International News Weekly.

A Universal Comedy.
BROOKLYN

Liberty Theatre—
Overture—Selections.
News—Pathé.
Comedy—Aesop’s Fables and Pathé
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Burn 'Em Up Barnes—Johnny Hines.
Next Week—The Conflict—Priscilla Jean.

KANSAS CITY

Broadway Strand Theatre—
Overture—Amrita.
Current Events—Kingograms and Topics of the Day.
Novelty—Oriental prelude, with special scenic effects portraying oriental dances by Carlotta Bahta and Ileen O’Donnell and solo numbers by Marie Rossi. Theo. J. Schmidt, production manager.
Feature—The Sheik—Paramount.
Comedy—Love and Doughnuts—Mack Sennett.

Organ Solo—J. Gordon Moore and Mrs. J. R. Byrington, organists.
Feature—Harry Carey in “The Fox.”

ST. PAUL

Capitol Theatre—
Overture—Bacchanale, from the opera “Samson and Delilah,” by Camille Saint-Saëns.
Capitol Digest, including Current Events, Pathé and International News.
Topical of the Day—Pathé.
A Little Love Nest—Prizma.
A Song of India—Rimsky-Korsakov—Walter, Bastian, English Horn Soloist, special set.
“The Sheik.”
Organ Solo—Pomp and Circumstance—by Elgar.
Organ Recital—Arthur Koerner.

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Missouri News Weekly.
Comedy Feature—Don’t Tell Everything.
Presentation by Missouri Chorus.
Feature Picture—“The Sheik.”

New Grand Central—
Overture—Gene Rodemich’s Orchestra.
Grand Central News Review.
Comedy—“The Vagrant.”
Special Presentation—New Grand Central.
A musical comedy in miniature, with Broadway principals.
Feature Picture—Passing Thou.
Fox Liberty Theatre.
Overture—Liberty Harmony Orchestra.
Comedy—Mutt and Jeff.
Lexington News Weekly.
Comedy—Tom Mix in “The Rough Diamond.”
Feature Picture—“The Queen of Sheba.”

BUFFALO

Shea’s Hippodrome—
Overture—(a) Aida—Verdi.
(b) Southern Roses Waltz—
Feature—Douglas Fairbanks in “Three Musketeers.”
Next Week—John Barrymore in “The Lotus Eater” and Harold Lloyd in “Never Weaken.”

St. Paul—
Strass. Played by the Hippodrome symphony orchestra under the direction of Carl Gustafson.
Vocal—Selections by Green Evans.
Faust. Feature Picture—“The Sheik” — Rudolph Valentino.
Comedy—“Dodge Your Debts” — Gaylord Floyd.
Current Events—Hippodrome Review.
Next Week—“Under the Lash” — Gloria Swanson.

Shea’s Criterion—
Overture—“The Firefly” — Friml. Stage settings—“Love’s Garden.”
Vocal—Selections by Leo Considine, tenor.
Feature—Miss Lulu Bett — Lois Wilson.
Comedy—The Singer Midgets Side Show.
Current Events—Criterion Pictorial.
Mark Strand—
Overture—“Sally.”
Current Events—Pathé News.
Feature—“The Child Thou Gavest Me” — Dick Henderson.
Comedy—“The Idle Class” — Charlie Chaplin.

Loew State—
Overture—“Medley of Popular Airs.”
Feature—“The Cup of Life” — Madge Bellamy.
Comedy—“Tina Troubles” — Snooky.
Current Events—Loew State News, made up of selections from the various news weeklies.
Special—“Ramblers Three,” a back to Nature subject.
Next Week—“Hearts and Trumps” — All-star cast.

DETROIT

Adams Theatre—
Overture—Special number by Adams orchestra.
Vocal—Songs by Lillian Poli.
Feature—Little Lord Fauntleroy—United Artists.
No comedy.

Madison Theatre—
Overture—Special number by Madison orchestra.
Current Events—Pathé Weekly.
Novelty—Ogden and Benson in song numbers.
Comedy—Snooky, the Humanee—Federated.

Washington Theatre—
“The Queen of Sheba” remains (second week).

Another of Harold Waud’s displays advertising “The Fighter,” a recent picture at the Toledo, O., bill.

The title of the picture and the fame of the author is made the selling point of this ad on “The Son of Sallengford,” used for the showing of the picture at the Sun and Music theatre, Omaha.

Every Woman Who Sees it Will Be Back With HER Man.

What Do Men Want?

A story that will thrill anxiety away from the heart of every man.

If husband, sweetheart, mother, father, son, daughter, or any friend is troubled, let him read “What Do Men Want.”

Youth’s Weekly—At St. John’s “The Happy Hour” — Literary Digest.

Alambrador

Starting Today

An intriguing display on “What Do Men Want” used by the Alhambra theatre, Indianapolis.
McManus Borrows House For Ballyhoo Use

Ballyhoo which was used in the interests of "The Hell Diggers" when this picture played the Colonial theatre, Tacoma, of which Charles F. McManus is manager.

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Ed Lawrence, Alhambra theatre, Detroit.
Lee A. Landam, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Guadanort, Strand, Cleveland, O.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland.

Advisory Board
Exhibitors' Service Bureau

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.

Lowell W. Culver, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
George E. Carpenter, Paramount-Emprise theatre, Salt Lake.
E. J. Myrick, Radio theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Farrington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gerordorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.
Rural Lobby Decorations for "Way Down East"

For a return engagement of "Way Down East" at the Forsyth theatre, Atlanta, Ga., Manager Jack Kaliska emphasized the Thanksgiving atmosphere by decorating his lobby with cornstalks, giant pumpkins, ears of red and yellow corn, strung together, strings of red peppers, strung, and similar things appropriate to the season, not forgetting cut-outs of two or three turkeys, posed effectively.

Encircling the marque were pairs of pumpkins, enormous ones, made of cardboard, with jack o' lantern eyes and mouths, behind which were electric lights. The words "D. W. Griffith's 'Way Down East'" were written on the pumpkins in black letters, and so big were the pumpkins and so well placed that they could be seen for blocks.

Jackson's Chariot Racers Get Gotham's Attention

A street-faring ballyhoo which attracted unusual attention on the thoroughfares of the Washington Heights section of New York City was carried out by Ben E. Jackson, manager of the Audubon theatre, in conjunction with this week's run of "Queen of Sheba."

Getting his inspiration from the chariot race scene in the production, Jackson procured a chariot of the ancient pattern, three white steeds, and a charioteer attired in the mail of an ancient warrior. A large painted banner was attached to the harness of both outside horses and another was carried on a long pole by the driver.

This unique outfit was employed for a whole week, and its daily procession over the streets of Manhattan compelled universal attention.

Strand of Denver Builds Fine Lobby Front

By the lavish use of compoboard and paint William Fox's Strand theatre at Denver, Col., made up an unusual lobby display for "The Girl from God's Country."

This theatre has a shallow lobby directly on the street. The box office between the two entries was roofed and walled with compoboard to represent a log cabin in the midst of a snowstorm. Across the entire front ran the title of the picture, supported at either end by compoboard North Woods scenes. Above the title appeared the tops of snow clad mountains, and against them were set a great number of stuffed birds and wild animals, furnished by a Denver furrier. The house artist did his work so cleverly that these figures did not have the stuffed appearance so often fatal to this type of display but seemed almost alive.

Suspended from the roof of the two-story lobby in a huge frame was a poster but little smaller than a twenty-four sheet. This was made by the house artist from the six-sheet supplied on the picture and with the remainder of the space occupied by the billing lettered by the artist.

"Hell Diggers" Ballyhoo Interests Tacoma Fans

A ballyhoo suggestive of the dredge which forms the basis for "The Hell Diggers" was used by Charles F. McManus, of the Colonial theatre, Tacoma, to exploit Wallace Reid's latest Paramount release.

An abandoned tool-house was mounted on a Ford truck. A simple wooden hoist was added to give it the appearance of one of the "hell diggers." The sides of the house were covered with cut-outs from Paramount twenty-four sheets.
College Boys Aid Shepard

Newark Exploitation To Go" Based on "Two Minutes Local School Tie-up

Two weeks previous to playing "Two Minutes to Go," Managing Director D. J. Shepard; A. Gordon Reid, Reid, production manager, and M. J. Cullen, director of publicity, of the Branchford theatre, Newark, planned their exploitation campaign.

It began with teaser ads reading "Coming: Football Championship, Baker vs. Stanley, Branchford Theatre." The day before these were changed to read "tomorrow" and on the opening "today."

The week previous to the opening Mr. Cullen made a personal trip to each of the high schools in the city and nearby towns where he conferred with the principal and football coach in regard to having the football squad of the school come down on a certain night and designated the night for the school that was attending. The heartiest co-operation was received from the schools and the sporting editors of the papers just ate all the press matter that they could get hold of for every team had important games to play.

Different nights were allotted to the different schools, with cheer leaders working in the aisles.

On the day of the opening a large football, measuring 15 feet long by 5 feet deep, was hung from the marquee on Branchford Place, with smaller miniature footballs hanging from it. Each of these smaller ones was painted in the colors of the school on the night they were to attend, and in this way the outside advertising was made good use of.

A special music score was arranged by Jacob Rittenband, musical director, and Mr. Reid.

The prologue preceding the picture was arranged by Mr. Reid and was as follows:

A scrim drop, cut in the shape of a large football, was provided. Behind the scrim miniature goal-posts were erected and Miss Norma Leyland sat on the cross-bar and rendered a solo. Each night she sang a verse of the song, using the name of the school attending, which made a big hit with the boys. As she finished, the title, "Charles Ray in 'Two Minutes to Go'" slowly lighted up, the picture started. A purple drop formed the background of the prologue with numerous colors playing on it from baby spots and arc lamps. The predominating colors were red and blue, which blended into a beautiful deep purple when they hit the background.

The outdoor advertising was billed with fifty-two sheets on Saturday, six of them advertising the prologue. During the week the daily advertising varied from one-inch single column to five inches double.

The ushers as well as the soloist wore streamers of the colors of the school attending each night, which helped to get several special stories during the week.

Ingenious Exploitation for "The Blot"

One of the most ingenious exploitations for "The Blot" that has been attempted in the South was put on by Manager Jack Kaliska, of the Rialto theatre, Atlanta, when the picture played a week's engagement there.

One week previous to the opening of the picture, he built an interest-compelling display in one corner of the theatre lobby. This was a big square of beaver board which had been scraped so that it was somewhat absorbent. Splashed again this rough bit of beaver board was a bottle of ink, making a huge blot that spread until it almost filled the square. Above this was a small card reading "New Week," no title appearing on the card. A beaver board.

When the picture opened the lobby was decorated with five fountain pens about three or four feet high. These wet bottles filled with water, which was colored an which dripped down on another square of beaver board treated so that the ink would not spread. Above this blot was a sign which read "The Blot—growing bigger ever moment."

In addition to the pens, broken bottle of ink were scattered about the lobby, and squares of blotting paper, each with it large blot, played a prominent part in the lobby display.

There was also a tie-up with a local stationery store by which cards were used in the store's windows with a display of fountain pens. The whole thing was ridiculously inexpensive—but certain caught and held the attention to a marked degree.

Illustrating the accompanying story relative to the exploitation and presentation of "Two Minutes to Go" at the Branchford theatre, Newark, N. J.
Cutts Originates Highly Artistic Lobby Display

Accompanying is a cut showing three views of a lobby display on "Moonlight Follies" arranged by William Cutts, manager of the Clemmer theatre, Seattle.

The scenic part of the front was heightened by an electrical display of varicolored lights—blue, yellow, orange and gold—and some ingenious mechanical arrangements.

A small "shimmying" doll on the box office drew much attention. The girl in the "moon" wore a silk skirt and the feather was real. A concealed fan blew the feather and ruffled the silk. The live goldfish in the bowl was illuminated by a spot at intervals. The bathing girl behind the scrim wood set was brought into prominence by bunch lights every few seconds. The figures of the dancing and flute girls behind the scrim over the doors were illuminated in red and white, alternating every fifteen seconds. The center figure was a revised three-sheet cut-out draped in georgette silk with a real wreath about her head. The pole was done in gold bronze and the measurements shown were on silk ribbons. The figure was constantly illuminated by a strong spot concealed under the marquee. The "girl" in the bathtub was made conspicuous by the use of a flashlight placed in the eye of the "moon."

The marquee and ceiling lighting was in blue. The display was declared one of the most artistic ever attempted in Seattle.

"Quo Vadis" Essays Go Good at Toronto

A feature of the exploitation campaign for "Quo Vadis" put over by the Strand theatre, Toronto, was the inclusion in the newspaper display copy of a questionnaire based on the historical angles of the story. An essay contest open to children was part of the exploitation campaign. A special children's matinee was given each day of the run.

Poor Telephone Service Exploitation Aid

For the showing of "A Divorce of Convenience" when it showed at the Forsyth theatre, Atlanta, recently, Manager Jack Kaliska made a play on the current poor service of the telephone companies, which is proverbial in most cities.

Four telephone booths had been rigged up in the lobby, made of Beaver board and very realistic. In each booth was a wax figure—two men and two women, the figures borrowed from downtown department stores, and all very nicely dressed.

At intervals, there would be a mad ringing of bells—this managed by the doorman—the crossed wires and jingling bells never failing to attract attention.

A cut-out of Owen Moore and the leading woman, in a pose which suggested that the star was trying desperately to explain something that the leading lady didn't care to hear, were posed on a marble bench, which was surrounded by palms, to give the impression of a conservatory.

Buffalo Magazine Helps Franklin's Attractions

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, arranged with the editors of "Truth," a magazine published in the city, to take over the front page of the publication for a boost of the engagement of "The Wonderful Thing."

Mr. Franklin supplied an engraving of one of Norma Talmadge's most attractive photos for use on the frontispiece. Cut lines under the photo told of the coming of "The Wonderful Thing" to Shea's Hippodrome. In addition to this, Mr. Franklin used an especially attractive series of hand-drawn ads, which were changed daily. The posters used in the elaborate mahogany frames in the Hippodrome were also of unusual design and color.

Mr. Franklin is able to tie up with "Truth" frequently and many a star gets a full-page cut in consequence.

Attractive lobby decorations for the showing of "Gypsy Blood," playing recently at the Saenger theatre, Shreveport, La.
New "Bridal Party" Stunt
"Dangerous Curve Ahead" Exploitation Interests Both Authorities and Public

For the showing of "Dangerous Curve Ahead" at the Majestic theatre, Wilmington, Del., Manager Blair, Goldwyn Exploiter W. R. Ferguson and Elias Wetstein, publicity director for the Gimm Circuit, to which the Majestic belongs, put over a number of stunts that brought great returns.

One of the most successful ideas was an adaptation of the "bridal automobile" stunt. But in this case the automobile was shown in the lobby of the theatre (and extending out several feet on the sidewalk) and the car had been in a smash-up. The doors were off, the steering wheel twisted, the windshield broken, the radiator was wrecked and the tires deflated. Confetti, rice and old shoes were freely used as decorations. A large cut-out heart, with a weeping Cupid sitting on the heart, was mounted in the center of the lobby, on the sidewalk line, with a large traffic sign—"Stop!"—showing back of his head, and the following legend on the heart: "They didn't see the 'Dangerous Curve Ahead'!"

On the base of the mounted cut-out was the word "Crash!" in large type.

The lobby was choked with colored paper streamers and through them played colored lights. The automobile remained in the lobby until the police, the fire marshal and the building inspector ordered it removed for obstructing traffic. But in that time the display had attracted all kinds of comment and attention and obtained a news story in one of the papers. The "Dangerous Curve Ahead" exploitation stunts were freely used in the lobby.

As soon as the automobile had been removed Mr. Ferguson and Mr. Wetstein filled in the vacant space with a large oval mirror, about six feet high, fastened into a mounted cut-out of Helene Chadwick, looking into another mirror, which reflected a full view of her face. The cut-out of Miss Chadwick and her reflection in the hand mirror were taken from a large photographic enlargement (about three by six feet) from a still.

This entire display was about four by eight feet. Down the panel at the side of the big oval mirror ran the printed injunction: "Girls! Five dollars for one look! If you think you resemble Helene Chadwick, leave your photo and name and address at the box office. Five dollars will be paid to the girl who most closely resembles Miss Chadwick."

Not a woman entered the lobby of the Majestic who did not glance at her reflection in the mirror and look at the enlarged photo of Miss Chadwick.

This display the police allowed to remain. Mr. Ferguson was not so lucky with a large fifteen-inch gong which he installed in the lobby and had connected up with the electric current. Every ten minutes the gong was sounded for about two minutes. It could be heard nearly ten blocks away and brought excited crowds about the theatre. The police said it the city was being sounded at once and asked Messrs. Ferguson and Wetstein to take it down. Their request was complied with, but the few hours that it had remained up it had attracted more attention to the Majestic theatre than it had had in weeks.

Bull Montana Imitator Helps "Foolish Age" Engagement

The fact that Bull Montana is a native of Washington and also plays a part in "The Foolish Age" gave a R-C Picture exploiter an exploitation idea when that picture was booked for Loew's Palace theatre in the capital city. A pugilist looking individual was hired to para-phrase the principal streets, and as he was along in the wake of pedestrians chewing a massive cigar, with placards on his bulging chest and humped back declaimed, "I am not Bull Montana; look at my ba- and note the way to happiness," every- body with whom the slouch came in con- tact turned around and read, "Bull Mon- tana Is with Doris May in 'The Foolish Age' at Loew's Palace Next Week."

At the Washington Hotel, where the chief delegates to the disarmament conference were stopping and closely guarded, the pseudo Bull Montana was stopped by a indignant policeman, who demanded to see his credentials permitting the individual parade. None was forthcoming, so the policeman took the alleged nuisance to headquarters, where he was roundly scolded for disturbing the peace of the community and warned not to repeat the offence.

The City Attorney was consulted, and he informed the police that there was no ordinance which legally forbid the man from parading, so the sandwich man went back to his post.

Besides an unusual display in prominent store windows along the principal business streets, the R-C men revived the old-fashioned sandwich men's parade.
Chakeres’ “Over the Hill” Campaign Thorough

Manager Chakeres of the Majestic theatre, Springfield, Ohio, executed several good exploitation ideas in connection with the recent showing of “Over the Hill.”

A substantial newspaper campaign in the local dailies and in newspapers of six neighboring towns—Xenia, Urbana, South Charleston, Yellow Springs, Cedarville and Mechanicsburg—was the first step in publicizing the picture. The newspaper copy embodied extracts from letters received by Manager Chakeres from various leading citizens of Springfield who had previously been invited to attend a special showing of the production. The letters were unanimous in their commendation of the production and thus afforded ample opportunity for their use in advertisements.

To obtain news space in the papers, Manager Chakeres arranged for a private morning screening for the inmates of the following: Old Ladies’ Home, Masonic Home, Children’s Home, Odd Fellows Institution and the Knights of Pythias Home for the Aged. The inmates were taken to the theatre in automobiles furnished by business men of the city.

A tie-up with the Postal Telegraph Company was effected and utilized to good purpose as a lobby display. The telegraph company provided an instrument and table for the entrance to the theatre, and a large canvas placard was designed as a telegram.

The instrument was operated electrically and the ticking sound pervaded the entire lobby. On a small card next to the instrument were the words: “Send Mother a Telegram.”

In a drug store near the theatre which deals in confectionery as well, a window display was arranged.

This "Her Sturdy Oak" lobby display is the work of Dan Burgum, manager of the Garden theatre, Des Moines, lA.

Miss Brinkley’s Hen Stunt
Small Town Showman Exploits “Girl From God’s Country” in Ingenious Manner

The small-town exhibitor who suffers from the gulls may well take a lesson from Hazel Woody Brinkley, who runs the Brinkley theatre in the little town of Moran, Kansas. Miss Brinkley is sitting pretty, playing to crowded houses, because she is a good showman and knows how to attract audiences without spending much money doing it.

One of Miss Brinkley’s recent exploitation campaigns was on “The Girl From God’s Country.” She used the press book “She’s Coming” idea, ending with a “She’ll Land at 4.15” announcement. A big cloth sign announced that a certain kind of a flying machine would distribute five complimentary tickets. Then at 4.15, from a drug store window, with a big crowd on hand, the “flying machine” was turned loose—a hen, scared enough so she made a fast and enthusiastic “hop-off.”

As the hen flew from the window the free tickets fell off and the youngsters in the crowd made a grab for both the hen and the “comps.” The boy who captured the hen was also awarded free tickets. The stunt pleased Moran residents more than anything which Miss Brinkley had ever put over.

A window display was also used to exploit the picture. Miss Brinkley planned her display and a boy did the mechanical part. A small aeroplane with a little ladder leading down to the film case in which the picture had been shipped from the exchange was suspended in a well-located local window. A card leaning against the case read “She’s Here.”

Miss Brinkley produces numberless prologues for her attractions, in which she has the aid of local high school youngsters as actors.

Miss Brinkley says: “Small towns like to see their own people perform—and when you can work a prologue in with your picture it puts it across. Some exhibitors around here say the small towns are going to the bad. Our town is only about 600 population, but we get them out just the same.”
Patterson Has Fine Idea for "Jane Eyre"

When Manager Willard Patterson, of the Criterion theatre, Atlanta, played "Jane Eyre" he concentrated his exploitation on the fame of the book from which the picture was adapted.

Especially effective was a lobby display built along novelty lines and carrying out this idea.

A huge book, built of compo-board and covered in dark green, with the name, "Jane Eyre,' by Charlotte Bronte," lettered in huge gold letters on each cover. The book stood erect, half open, and beneath the title on each cover was a huge tinted "still" of "big" moments from the picture.

Except for stock one-sheets on either side of the lobby and a lobby frame of "still," this was all.

Another Prison Lobby Front Used at Atlanta

"The Ole Red Brick Schoolhouse" gave place to the 'Ole Red Brick Jail' for Manager Frank Miller, of the Kialte theatre, Augusta, when he used a bit of ingenuity in his lobby display for "The Infamous Miss Revel.

A cell was erected of four sections of beaver-board, painted to represent a red-brick wall. Four windows were cut in this cell, and bags were placed in the windows. Inside the cell had the usual cot one stool, and nothing else, save dirty, begrimed walls—and the occupant of the cell—a rather nice-looking young man dressed in the conventional stripes of one who has run afoul of the law.

Over the cell was a sign which read: "This man can't go to see 'The Infamous Miss Revel' at any price—but you are more fortunate, for you can see her here today and tomorrow for twenty-five cents."

Eleven Dollar Campaign Puts Over "Quo Vadis"

This is the story of how Grand Rapids, Mich., a town particularly familiar with exploitation, was made to turn out for "Quo Vadis" by a campaign, the total cost of which was $11.80.

William M. Myers, special exploitation representative, was sent out to help put the picture over at Power's theatre. He put a man in Roman costume with a sign on the streets during the rush hours for five days. He tossed big red air balloons off the roof of the Hotel Pantlind the day before the opening, the balloons bearing tags warning people not to miss the picture. He arranged a special showing for prominent people, with consequent publicity. He arranged a window tie-up with a big drug store opposite the Pantlind based on the store's display of Roman candles. He had a violin window tie-up with the largest music store and a book window tie-up with the largest book shop. He conducted a special children's matinee previous to the usual Saturday afternoon showing, at which children were admitted for 15 cents.

The box office was taking phone reservations three days before the opening of the picture.
Scotch Specialty Numbers Please Brooklyn Strand Patrons

It has been the custom of Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre to feature music and dances of the various nations represented in the city, giving over a week to each nationality. Such features had already been provided for the Irish, Italian and French population of the city.

Mr. Hyman's latest folk number was a tribute to the Scottish race.

A real highland scenic set was furnished for the recital of Scotch songs and dances. The participants wore the plaid kilts with the maidens in the costume of their land. The upper background showed heavy moving blue clouds, clever lighting effect, the singers and dancers sat on tree stumps and ragged rags, which were cut-out props.


Swain's Lobby Front for "Foolish Age" Pleases

Manager J. W. Swain, of the Pastime theatre, Columbus, Ohio, devised a most attractive lobby front for the showing of "The Foolish Age."

Life-size cut-out figures of Miss May in a fetching gymnasium costume, with her fists encased in regulation boxing gloves, were placed at either side of the lobby while in the center stood another attractive photograph of Miss May on an easel, together with a number of photographs also used liberally while the name Doris May was shown in big and emphatic letters on a fancy banner stretched across the lobby from right to left.

Wright Builds New Lobby Display

The prologue and lobby display used by Manager H. B. Wright, of the Strand theatre, Seattle, recently, were to a great extent responsible for the large attendance during the two weeks' run there of "Way Down East."

As a prologue to the feature, a short singing and talking act was arranged by Manager Wright and Musical Director S. K. Wineland. Although the Strand is somewhat hampered by a small stage, the cut shows the results obtained by mere suggestive scenery on each side of the screen. The three characters shown were the principals of the prologue, who sang songs of a rural nature.

The second cut shows the lobby display used by the Strand. The idea of a farm, with picket fence surrounding it, was carried out, and decorative display cards shaped as pumpkins emphasized the rural phase of the film. The main characters in the prologue were brought to the attention of the public as they leaned over the fence in the foreground.

Both lobby display and prologue were not expensive and brought much extra business to the Strand for the week's run.

Top cut—Illustrating the prologue which Manager H. B. Wright, of the Strand theatre, Seattle, originated for his showing of "Way Down East." Bottom cut—Mr. Wright's lobby display on this picture.
Greenman Makes Big Splash on “Connecticut Yankee”

Manager Harry Greenman, of the William Fox Liberty theatre, used some unique methods of advertising “A Connecticut Yankee at King Arthur’s Court” as shown by the accompanying cuts of the lobby and of street scenes put into good effect by Greenman.

A large squad of motorcyclists were drafted into service and the parade of these men through the streets of St. Louis bearing banners calling attention to the showing of the picture at the Liberty resulted in capacity crowds throughout the week. Cards were mailed to persons throughout the city dilating upon the excellence of the picture and inviting them to attend the show. Leading cigar house of the city entered into the spirit of the thing and carried banners reading, “Mark Twain smoked — Cigars. So does King Arthur at the William Fox Liberty this week.”

The large display windows of the Woolworth downtown stores were used to splendid advantage and the photograph enclosed shows just one of the many crowds attracted by this method of advertising.

Men dressed in the costumes of the days of King Arthur walked the streets and naturally enough, every one's attention was attracted to such an extent that many questions were asked, all of which resulted in increased business.

Hyman's Thanksgiving Prologue Pleases Highly

A real simon-pure old-fashioned New England snowstorm opened the Thanksgiving Week ball at the Brooklyn Mark Strand, Managing Director Edward L. Hyman prefacing his show with this stage presentation which had musical incidental numbers.

The back drop represented a New England countryside with a carpet of light snow. Prop snow fell throughout the number.

In this scenic set two men and two women in Puritan garb were seen apparently wending their way to church. The group paused for a few minutes to sing Kreuser's "Hymn of Thanksgiving."

These illustrations are explained by the accompanying story relative to the exploitation of "A Connecticut Yankee in King Arthur’s Court," by Manager Max Greenman, of the Fox’s Liberty theatre, St. Louis.

Brooklyn Mark Strand Prologue Takes Cue From Picture

Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre cast operatic stars in the roles of his prologue for “Little Lord Fauntleroy,” and the scene used was the interior of a huge English baronial hall, the central object being a huge fireplace with a great yew log blazing. Seated at the hearth with his toys neglected, was “Little Lord Fauntleroy.” His head was pillowed in the lap of “Dearest,” his mother, while in a dignified court chair at one side sat the austere earl of the tale.

Mary Fabian, soprano, played the role of “Dearest,” while Sonia Serova, danseuse, was attired as the tiny lord. Jackson Kinsey appeared as the Earl. Miss Fabian sang “The Sweetest Story Ever Told” during his appropriate introduction to the featured film number.

The fireplace effect was unusually realistic, with smoke curling and flame leaping.
Forty Dollars Sells
“Disraeli” to Albanians

With an appropriation of $40 Uly S. Hill, manager of the Mark Strand theatre, Albany, N. Y., put over an exploitation campaign on “Disraeli” that paid a thousand per cent dividends.

The campaign included window displays, special attention to schools, colleges and women’s clubs, an interview with a local judge who cited “Disraeli” as an inspiring story of domestic life, and a specially prepared letter mailed three days before the opening performance to 5,000 prominent residents of Albany.

In the matter of window displays, Mr. Hill succeeded in placing 22 x 28 photos of the production with many of the best mercantile establishments in the city. He also secured space at the Albany Capital Library, the Albany Woman’s Exchange, the Y. W. C. A. and the Vassar Alumni Club. He also captured a theater party by the Vassar Alumni, and the enthusiastic praises for the picture by these women proved most beneficial to the box office.

A special letter in which George Arliss was depicted as the “greatest character actor on the international screen,” and calling attention to the high lights of the picture, was mailed to 5,000 prominent Albany folk three days before the opening.

Judge Brady, who presides over the Albany Police Court, and has a well established local reputation for bringing together married couples who have disagreed, was specially invited to attend the first showing. Then he was interviewed and gave a statement highly commending “Disraeli” as an inspiring story of domestic life, and a picture that every married person, every young man and every young woman contemplating marriage should see.

The result of this simple but different campaign was more than satisfactory.

Universal Exploiteer Interests School Children

R. Fox, Universal exploiter in Illinois, put over several successful publicity stunts in Pekin, Ill., recently for the opening in the Empire theatre of “Winners of the West.”

The local high school gave him permission to address the pupils of the school during the recess period. As a result he obtained a large percentage of the boys and girls as members of a “Universal Serial Club,” the idea of which is the pledging of children to see the eighteen episodes of the serial.

Each pupil so signed received a ticket entitling him to bring a guest each week, the two being admitted for the price of one. Also, the club members were shown the first two episodes as guests of the theatre. College skull caps were given to the boys of the club and a gift offered to the pupil writing the best 100-word commendation of “thrills-from-history” serials.

Another stunt with which Fox obtained publicity was the losing of a wallet containing heralds and other advertising material on the serial. He posted many notices around town offering a reward for the boy or girl finding the wallet.

Stage setting for a prologue number staged by Harold B. Franklin, manager of Shea’s Hippodrome, Buffalo, as described in the accompanying story.

Franklin’s Stage Setting Wins Patron’s Plaudits

In celebration of Marshal Foch’s visit to America, Harold B. Franklin put on a patriotic stage setting at Shea’s Hippodrome, Buffalo, last week, entitled “Welcome Foch!” It was a picture which evoked much praise and brought loud applause at each performance. It showed General Pershing welcoming the Generalissimo of the Allied forces. In the background rose the Capitol at Washington and a huge American flag.

Two lobby displays painted on one set which advertised “Nomads of the North” and “The Golden Snare,” at the Star theatre, Portland, Ore. The Star is managed by Milton Grostein.
Meechum Invents Novelty Ballyhoo for Serial

Claire Meechum, manager of the Grand theatre, Rochester, N. Y., is the originator of a novelty exploitation stunt that boosted interest in his current serial, "The Adventures of Tarzan," most materially. A six-sheet of Episode V, showing Elmo Lincoln lying on a dais at which two lions are springing, was transformed into a cut-cut. Mounting this cut-out on a platform, an arrangement was contrived whereby the figures of the lions were made to leap upwards and back again at the prostrate figure of Lincoln. These motions were controlled by a motor, the entire arrangement being concealed by a stand placed in front of the lower part of the platform. Through this unique contrivance a perfect illusion of the lions constantly leaping at Tarzan was obtained. The stand placed in front of the platform carried an announcement relative to the high lights of the serial.

"Wedding Car" Advertises "Dangerous Curve"

One of the exploitation stunts for the run of "Dangerous Curve Ahead" used by C. M. Watson, manager of the Diamond theatre, Tuscaloosa, Ala., was to send out a completely decorated "wedding car," with a bridal couple in it. It was driven through the streets and out to a football game and was later parked in the lobby of the theatre for a lobby display.

The "matrimonial road map" idea was also used as a lobby decoration plan and "Dangerous Curve Ahead" stills were cut into hand-lettered mats and placed in local store windows.

Kennedy Borrows Doll House As a Basis for Lobby Display

Manager Kennedy, of the Gala theatre, Birmingham, Ala., stopped the crowds to see "Everything for Sale." He borrowed a little house from a paint firm, mounted it on a box in the centre of lobby and surrounded it with a green lawn with a little lake made of glass and bordered with sand and pebbles. Kewpie dolls were placed in the windows in the act of drawing the shades to hide their shocking lack of clothing. On the lawn were scattered a toy auto, horse, pony, dog, cat and cow, all of which wore tiny "For Sale" cards. Paper was also used lavishly.
Teaser Ads Used to Sell "Bucking the Line"

Manager Ralph de Bruler, of Loew's Grand theatre, Atlanta, concentrated all the advertising for "Bucking the Line" on the star, who, of course, is new to the public.

For a week one-inch ads ran in the daily papers reading "Who is Maurice Flynn?" The tiny ad leapt up at one from the most unexpected pages of the paper, and from red and white placards which had been posted at busy corners of the streets, and from tie-tags that had been tied to automobiles parked down town. Finally, Atlanta, exasperated by the inescapable question, began to talk about it, and on Sunday a quarter-page ad read "Maurice Flynn is Yale University's World-Famous football star, known to the sport writers and readers of America as Lefty. Handsome, daring, athletic, he is the newest of worth-while male stars." Then followed the name of the picture, the theatre and the play date.

Thus "Bucking the Line" drew a much bigger audience than if all the advertising had been centered on the picture itself.

"Ladies Must Live" paper sellers, as told by the accompanying story concerning the exploitation campaign put over by the Colonial theatre, Washington, D. C.

Stutz Puts Over New One
Washington Campaign on "Ladies Must Live" Highly Original and Effective

The popular exploitation stunt of hiring unemployed persons to advertise a picture was given a novel twist by Manager E. J. Stutz of the Columbia theatre, Washington, in connection with his engagement of "Ladies Must Live."

Stutz tied up with the Washington Times to hire twenty-five unemployed girls to sell papers. The Columbia theatre paid them $2 apiece to wear with a banner announcing "Ladies Must Live." The Times donated the papers and the girls scattered down Pennsylvania and the rest of the avenues and streets, crying their wares in high soprano.

The newgirls took in $267 the first day, averaging better than $10 a female. The banners and the great publicity in the Times sold the public on the unemployment gag and the girls got rid of their papers easily. The Times' stories carried generous references to the picture and the Columbia theatre.

The girls asked for permission to wear the banners for the rest of the week and agreed to buy their own papers. They proved such good saleswomen that the Times announced: "The 'Ladies Must Live' girls will be given permanent positions on the circulation staff of the Times as long as they are out of permanent employment."

Mr. Stutz also tied up twelve windows on the main streets. His entire exploitation, including the stunt with the girls, cost him $30. His business on the picture was 'way over the last few months' average for a run.

Letter to Prominent Residents Used Effectively

A variation of the open letter to prominent residents was used by Manager C. D. Buss, of the Strand theatre, Easton, Pa., to exploit the showing of "Ace of Hearts."

The first ad was addressed to Mayor Horn, Police Chief Jacoby and Detective Simmers, and asked "Do you think a man can live too long? Signed 'Ace of Spades.'"

On the two following days the same question was addressed to other prominent citizens, including two or three women.

On the fourth day a two-column display ad of the showing of the photoplay was run, connected up with the teaser ads by reference to the man who had lived too long.

Manager Buss had very good results from this form of teaser ad, drawing patrons to his theatre through curiosity.
TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEW

“Sherlock Holmes” Star to Visit America

EILLY NORWOOD, well known English stage and screen player, notable recently abroad for his portrayal of the character of Sherlock Holmes on the screen, is due in this country on or about December 30.

William Alexander, of the Alexander Film Corporation, who was due to arrive in London December 5, had for his object in crossing the completion of details to bring the English player here as an adjunct to the introduction of the Sherlock Holmes pictures in America.

The Alexander firm have a diversified program arranged for the introduction of the English player here.

Sunnywest Takes Burr’s Novelty Review

Burrr’s Novelty Review, a series of 12 one reel motion pictures, which have been very popular in different parts of the country, are now seen in those houses controlled by the Sunnywest Films, Inc., which includes New York City and Westchester county and that part of Northern New Jersey, not including Trenton. Burrr’s Novelty Reviews have created sort of a vogue. After watching a big feature picture, a nice one-reel review acts as sort of a tonic.

Arista Film to Release “Prejudice”

“Prejudice,” a drama in six parts will be released on the state right market within the next two weeks, according to announcement issued by the Arista Film Corp., releasing the feature. A full line of advertising matter and accessories is now being prepared.

John Offers Ward Picture

JOAN FILM SALES CO., INC., announces this week that it recently bought at a bargain price the last of the Fannie Ward pictures which carries the unusual title of “The Hardest Way.” Joan offers to resell this picture to independent at the same price it paid for it plus a very small cost for handling.

Coming as it does at the very time when exhibitors must have pictures that can be booked at living prices,” states Joan, “this offer is an unusual one to say the least and State Rights buyers and independent who are dead serious about getting goods that will sell fast, and on which they can make good profits cannot but be interested in this new Joan offer.

Quoting an exhibitor in a small town in Northern Iowa, he states that “high cost releases and high cost pictures are out of the question with me and this condition brought about by the depression which hasn’t lifted as yet, has put me in a hole. I can’t buy what I want in up-to-the-minute releases from the large distributors because I can’t get by and make a living and I won’t use the average Independent pictures at high prices because I can’t care as an executive to a large star, big enough, and no title that insures me a profit in running them. If I can get a well known star in a picture that carries a good title I can do fairly well—and in answering the questions sent me a reference to Miss Fannie Ward in ‘The Hardest Way’ I will say that this sounds good to me in view of the modesty of the bookings and the good will backing up the picture to put it over.”

Sixteen-page special advertising campaign books have been prepared on this picture. The action in ‘The Hardest Way’ is of unusually gripping nature and calls for emotional acting on the part of Miss Ward than which she has never surpassed in any of her highly emotional roles, it is said.

National Exchanges Expand

Increase of Board of Directors

Is Now Announced by Corporation

EXPANSION of National Exchanges, Inc., of New York City, is indicated by the increase in the Board of Directors just announced by the corporation. The officers of National Exchanges, Inc., now are Walter L. Johnson, president; Hunter Bennett, vice-president; Daniel A. Kelly, treasurer. Mr. Hanshaw and Mr. Kelly succeed Earl H. Hopkins, who was secretary and treasurer.

The Board of Directors is now increased from three to seven members. It is composed of the four officers and Earl H. Hopkins, W. F. Ashley, Jr., and George D. Proctor.

“The additions to the directorate are made necessary by the growth of National Exchanges, Inc.” says Walter L. Johnson, president of the company. “Since we became an active factor in the distributing end of the motion picture industry in March of this year, our increase in business has been both steady and substantial. We are now distributing three feature productions, one serial, two comedy series and a single reel series.

Announcement will soon be made of several other meritorious productions which we will distribute. Increase in the volume of business transacted has led us to enlarge the Board of Directors.”

Mr. Johnson and Mr. Bennett succeed themselves as president and vice-president. Daniel Hanshaw, the incoming secretary, has had a long career in the business, having been in the producing end of the motion picture industry. He has been associated with several of the large moving picture companies including Metro, Fox, World Film, Universal, Goldwyn and Vitagraph.

Daniel A. Kelly comes to the position of treasurer from that of accountant for National Exchange, Inc. Mr. Kelly was formerly assistant general manager of the William E. Sherry Feature Film Company when that firm was the New York City Paramount exchange. W. F. Ashley, Jr., now on the Board of Directors, is a member of the firm of Ashley & Foulds, attorneys and counsellors at law. George D. Proctor, also on the Board of Directors, is well known in the motion picture industry as an advertising and publicity expert and also as a scenario writer.

Arrow Announces Firs Eddie Lyons Comedy

ARROW FILM CORPORATION announces the release of the first Eddie Lyons super-comedy. Announcement is made by W. E. Shallenberger, President of the Arrow Film Corporation of the immediate release of “Peace and Quiet,” first of a series of twelve two-reel super-comedies, being made by Eddie Lyons. Mr. Lyons, after six months’ work has been working for several months, making these comedies.

Aldous Huxley’s “The Crying Game” is a story of a young newspaper editor who goes through all the trials and tribulations of the average film editor, managing to struggle along after a fashion, until one of the force in revenge for a fancied slight, takes occasion to mix up the type just before the paper goes to press.

Bernstein Bringing Out New Star

Isadore Bernstein, who is credited with having brought out movie stars than any other individual in the motion picture profession, is said to have uncovered another find in Draga, a little ten-year-old San Francisco girl. Draga is already at work in the principal feminine role opposite Montgomery Salisburys in the “Great Alone,” the first of a series of pictures to be made by the West Coast Film Corporation at the Pacific Studios in San Mateo, California.

It was at a social function in San Francisco that Bernstein first encountered Draga, and he was impressed by her personality that he induced her parents to submit her to a film test. Her engagement for “The Great Alone” immediately followed.

Bernstein plans to have Drag work in two productions with Salisburys, after which he intends to flash her on the public as a star in her own right. Jacques Jacquet, who signed “The Great Alone,” shares Bernstein’s enthusiasm and is evincing signs of pride for his opportunity of being the first director in orthopedia star. “The Great Alone” will be handled by the Producers Securities Corporation.

Salt Lake Exchange Sells

A deal was recently consummated whereby the ownership of the All-Star Productions, Salt Lake City, Utah, was transferred from S. S. Top & Frank Coret, of Salt Lake City, Utah.
**New Independent Series**

**“Partners of the Sunset” First of Lubin’s Allene Ray Features**

The distribution arrangements for the new series of six semi-western features in which Allene Ray is being starred has been definitely settled upon. According to an announcement from Bert Lubin, president of the Western Pictures Corporation, producers of these outdoor dramas, the pictures will be sold on the independent market.

Offers from three national distributing organizations for the entire Allene Ray series were turned down because of the professed willingness of several of the independent companies which handled the two previous Allene Ray features, one of which was “Honeymoon Ranch,” to pay the higher quotas on the Allene Ray pictures made necessary by more elaborate productions with better supporting casts.

The Western Picture Corporation, according to Bert Lubin, will immediately commence their active sales campaign for the six pictures. The first of the series, “Partners of the Sunset” is now ready for screening. It is a society-western drama adapted to the screen from a story especially written for Allene Ray by Walter Richard Hall. Robert H. Townley directed the production.

The cast included J. W. Johnston, lately playing leads for Famous-Players and promoting the support of Arliss in the forthcoming special “Idle Hands;” Robert Frazer, who was co-starred with Anna Q. Neilson in “Without Limit;” Mildred Bright and others.

The second of the series, “Lady Luck” will shortly be placed in production. It is planned to release the new Ray pictures one every other month.

**Hines Feature Well Liked**

Thousands of Fans Command Star’s First Feature, States C. C. Burr

Reports are being received by Charles C. Burr, president of the Affiliated Distributors, Inc., praising his first big feature, “Burn ’Em Up Barnes,” the comedy-drama, with Johnny Hines as the star. What seems to be the opinion of those exhibitors who have run the picture is the clearness and soundness of the story. There is plenty of comedy to keep every one in good spirits and with a big vote.

What seems to prove the drawing power of this picture is its numerous and thrilling incidents. For the old folks it revives a spirit of youth. For the young it calls for adventure and “pep.” There is a real story why the actors do so and so, and not just a lot of incidents without rhyme or reason. Thousands of fans have seen “Burn ’Em Up Barnes,” and Charles Burr is receiving letters every day from all parts of the country, requesting that he hurry and make another picture on its order; a picture that calls for the very best sort of a story, filled with good fun, thrilling incidents, a pretty love tale told in a true innocent manner.

Mr. Burr is now anxious to bring “Burn ’Em Up Barnes” into New York City the early part of December. Such a production he realizes should have a Broadway introduction, and that is his intentions. He would like to see “Burn ’Em Up Barnes” blaze along the wide-awake trail fully a fortnight.

**“Up in the Air” is New Hallroom Comedy**

“Up in the Air” is the title of the newest of the Hallroom Boys Comedies featuring Sid Smith. Herman C. Raymaker directed the comedy, from the scenario by Lex Moore, which tells the story of a man who buys at auction the services of a young chap, insures his life heavily—and then proceeds to try to collect the insurance.

**Hines Closes for Comedies**

H. O. Lande, of Pittsburgh, Secures Franchises for Three Territories

AST week a contract was signed in the Arrow offices between Harry O. Lande, of Pittsburgh, and W. E. Shallenberger, executive of Arrow, which is one of the biggest independent short deal-makers this year. Under the terms of the contract, Mr. Lande secured the Arrow Comedy franchise for his associated companies for three territories, as follows: For the Quality Film Service of Pittsburgh for Western Pennsylvania and West Virginia, for the Lande Distributing Corporation of Cleveland for Northern Ohio. For the Lande Distributing Corporation of Cincinnati for Southern Ohio and Kentucky.

By the terms of this contract, he has three corporations to serve for their respective territories, the four Broadway Comedies featuring Eddie Barry, Helen Sirling; the twelve Reggie Morris productions known as Speed Comedies, featuring Charlotte Merriam and Nealy Edwards and other well known players; the nine Cruellywoods Comedies featuring the Cruellywoods, and four Mirthquake Comedies featuring Robert L. Connor and Bobby Run and other comedians.

Mr. Lande in the course of an interview stated that it was his intention to open a special short reel department with special short reel managers in charge, as well as short reel advertising managers to still devote their time to the exploitation and distribution of short reels.

“The Comedy,” declared Mr. Lande, “has at last come into its own. The big theatre man of to-day pays as great attention to the action of his comedy as to the stunts, realizing that innumerable thea-tergoers follow the motion picture for amusement and entertainment and can secure as much relaxation and pleasure from a finished, witty, well produced two-reel comedy as from any feature. I feel,” concluded Mr. Lande, “that such comedies when properly exploited hold forth as big opportunities for the Independent exchange man as the most pretentious features afford and it is my intention with the acquisition of the Lande Arrow Comedy Franchise to make my three affiliated companies the largest short reel distributors in their respective territories.”

**Irving Lesser Sells Features in South**

En route to his desk in Los Angeles from New York City, Irving M. Lesser, general manager for Western Pictures Exploitation Company, stopped off at Charlotte, N. C., where he met R. D. Craver, controlling the Southeastern States which include North and South Carolina, Georgia, Florida and Alabama. Mr. Craver purchased from Lesser film products totalling over $30,000.

These include all of the David Butler series of five-reel comedy dramas, the entire series of Irving Cummins’ 12 two-reel Mountain Police stories, the series of “Prairie Productions” starring Dick Hatton, the series of “Cactus Features” starring Maryon, Aye and “Bo” Reeves, the series of Philo-Gubbi stories, made by Webster Cullison, the series of Edna Schley’s “Scattergood” films, the series of Lester Cuneo’s five-reel Westerns, the “Missions of California” and many others.

**BOX-OFFICE INSURANCE FOR FIFTEEN WEEKS**

**THE LIVING DEATH”**

WIRE FOR TERRITORY

PHOTOPLAY SERIALS CORP. (E. S. Manheimer, Gen. Mgr.)
120 West 40th St., New York
IMMEDIATE DELIVERY
First Episodes of Serial Reach N. Y.

The first two episodes of "The Jungle Goddess," Col. Wm. N. Selig's new fifteen episode animal-jungle serial now under production for the Export & Import Film Company, Inc., arrived in New York early in the week. These two episodes were screened at this company's office. Both Mr. Blumenthal and Mr. Auerbach of the Export & Import Company were greatly pleased with Col. Selig's initial episodes.

Episode four is expected in New York by December 1st. Working on the schedule as now arranged, the serial should be completed by February 1st. Releasing arrangements for the U. S. have not been decided upon.

Great Interest Shown in "Oh, Mabel Behave"

Nathan Hirsh, president of Photocraft Productions, stated that during his many years' activity in the business he never heard of such consuming interest in a picture as is being manifested in "Oh, Mabel Behave," the fifth reel Mack Sennett comedy featuring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling.

"We have received many inquiries from interested buyers for this product from every territory in the United States," said Mr. Hirsh, "and I feel gratified by such an enormous and spontaneous response. Not alone are we beset with offers for territories right and left; exchanges everywhere, but first-run exhibitors in several sections of the country have inquired where they could arrange to play the five-reel on "Oh, Mabel Behave." This reception of Photocraft Production's initial offering augurs well for our company, and I am negotiating for a worthy successor to "Oh, Mabel Behave."

Mae Murray Preparing for New Feature

Mae Murray and Robert Z. Leon-ard, after a short vacation at White Sulphur Springs, Va., have returned to New York and are now busily engaged on the preparatory work of their next picture for Tiffany Productions. An offer was held immediately upon their return a decision was reached which will change the plans for the next picture of the Mae Murray series.

The original intention was to follow up "Peacock Alley" with "Put and Take," which was specially written for Mae Murray by Frederic and Fanny Hatton. After consideration by Mr. Leonard and Tiffany Productions' staff, it was decided to postpone the making of "Put and Take" for the present, and in its place produce a script which was recently acquired for Miss Murray's use.

Abramson Makes Allegory

"Fountain of Youth," an Interpretation of "Faust," to Be Ready Soon

An allegorical interpretation based on the operatic version of "Faust" has now been transferred to the screen by Ivan Abramson, president of Graphic Film Corporation, and in a short time will be placed on the state-right market under the name of "The Fountain of Youth." This feature is said to be novel, not only because of its being a screen interpretation of one of the most widely known operas, but also because the picture has been directed with the actual music score in mind. This is believed to be new in pictures, since the average production is made without any attention being paid to a specific music score. It has long been the ambition of Abramson, who for years previous to his entrance into the motion picture industry, was an opera impresario, to produce an allegorical interpretation of the standard operas on the screen, and to have as a basis of production the actual music. The final version of "The Fountain of Youth" is the fact that the whole music score of the opera "Faust" must be played in conjunction with the showing of the picture if the production is to receive its best possible interpretation.

It is also interesting to note that Abramson has so closely followed the music that no adaptation is necessary. While this production differs from others in its conception, it is also different in the mechanism of motion production, for in order to interpret it allegorically, Abramson had to have recourse to every possible avenue of trick camera methods to obtain the necessary effects. This was accomplished in good shape, for "The Fountain of Youth" possesses an even continuity that does not fail to bring home the allegory in convincing and simple style.

Abramson believes that the vast army of music lovers and the public in general will take to this new idea in movies, for it presents an opportunity to actually visualize those finer and more subtle sensibilities that predominate when one is under the spell of really beautiful music.

Lester Scott on Tour for Bert Lubin

Bert Lubin has announced the appointment of Lester Scott as special sales representative on his new series of six Allen Ray five-reel features. Mr. Scott will leave immediately on an eight weeks tour of the country, during which he will visit all the principle independent exchange centers and arrange for the distribution of the Ray series. "Partners of the Sunset," the first of the series, is now ready for distribution. A complete line of accessories including a special "art" lobby display, a sixteen-page, three-color press book and a "star" folder and the usual runs of supplies are available on this picture.

Special Effects Will Mark Bible Pictures

In connection with the preparatory work involving the feature production of the Old Testament, Louis Weiss, Vice President of Artclass Pictures Corporation, spokesman for this film, is responsible for the announcement that many new effects in the matter of tinting, toning, and title backgrounds and natural colors will embellish this production. Due to the character of the film and the subject with which it deals, special attention will be given to the artistic results for the numerous captions. In addition to unusual double and triple exposure camera effects in these backgrounds, a corps of artists are engaged in working out a series of sketches symbolic of the Biblical atmosphere and in keeping with the grandeur and dignity of the entire offering.

Because of the innumerable opportunities presented for the use of natural colors, arrangements are being entered into with one of the leading specialists in this work to evolve a series of color schemes emphasizing the beauty of the unusual points in each episode.

New Brandt-Davis Picture in December

Completed print and negative of "Life's Greatest Question," the new George H. Davis-Joe Brandt special feature production, was received this week in New York, production having been completed on the West Coast at the producing centre of Quality Film Productions, Inc., in San Francisco.

While the picture is, it is announced, practically ready for release at the present time, there is some slight final editing necessary, which is now being done under the supervision of Mr. Brandt. The picture will be placed on the market by the middle of December.

FIFTEEN WEEKS OF STEADY NEW BUSINESS
Joan throws a bombshell into the Independent Market by doing what the majority of independent distributors wouldn't dare to do - what most of them couldn't do and what a great many of them wouldn't have the nerve to do if they could.

Joan had presented to it some time ago the last of the FANNIE WARD productions. The owner of this picture was sweating hard to raise money. He made us a proposition. We came back with a counter proposition. It was accepted. In five minutes this man had his cash. He was satisfied. We were satisfied and now we're going to make every State Right Buyer and every Independent exchange satisfied and pleased by putting this new FANNIE WARD picture out at the price we paid for it, plus a reasonable percentage. If you know any Independent who is doing this, call us up and tell us who it is. The title of this new picture is "THE HARDEST WAY" a whale of a title for the box office, which plus the drawing power of FANNIE WARD, and the modest prices at which this picture can be booked to theatres makes this the quickest action picture and the best deal by miles that State Rights Buyers and Independents could wish for. In other words, we bought a bargain and we're going to share it with men who want quick sales and small profits. We have complete press books all ready. We have paper of striking character; we have beautiful lobby photos, exploitation, stunts, and material galore with which exhibitors can put this picture across in any territory. We are going to pound on this picture in the trade papers till every exhibitor in America and Canada knows about FANNIE WARD in "THE HARDEST WAY." We're going to advertise this picture broadcast so that getting bookings on it by State Rights Buyers or Independents who buy it will be quick and easy. You'll wait a long time to get another deal on a picture of this character, with such a title and such a star at the terms on which it can now be bought, if you act quickly by communicating by letter or wire with JOAN FILM SALES CO., Inc., 33 West 42nd Street, New York City.
Russell Production to Have N. Y. Premiere

THE firm of Russell Production Corporation, 815 Film Producers, has filed incorporation papers subject to the state laws of Illinois, and will henceforth be known as Russell Productions, Inc. The stock, all paid in, aggregates $10,000, of which Mr. Russell holds the Russell family, making it a closed corporation. The first production to be released by this recently incorporated company is "Shadows of Conscience.

It is claimed by the company that the pictures are now under way for a Broadway premiere of this feature which has been advertised extensively in the trade papers and which has received favorably by all critics of the papers who have reviewed it at various trade showings. B. D. Russell, production manager, now in New York for the purpose of disposing of the rights to the Eastern States. The first public showing of the picture, it is reported, will be made in New York.

Aywon Animal Picture Well Received

"The Master of Beasts," the first of a series of four five-reel wild animal pictures, is now being placed on the right market by Aywon Film Corporation, and is meeting with gratifying approval, is the report. These pictures are brand new, the second one now undergoing final cutting and editing in the studios of George Martin and John Natteford. Nathan Hirsh, president of Aywon Film Corporation, entered into arrangements with H. B. Hagenbeck, proprietor of the famous Hagenbeck Circus, for the enlistment of all the best wild animals and a collection of trained wild animals.

Circuit Bookings for Warner Feature

Over twenty of the largest theatres in the country, in addition to a number of big circuits, have booked the latest Warner Brothers production, "Ashamed of Parents."

William Fox, who has booked the picture over his entire circuit, has arranged to have it shown for week runs in the Washington theatre, Detroit; Rivoli, Denver; Liberty, St. Louis; Terminal, Newark; Elizabeth, Elizabeth, N. J.; American, Paterson, N. J. and the Academy of Music, New York City. The B. K. Binberg Circuit and Charles Steiner's circuit have also booked the production for their respective chains of theatres.

The cast chosen is primarily from the standpoint of getting actors and actresses who could best play the various roles, includes Charles Eldridge, Virginia Kabout, Edith Stockton, Walter McEvans and W. J. Gross. The story was written by Charles K. Hagar and Adrine Hendricks, and it was edited and titled by Eddie Bonis and Louis Maganella of the Warner staff.

Amalgamated Picture Jan. 1 Features to Be Announced One a Month Thereafter, States Backer

In order to make it possible for their pictures to be launched in all sections of the country on the same date the Amalgamated Producing Company, the new producing organization which, under the personal supervision of G. M. Anderson is making special features to be handled through East Coast Productions, Inc., in the independent field, has fixed the release date of their first offering so that it will fall on New Year's Day. On the first of every month thereafter, one of the series of twelve pictures, three of which are said to be completed, will be available, and, according to President Franklin E. Backer of East Coast Productions, he fully expects to be in a position to announce the complete list of exchanges handling them in a very short time.

Neal Hart in New Picture

First of Series is Now Completed for Wm. Steiner Productions

Neal Hart, known by the fans as "America's Pal," has just completed the first production of the new five-reel series of pictures by Wm. Steiner Productions. The story is entitled "Tangled Trails," a tale of the great Northwest, in which Neal Hart appears as Corporal Jack Borden of the Northwest Mounted Police. He is supported by an excellent cast of known screen artists, including Violet Palmer, Edward Roseman, Jules Cowles, Jean Barry and others.

The large company covered thousands of miles to get the locations that the story called for; the longest jump was from the far Northwest, above Calgary, to New York City, for scenes in the financial district.

Neal Hart is at his best in "Tangled Trails," it is said, and the franchise holders are more than pleased with the first of the new series. Among those now holding contracts for the series are: Frank Zambrano, of the Unity Photo Plays Company, of Chicago; M. A. Kahn, of the Pedestal Film Exchange, of Kansas City, Mo.; Gene Marcus, of the Twentieth Century Film Co., of Philadelphia; E. R. Champion, of Washington, D. C.; Southern States Film Company, of Dallas, Texas; Greater Features, Inc., of Seattle, Wash.; Sam Werner, of the United Film Service, of Los Angeles, W. B. A. Productions Co., of Boston; Harry Charnas, of the Standard Film Service, of Cleveland, who books the Neal Hart pictures for Ohio, Michigan and Kentucky; Floyd St. John, of the Co-Operative Film Exchange, of San Francisco, Cal., who books California, Nevada, Arizona and the Territory of Hawaii. Other territory is now being arranged for.

Following "Tangled Trails," seven more five reel features will be produced, one every six weeks.
Mr. and Mrs. Carter DeHaven in a scene from "Marry the Poor Girl," released by Associated Exhibitors.

Recent Additions to Metro Companies

Metro announces the following additions to companies now working in the West Coast studios: Bar- time Burkett, joining the George D. Baker force to play with George Hughes in "Stay Home"; Frank Brownlee, playing an important part in the new Lylett production, "The Phantom Bride"; and Florence Deshon, to play a part in Rex Ingram's production of "The Prisoner of Zenda."

Mary Carr and Shirley Mason on Tour

At the request of H. B. Burner, chairman of the invitation committee of the Southern Motion Picture Exposition, William Fox has sent Miss Shirley Mason and Mrs. Mary Carr, the mother in "Over the Hill," to attend the annual convention which opened on November 29 at Charlotte, N. C., to continue four days.

The party consisted of Miss Mason, Mrs. Carr, her daughter Louella, who played a prominent role in "Over the Hill," and Vivian M. Moses, director of advertising and publicity for Fox Film Corporation. They left New York Wednesday morning and arrived at Charlotte in time for Miss Mason and Mrs. Carr to put in an appearance at the business session Thursday morning. Both were cordially welcomed by the several hundred exhibitors convened.

A number of women's clubs, chapters of the Red Cross, and civic institutions extended invitations to have the two motion picture actresses attend dinners and receptions in their honor.

Naval Film Rouses Interest

(Daniel A. Josephson, Los Angeles)

"THE BATTLE OF JUTLAND," Educational's picture of the great sea conflict of the World War, is attracting great interest among the officers and men of the United States Navy, according to a report from Educational's home office. High ranking naval officials among them Rear Admiral W. S. Sims, have expressed a keen desire to see and study the picture. Plans have been made for the showing at the Rialto theatre in New York, Educational is preparing to give at least two showings of the film for the benefit of navy officers and students.

The office of the Secretary of the Navy has given receive the picture by making arrangements for its showing at the Naval Academy at Annapolis, according to C. E. Morgan. Just before this screening Educational will present "The Battle of Jutland" at the Marine Barracks in Washington, at which showing the officers on duty at the Navy Department will have an opportunity to view the picture, it is stated.

A third special presentation of the picture is likely to follow at the Naval War College at Newport, R. I., for the benefit of Rear Admiral Sims and other officers at the college. Admiral Sims, who is a friend of Major General Sir George Aston, whose two years of study and work made the filming of the picture possible, has expressed interest in this film study of the world's greatest naval conflict, and it is more than likely that it will provide material for extensive study at the War College as well as at Annapolis, declares Educational.

During the entire week of the showing of "The Battle of Jutland" at the Rialto, naval men, both officers and enlisted men, were very noticeable in everyone. Men from the ships now in New York waters were at the theatre in large numbers every day.

DeHaven Feature Offered

"Marry the Poor Girl" on December Program of Associated Exhibitors

The announcement that Mr. and Mrs. Carter DeHaven will appear on the Associated Exhibitors' program in the screen version of their stage success, "Marry the Poor Girl," is creating considerable interest among the exhibitors. While it is known that they were contemplating a quick release of this production, no intention had been given of the distribution plans prior to the announcement that they would release through the Associated Exhibitors organization. J. E. Storey, sales manager of the Associated, says that "Marry the Poor Girl," which he has announced for release on December 11, will be given its important first run bookings in every exchange center. He states that the broad managers of Associated Exhibitors report much interest on the part of the theatre owners who are anticipating that "Marry the Poor Girl" will duplicate the community of "Twin Beds," and the other DeHaven comedy dramas.

It is expected that the story of "Marry the Poor Girl" will have big exploitation, and that an elaborate campaign book has been prepared, which is replete with novel advertising ideas, suitable for this kind of a feature.

Arvid Gillstrom Will Direct "Boy of the West"

Julius Stern, president of Century Film Corporation, has just signed Arvid E. Gillstrom to direct the upcoming "Boy of the West," the young comedian. He will start his duties this week.

A scene from "The Hole in the Wall," a Metro offering, starring Alice Lake

Roosevelt Memorial Medal for Laemmle

Carl Laemmle, president of the Universal Film Manufacturing Company, recently received resolutions of gratitude and a silver memorial medal from the Roosevelt Memorial Association. During the last year Mr. Laemmle, through his agent Charles R. King, a former friend of the ex-President, has rendered much assistance to the Roosevelt Memorial Association.

Due to Mr. King's position as Universal agent in Cuba, the Universal president's co-operation with the Roosevelt Memorial Association has been largely in connection with the Cuban branch of the association. Universal's principal first run theatres, the Campoman, one of the leading cinema houses in Havana, has overlooked no opportunity to help the association in its promulgation of Rooseveltian ideals and in building up an organization by which the former President's memory is being crystallized.

"Bucking the Tiger" Is Printed Serially

Showmen who play Selznick pictures will be interested in the extensive circulation of Achmed Abdul lah's story, "Bucking the Tiger," that is now running serially in a great number of newspapers scattered throughout the country. It was the Abdullah story that formed the basis of the stage play of the same title Lewis J. Selznick produced a couple of seasons ago.

May Tully wrote, with Abdul lah, the stage vehicle from Abdul lah's novel and after Selznick had toured part of one season with the play it was withdrawn for the purpose of conversion into a photo-play. Conway Tearle was cast for the star part in the picture and this Spring "Bucking the Tiger" was released as one of the units in the Tearle star series.
“Gunning” Month Interests
Many Play Dates Are Reported from Branch Offices; Plans to Surprise

PLAY dates for “Gunning” Month, the tribute to their chief, are being prepared by outdoor exhibitors, January by the exchange and home offices sales staff of Wid Gunning Corp., Inc., are being reported, they do in large numbers from the branches, according to a statement by one of the corporation officials here.

“The only fact that the outdoor exhibitors of the country haven’t forgotten the time when Wid Gunning was sales manager of the El(bundle and Warner’s “Features,” it was said, “and that they are all willing to help the success of his company not only because they remember how fair he was to them in those old days, but because they are sure that any picture on which Wid puts his stamp of approval is going to be sure fire box office picture. They remember that all his life Wid has laughed at the hokum with which other companies have surrounded their product, and that what he has had to say has been facts, straight from the mouth of the biggest man in the business.”

“Every day we are rising to a higher pitch of enthusiasm about ‘Gunning’ Month because the aid exhibitors are giving us in putting it across.

“We don’t mean to say that all our outdoor force is fighting this ideal campaign around with its feet desks shaking contracts out of envelopes. The film business isn’t quite as easy as that these days, even for Wid Gunning.”

“We are making some plans for ‘Gunning’ Month which will be a surprise to the industry when they are revealed, and which will add further impetus to this sales drive. The managers are back from the banquet and their enthusiasm is not forced down from the home office sales department, but is spontaneous.

“Last week one of the outdoor exhibitors gave this week to the opening of Charles Dicken’s "Our Mutual Friend" at the Lyric shows that Wid made no mistake when he arranged for the distribution of this ‘perfect movie.’ Many big first run houses will be playing ‘Our Mutual Friend’ in January and practically all of the country’s larger second run houses will show it during ‘Gunning’ Month, and unprecedented demand too is developing for prints of Lois Weber’s spectacular picture, ‘What Do Men Want?’ during January, and it may be necessary for us greatly to increase our original supply of prints.

“Because of the importance of this picture, together with the campaign which has been out-lined by our Exploitation Department has made an especial appeal to exhibitors.”

His Nibs” Press Book Ready
Unusual Features in Aid Issued by Exceptional New Feature

THE press book to be issued in connection with the exploitation for “His Nibs” has been carefully compiled by the Exceptional Pictures Corporation, working with “His Nibs” Syndicate, Inc., the organization which will distribute the picture.

This press book is said to be unique in many of its outstanding features, each of them specially prepared with an idea of helping the exhibitor put the pictures across in the biggest possible way. Opening the book is a strong editorial by Alexander Beyfuss, president of Exceptional Pictures, and addressed to the exhibitor, reminding him of where the book swings at once into practical help.

The story on Charles (Chic) Sale is not an exaggerated publicity yarn, but a sincere and interesting feature that can be lifted by exhibitors and used as a newspaper story.

One of the great special articles that will aid toward capacity houses is that written by Elbridge J. Sargent, the exploitation editor of the Motion Picture World, and was prepared by Mr. Sargent through the courtesy of the magazine.

For aids on Prologue and Lobby display, Exceptional Pictures in conjunction with Howard Better, the Motion Picture World Trade, and the Exploitation Editor of Exhibitor’s Trade Review, to prepare a page, which was done through the courtesy of Mr. McLellan’s publication.

After a page of advice on how to best use the newspaper publicity section, and another on what the big showing at the Hotel Astor had been, there is an article “Putting over ‘His Nibs’ to Music,” by James C. Bradford, who prepared the musical score for the picture, “His Nibs” Press Book, and who personally directed the orchestra when the picture was shown at the Hotel Astor Ballroom.

In addition, there are features on how to program the picture; on the new and special accessories, and a double-spread page on the advantages of advertising with booklets, tearers, and by mail. This spread contains this follow-up campaign.

Papers Devoted Space to “The Four Seasons”

On Sunday, December 4, the motion picture sections of the Delphiana Record, the Baltimore American, the Syracuse Post, the Minneapolis Journal and the Louisville Herald are carrying a beautiful page in photogravure on The Four Seasons, the big universal-feature produced by the Kin-co Company of America.

Hunty Gordon, well known leading roles in pictures for the past five years, was selected for the principal role in the new Christie Cabann special for Robertson-Cole, tentatively titled, “Women of Conquest,” which is expected to be ready rapidly at the Metro studios in New York.

Gordon, who has been playing leading roles in pictures for the past five years, was selected for the principal role by Director Cabann; a number of other prominent leading men had been interviewed.
Neilan Pays Tribute to "Hail the Woman"

The policy of co-operative criticism, adopted on the West Coast by producers and exhibitors, is distributed through Associated First National Pictures, Inc., brought forward by Thomas H. Ince's forthcoming special production, "Hail the Woman," Marshall Neilan the declaration that "Hail the Woman." Thomas H. Ince's forthcoming special production is indeed an achievement for the motion picture world.

Made his name as the group of Los Angeles picture notables who attended the recent presentation of "Hail the Woman" at the Beverly Hills Hotel. Mr. Neilan's letter reads in part: "While I rejoice in the thought that this wonderful photoplasy is a great personal accomplishment, for you at the same time it cannot help but say that the production represents even more than this to our industry in general, for it is indeed an achievement for the motion pictures that has been made.

"It is a photoplay that every woman in the land should see and enjoy that every man and youth will enjoy."

Big Demand for Lloyd's "Sailor Made Man"

Associated Exhibitors declare in a statement issued last week that such interest has been aroused by the announcement that Thomas H. Ince's "A Sailor Made Man" on December 25th, that a heavy call has been issued to the Pathe Laboratory for advance prints. The statement declares that while the office of Associated Exhibitors are demanding prints which would be made by the exhibitors to secure "A Sailor Made Man," few are offering, they highly anticipated the tremendous number of inquiries which have been received. They further declare that the success of Lloyd's "Never Weaken" brought forcefully to the exhibitors the realization that "A Sailor-Made Man," which is in four reels, would provide a record breaking feature attraction for the holidays. They further declare that this production will be sold only as a feature and must be the main attraction in every theatre where it is shown.

"Silver Sheet" Issued only "Hail the Woman"

"Silver Sheet," the house organ of Thomas H. Ince's studio, published, in the interest of productions created by Thomas H. Ince for Associated First National exchanges, has just been issued. The current edition deals with "Hail the Woman," making Ince special, although a part of the book is devoted to "The Cup of Life" and "Mother O'Mine."

"Silver Sheet," consists of twenty pages and art cover, is printed on a good paper and circulates among exhibitors.

EXCEPTIONAL PICTURES

Otis Skinner with Exceptional Pictures

Announces this week that they will present on the screen "Mister Antonio," starring Otto Skinner. Mr. Skinner, who is one of the greatest producers of motion pictures, and who has endeared himself to millions of photoplay fans throughout the world through his artistic characterization of "Hadjji," the Beggar of Bagdad, has been persuaded by Alexander Beyfuss to appear in this picture, which, in one of his most successful plays, "Mister Antonio," was a hit. Even greater than the value this announcement has in the up-building of Exceptional Pictures, announced that company, "which since its inception scarcely two months ago has made energetic strides toward the fore of producing organizations, is the fact that it will serve as a step forward for the entire industry. It means that motion pictures is about accommodating another of the really worth-while things which are needed to make solid its foundation as one of the art."

"Mister Antonio" means not only a film; it will bring with it the artistry of one who can help to elevate the standard of the screen. This one who will call forth patronage to the motion picture theatre that could not be sought otherwise. It will lend dignity and accomplishment to the silent drama, and it will add to the roster of those whom the industry must look to for its big things of the future—the name of one of America's greatest authors, Booth Tarkington.

"In making this announcement," Mr. Beyfuss continues, "We feel that it will demonstrate once more that every step we shall make will be a definite advance in the industry for Exceptional Pictures. In bringing Mr. Skinner to the screen again we want to be considered only as the agency in associating him with the art of motion pictures—we need him and others like him for the good of the industry, and we want to do all we can to make him come more creative; that the distributor may give to the exhibitor, for the sake of a higher standard, thus assuring the patronage which will not only mean financial success for everyone, but carry motion pictures toward its one goal for which they are striving."

Otis Skinner is more than a personality; he is part of the foundation of the art of the motion picture theatre. Successful in the highest degree, he is beloved throughout the entire country for himself, and for the type of artist for which he stands. Known in practically every city and hamlet in the country, he has contacts and associates in every city of the country, and previously has been a decided success in motion pictures. The sincerity of purpose established in the progress which Exceptional Pictures has accomplished in its each individual step is once more demonstrated in the acquisition of these new talents, "Mister Antonio.""
Pathe Short Subject Releases for Dec. 11

**The Exchange**, Inc., announces that Trapping the Weasel, the latest of the series of "Adventures of Bill and Bob," is featured among the five short subject features scheduled for release the week of December 11th. "The Conceited Donkey" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. "Red Courage" is the title of the twelfth episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchinson. "Look Pleasant. Please." is the current release one-reel comedy starring Harold Lloyd. The spectacular comedian is supported by Bebe Daniels and "Snub" Pollard. "Sink or Swim" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. Pollard Review No. 133 presents an all-star series of subjects of widely diversified appeal.

Pathe News, Nos. 100 and 101, give the important current events throughout the world photographed by the Pathe camera. Topics of the day, No. 137, presents bits of wit and humor culled from the world's presses.

**Delegates Urged to See "The Four Horsemen"**

Recommendation that the delegates to the Distribuiment Conference view the picturization of "The Four Horsemen of the Apocalypse" as a stimulus to the realization of limited theater equipment is made in the editorial columns of the Evening Tribune, Albert Lea, Minn., Metro. The Tribune notes the editorial in part as follows:

"We only wish that the delegates from the various countries who are to sit in the disarmament conference at Washington, could be induced to see 'The Four Horsemen' before the meeting is called to order.

**Stevenson and Bennison with Realart**

Confirming what is already popular knowledge concerning the revival of film production in Los Angeles, not only are the members of the local reading actors' colony busily at work, but their numbers are being augmented by the arrival of many prominent players from the Eastern studios.

Listed among these are Charles A. Stevenson, and Louis Bennison. Mr. Stevenson arrived last week at the local studio where he will assume an important character role in the next Wanda Hawley production. Mr. Bennison is due to arrive the latter part of this week to assume the male lead in the same picture.

**"Fifty Candles" to Be Released Next Week**

"**FIFTY CANDLES,"** the Irvin V. Willat production based on Earl Derr Biggers' story of the same name, which was recently made for W. W. Hodkinson Corporation, will be released as O. K. by Hodkinson officials this week and will be released next week for distribution through the new Hodkinson exchanges.

"Fifty Candles" is a mystery story and is said to be one of the most unusual narrative ever adapted for the screen. The action of "Fifty Candles" takes place in Honolulu, Shanghai and San Francisco.

The cast for "Fifty Candles" includes Marjorie Daw, Bertram Grassby, Dorothy Sibley, Edward Burns, George Webb, William Carroll, Wade Boteler and Ruth King.

**"Rip Van Winkle" Wins First-Run Bookings**

About twenty-five first-run houses have booked "Rip Van Winkle," a Hodkinson release, for Christmas week engagements. "Rip Van Winkle" is a Ward Lasselle Production featuring Thomas Jefferson, son of the immortal "Joe" Jefferson.

**HOLIDAY LEADERS**

*We are offering very novel and attractive Holiday Leaders for Christmas and New Year*

**Animated Refined Artistic**

Place your order at once to insure prompt delivery. The price is within your reach. Write or wire for particulars.

Watch this space next week for additional designs.

F. A. A. Dahme Inc.
220 W. 42 St.
New York City
Hattrick’s Vigilance
saved delay

R. V. Anderson, news sales manager of the International News Reel Corporation, has been flooded with letters and telegrams from exhibitors during the past week, voicing appreciation of International’s speedy service in distributing a reel picture of the Unknown Soldier ceremonies at Washington on Armistice Day.

It has come to light that the vigilance of R. V. Hattrick, Reel manager of the International News Reel Corporation, saved all news reel companies a delay of many hours or days in receiving the trans-continental shipment of the Armistice Day news films. The Government mail plane was enroute to Harrisburg, Pa., because of a heavy storm and obtained permission to have the news reels transferred from the mail plane to the Pennsylvania express train then nearing Harrisburg. His speed saved the story and the news films reached Chicago Sunday morning.

Joe Farnham to Write Buckeye Titles

A contract has just been entered into between the Buckeye Pictures Corporation and the actor, J. A. Fitzgerald, and Joe Farnham, who is to write the titles for the two serials. The serials concern comedies, which are now being produced in Youngstown, Ohio, featuring Billy Gillette. These films are being state-directed by J. Joseph Sameth, of the Forward Film Distributors, Inc., and the first six should be ready for screening towards the middle of December.

Arthur F. Beck to Film Leah Baird Series

Arrangements have been completed by Arthur F. Beck, president of the Leah Baird Production Company, for the filming of plays starring Miss Baird and to be released by Associated Exhibitors, Inc.

The first of the series, “Don’t Doubt Your Wife,” was completed at the Thomas H. Ince Studios last week, is being rushed through the laboratories to meet an early release date which has been arranged by Arthur S. Kane, of Associated Exhibitors. The picture will be a special exploitation and publicity campaign to be inaugurated the first of the year.

“Theodora” Scoring in Six Big Cities

“Theodora,” Goldwyn’s Italian spectacular film, is in its eighth capacity week at the Astor theatre, New York, where its run will be continued indefinitely. In Chicago it is running at the LaSalle theatre, in Pittsburgh at the Pitt theatre, in Cleveland at the Fox, and in Detroit at the Michigan theatre and in the Shubert theatre in Boston.

In each case “Theodora” is showing at the $2 top scale and is doing bigger business than almost any theatrical attraction, the Goldwyn home office declares.

“Fightin’ Mad” Scores Hit in New York

“FIGHTIN’ MAD,” the two-gun-romance of the big outdoors which was released for William Desmond Productions, scored a hit with Broadway audiences at its premiere at the Rivoli where it is being shown this week. This picture, adapted from the original story of H. H. Van Loon, is a fast action film of love and adventure, and its popularity with the Rivoli audiences proved that pictures of this kind have for patrons restricted to city.

William Desmond, as the hard-riding hero is supported by a notable cast which includes Virginia Browne, Faire, Rosemary Theby, Doris Pown, Joseph J. Dowling, William Lawrence, Emmett Neely, and Olene ardson. Joseph J. Franz directed “Fightin’ Mad.” It was produced under the personal supervision of Robert Brunton, and photographed by Harry A. Gerster.

McGowan Production Is Offered by Playgoers

One of the biggest productions among the Playgoers Pictures is “The Ruse of the Rattler,” a serial production starring J. P. McGowan, which will be released December 4th. Playgoers declare that it is comparable in story and in treatment with William H. Hart’s Western features, and that it is one of the best outdoor offerings of the day. The most important female role is entrusted to Lilian Walker.

“The Ruse of the Rattler” was directed by J. P. McGowan. It is in three reels, and is taken from the original story by Anthony Coldeway.

3 First-Runs in Pittsburg for Goldwyn

Goldwyn pictures are this week showing in first runs in three theatres in Pittsburgh. The Katharine Newlin starring Western melodrama “The Man from Lost River,” directed by Frank Lloyd, is having two simultaneous first run shows, one in the Allegheny, the other Goldwyn first run house in that city, and at the Regent theatre of which William Clark is manager.

Goldwyn’s Italian spectacle, “Theodora,” is in its third week at the Pitt theatre where it is showing at the $2 top scale of prices.

Pioneer Announces Its Scheduled Releases

The scheduled releases of the Pioneer Film Corporation include “The Crimson Cross” with Van dyke Brooks, “Beyond the Crossroads with Ora Carew,” “The Lady with Claire Whiten,” “A Millionaire for a Day” with Guy Empey, and several other productions now nearing completion.

Perret’s Latest Picture Coming Soon

According to a cabled announcement received at the American office of Leonce Perret, 220 West 42nd St., New York, the Frenchman has practically completed his latest screen production, “L’Ecuier,” “The Horsewoman,” an adaptation from the novel by Paul Bourget, with an international cast, and will have it ready for presentation here early in January.

Jackie Coogan Starts New Production

Jackie Coogan started his third big production this week. Space has been rented at Darryl in “Love and Spectacle.” The title of the new Coogan production is “Nobody,” and Jackie will appear in the same old clothes, thing he made his previous hit “The Kid.” An excellent supporting cast is being selected, and on the list of likely stars are Wallace Berry, playing an important role opposite Jackie, Gloria Hope, who has just completed an important part in Frank Lloyd production, “The Grim Comedian,” and Eden Gibbons. Others of equal note will be selected at once.

Like “My Boy,” the third Coogan film is an original story and Jerome Storm has complete charge of direction.

Actress Changes Name to Avoid Confusion

Lilian Walker, the classic English beauty who portrays the part of the “Sideline in Love and Boomerang,” the Paramount picture, John S. Robertson has just finished in Europe, has changed her name officially to Lillian Douglass.

and in Washington

where the biggest men in the world are in conference

H. M. Crandall

has booked Lewis J. Selznick’s masterpiece

“A MAN’S HOME” for the Metropolitan Theatre

“ ‘The Sheik’ Continues to Break Records

THE breaking of records by George Melford’s production, “The Sheik” in New York, continues, according to information supplied by the Paramount home office. Among the telegrams received by S. R. Kent is one from George P. Ender, branch manager at Seattle, as follows:

“Tt follows wire received from Spokane: “ ‘The Sheik’ a riot! For first time in history of Spokane it was absolutely necessary to call out policeman to handle crowds. Packed to capacity all day. Signed, R. A. Grombacher, Liberty Theatre.” “The Sheik” opened here at Strand to bigger business than opening day of Anato1, despite pouring rain. Look for this picture to break all house records.”

C. E. Wallace, branch manager at Washington D. C., wired as follows: “The Sheik broke all previous box office records last week. The Rico Alto Sunday under inclement weather conditions by over one thousand dollars. Monday’s record also shattered by a thousand. Public unanimously in praise.”

Cleans Up with “Sting of the Lash”

“The Sting of the Lash,” an R-C Picture starring Pauline Frederick, made a clean-up for the Glenwood and Pantages. Phillip Pfeiffer, Jr., treasurer of the theatre, in a letter to Charles R. Rogers, general manager of distribution, writes:

“I wish to commend and congratulate R-C Pictures on the very excellent business Pauline Frederick is doing. What a difference in going from 800 to 1,000. If you have done for me Sunday, Monday and Tuesday, November 13, 14 and 15.

“1 stopped selling tickets each day of the showing and it will interest you to know that I played "The Sting of the Lash" close to 3,000 admissions last Sunday, and the balance of the run was equally as good.”

Wallace Reid to Be in New Auto Story

“Across the Continent” is to be Wallace Reid’s next Paramount Picture, and Philip E. Rock, who has just completed “The Champion,” in which Mr. Reid stars, will again direct.

In this picture the star returns to his old haunts—the automobile, and in the transcontinental tale by Byron Morgan, written originally for Wallace Reid and adapted by the author, Reid will have plenty of fine chances to demonstrate his prowess at the steering wheel, it is stated. All kinds of thrills and unexpected twists and turns will be introduced and of course the love element will be strongly presented.”
Censor's Ban Is Criticised
Women Writers See "One Arabian Night" at Cincinnati Screening

A STATEMENT from the First National home-office declares that the action of the Ohio board of censors in banning "One Arabian Night" from the screens of the state was criticized last week by more than a hundred members of the Newsvendor Women's Association of Ohio, who were given a private showing of the picture through the courtesy of Roy H. Haines, manager of the First National exchange at Cincinnati.

The occasion was the annual convention of the organization. Following the screening, many of them expressed their appreciation of the picture and declared that they could not understand why it had been barred by the censors. They assured Mr. Haines that if the women in Ohio could be given assistance in their respective towns to get the picture passed, they would do all in their power to help.

The showing of "One Arabian Night" was effected through the efforts of Miss Myrtle Miles, photoplay editor of the Cincinnati Times-Star and member of the committee arranging the convention. During the discussion of the plans for entertaining the delegates, Mr. Haines offered to show them any picture in the exchange vaults and the committee chose "One Arabian Night" which had been shown in no other city in the state, and therefore would be welcomed by the visiting newspaper women. The censor ban was placed on the picture following a week's showing in Cincinnati, and interest in the attraction was high.

The private screening took place Saturday afternoon, Nov. 12, immediately following the luncheon of the organization, and the picture was exhibited with appropriate music arranged for by the First National exchange.

Ray Short Features Ready
First Three Revivals Are Annunci-umed to State Right Buyers

T HE first three of the two-reel features starring Charles Ray of the series which has been secured for release to the States Right market, are now ready for release according to an announcement this week from Joe Brandt.

These pictures which are known as "modernized versions" are being re-edited and furnished with special art titles and the first three are now announced as up-to-date and of present-day short feature material.

The first release on the series is "African Love," which brings to exhibitors a colorful picture of the African desert, and in addition to the name of Charles Ray, who is starred, that of Louise Glau, who plays "Tokât" because it had been a young sea captain. Scott Sidney directed this picture.

In order for release on the series is "After the Storm," which offers to exhibitors an opportunity to secure a two-reeler with Charles Ray.

and in Cincinnati

Fox Releases "Last Trail"
Is Booked by Leading Theatres;
Shows Spectacular Flood Scenes

FOLLOWING closely the story of the pioneer West in the film adaptation of "The Last Trail," written by Zane Grey and produced as a 5,000-foot production by Fox Film Corporation, the play-by-play version of the novel was released November 15, and is already being booked for showings in leading theatres throughout the country.

Zane Grey's "The Last Trail" is the fifth of that author's widely read stories to be produced for the silver screen by Fox, and presents Murdock, who played the title role in the Fox Film Corporation, as a distinguished film version of the story. The film, produced by the flooding of a mountain valley.

To create this startling incident, which constitutes the big climax of the flood, special necessitated the erection of a town in a California valley and the construction of a formidable concrete dam built across the hills. More than 500,000 gallons of water were pumped from a river below to the reservoir, to produce the flood, it is declared by Fox, and eleven days were consumed in the pumping.

Record for Matinee Receipts Set on B'way by "The Lotus Eater"

D ESpite the hardship of inclement weather, motion picture fans stormed the Capitol theatre Sunday afternoon (Nov. 14) to see "The Lotus Eater," a John Barrymore production directed personally by Marshall Neilan and released by Associated First National, that new record for matinee receipts was established in the Broadway cinema's Vice, according to word from the First National home-office.

The matinee receipts were $5,315, which are said to be the largest by far in the history of the palace; and less inclement weather would have augmented that figure to a considerable degree.

The elements likewise are held accountable for the fact that the records for a single day's receipts did not fall before the onslaught of the house's patrons. However, Sunday's receipts were only $310 below the totals established by "Passion," another First National attraction, which is the holder of the record.

Sunday's total attendance was 17,547, with receipts of $11,473. "Passion" brought in $11,783, during one day of its prosperous run almost a year ago.

Although the weather was not propitious for record breaking, it had no effect on the thousands who could not resist the lure of a John Barrymore picture, as directed by Neilan and titled by George Ade. This unprecedented combination of talent was responsible for the long queues of men, women and children who stood in front of the house all afternoon and late in the night, waiting patiently for their turn at the box office.

The general comments of approval current throughout the house, were echoed by the reviewers for New York newspapers the following day. They hailed it as a refreshing departure from the "usual run of pictures" and lauded Director Neilan's daring in ignoring the conventional standard in the production of this unusual story—the work of Albert Payson Terhune.

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"A Man's Home" for the Capitol Theatre

where they need full houses to make them forget the empty kgs.

ASCHER BROS. have booked the Lewis J. Selznick triumph

"A MAN'S HOME" for the

Capitol Theatre
M.P.T.O.'s Official Reel to Be Distributed by Hodkinson

The Official Urban Movie Chats of the Motion Picture Theatre Owners of America will be distributed through the W. W. Hodkinson Corporation. This announcement was issued during the week at the headquarters of the Hodkinson organization, following a conference between Sydney Cohen, president of the Motion Picture Theatre Owners of America; Charles Urban, president of the Kinetophone Company of America, and W. W. Hodkinson, president of the W. W. Hodkinson Corporation.

As has been briefly announced before, this weekly one-reel release will deal with miscellaneous subjects of general interest. It will, in a sense, partake somewhat of the character of a magazine in that there will be a freedom of editorial comment and discussion never heretofore attempted on the screen. An editorial board consisting of leading editors of the trade press will, in all probability, be strengthened by the early addition of leading educators, publicists and writers of international reputation, insuring a constantly interesting series of releases beginning January 15.

Negotiations leading to the production of these "Movie Chats" have been carried on for some weeks with Mr. Cohen by Harry J. Shepard, general manager of the Kinetophone Company of America, in behalf of his corporation, and are plans as ultimately developed call for one of the most notable series of short productions ever attempted.

Pittsburg F.I.L.M. Club Elects Officers

At a special meeting of the F. I. L. M. Club of Pittsburgh, the following officers were elected for the ensuing year: James Hommel, real art branch manager, president; Nat Barach, Goldwyn, vice-president; Howard Gross, S. & S., treasurer.

Three scenes from "Our Mutual Friend," the latest Wid Gunning, Inc., feature now playing at the Lyric theatre, New York

"Our Mutual Friend" Opens

CHARLES DICKENS', "Our Mutual Friend," heralded as the perfect movie, was given its New York premiere by Wid Gunning at the Lyric theatre Monday evening. A distinguished audience, made up of practically all the leading figures in the industry as well as city, state and federal officials and prominent people in the city's social and business life, witnessed the opening according to advice from the Gunning offices. The marked pleasure of the first audiences was reflected in the enthusiasm with which the New York reviewers received the picture.

"It is Dickens transferred from the pages of the book intact to the screen," said Harriette Underhill of the Tribune. "How any actors, without the guidance of the author himself, managed to achieve such perfect portraits of the Dickens characters is more than we can understand. The characterizations were marvelous and the applause attested that they were fully appreciated. Any lover of Dickens need not be afraid to see the picture. It will guarantee satisfaction."

"The film is beautifully done and will give rare pleasure to the lovers of Dickens," said Helen Rockwell in the Telegraph. "The acting is perfection and every character distinctive. The spirited Belle is exquisitely portrayed by Catherine Reese, the daintiest, prettiest little actress we have been permitted to see of late. She is going to have no difficulty in becoming a real favorite in this country. All of the characters are the most realistic lot that have been transferred to celluloid. Each is individual and each a rarity. To miss the film is doing one's self an injustice. If you glance from the screen for a moment you'll have something of supreme importance to fill your mind. Detail, picturesque settings and excellent photography mark the picture. It is all fresh and charming and superior in every way. The acting alone is well worth the price of admission. Many of the sub-titles have been taken from the original and are singularly good."

The Evening Telegram said: "The many lovers of Dickens, and in fact anyone who likes a good story of a melodrama with just enough touch of humor to smooth away unpleasant details, should not miss the chance of seeing "Our Mutual Friend" which was presented by Wid Gunning last night at the Lyric theatre to a large and appreciative audience. It was a literary classic and an achievement seldom seen on the screen. It is a mystery story from the beginning to the end which grows on one as the details are unfolded. In the picturization the story has lost none of its fascinating features. One would think, after seeing the screen version, that way back in 1860, when moving pictures were not dreamed of, Dickens had in mind the adaptation of his novel to the films, for it fits to the screen as well as, if not better than to the book. Until the very end of the story Mr. Gunning has succeeded in maintaining the mystery so well kept by the author."

The Evening Mail said: "The Dickens atmosphere has been excellently brought to the silver sheet. The cast is uniformly excellent. In Catherine Reese, American audiences are introduced to an extremely piquant charming young woman who is a delight to the eye," while Peter Walcott was found to be an engaging hero. But the honors of the film must be accorded to Bertram Cross in his delineation of the villainous old Silas Wegg, the one-legged literary man, with Charles Gilling as Mr. Venus running him a close second. However, all the characters are extremely well-drawn."

"Handle with Care" to Go via Ass'd. Exhibs

Mr. Ray Rockett, president and general-manager of the Rockett Film Corporation of Los Angeles, who has been in New York for the past few days, left for the Coast on Thursday of this week. Before his departure, Mr. Rockett announced that he had completed negotiations for the distribution of his new five-reel comedy drama, "Handle With Care," with Associated Exhibitors, Inc. It is understood that Associated will release it early in the year. The cast includes Grace Darmond, Harry Myers, William Courtleigh, James Haggren, Harry Todd, Ruth Miller and Eugene Ford.

It was directed by Phil Rosen, and reports from the Coast have indicated that "Handle With Care" is an unusually clever comedy-drama founded upon a satire of married life, written by Chas. Belmont Davis.

IT'S COMING FAST!

Wid Gunning Month

Lots of Surprises! See the nearest Wid Gunning Exchange NOW!

1922 JANUARY 1922

Sun Mon Tue Wed Thu Fri Sat

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31
Bebe Daniels in New Role
Realart Star Plays Orphan Girl
Heroine in “Nancy from Nowhere”

IT will be a new Bebe Daniels, announced Realart, who will appear in “Nancy from Nowhere,” the latest starring vehicle of this star. In this picture Miss Daniels will appear sans beauty for a short time, the story calling for the role of a grumpy heroine.

In the story of the little orphan girl, Bebe Daniels portrays a winsome, shy and pathetic bit of humanity. Realart announces that it is one of the best things which she has ever done, her work ranging from comedy, for which she is particularly noted, to dramatic heights, and all sympathetically and convincingly shown.

Grace Drey and Katharine Pinkerton in collaboration wrote the story from which Douglas Doty evolved the scenario. Miss Drey was a former soprano of light opera fame and has a keen sense of dramatic value.

In “Nancy from Nowhere,” which Realart confidently expects will be one of Miss Daniels’ most notable successes, they have surrounded her with an unusually good cast. Supporting her as a leading man is Edward Sutherland.

“Nancy from Nowhere” was directed by Chester M. Franklin, who it will be remembered produced “You Never Can Tell,” Miss Daniels’ first starring picture. The camera work is that of George Folsey, his first Pacific Coast picture since leaving the former Realart studio on Long Island. Fred Strickley assisted Mr. Franklin.

Harold Lloyd Reissues One a Week

Owing to the demand from exhibitors all over the country for a weekly release of the Harold Lloyd one-reel comedies, Pathé announces this week that it will adopt this policy of release beginning with the first of the second series.

Quality Film Printing at the Lowest Price
Use your judgment!
American Film Company produces film printing surpassed by none and equaled by very few laboratories in the world. The quality could not be higher!

“American” price is right because of quantity production facilities and any organization of skilled, tireless men. They get the most out of your negatives at the minimum cost.

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Ordinary film reduced to American Standard Safety size.
(Absolutely fire-proof film passed by all fire underwriters.)

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1. QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. REPUTATION. Gained in 10 years of experience.
3. RESPONSIBILITY. A concern of strong financial standing.
4. LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5. EQUIPMENT. All of the most modern obtainable.
6. CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7. SAFETY. Plant approved by city of Chicago and Board of Fire Underwriters.
8. PROMPTNESS. Accustomed to serve exacting requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.

American Film Co. Inc. Laboratories
62 Broadway
Chicago, Illinois
and London, England
S. S. Hutchison, President

Field Carmichael Joins
Wild Gunning, Inc.
Field Carmichael has joined the sales staff of Wild Gunning and as special home office representative will for the present make his headquarters in the Denver exchange.

Mr. Carmichael is widely known in the industry. He has been connected with the Sells-Floto Circus with Pathe and Fox Film Corporation.

Selznick to Offer “Conceit”
Second Special to Follow “Man’s Home” to Be Sent to Branches

WITH “A Man’s Home” booming along to success, the second of the "Selznick Supreme Six” specials to be made during the 1921-22 season is soon to be sent out to the branches. The picture is "Conceit" from the Munsey Magazine story by Michael J. Phillips, and there is every reason to believe that the trade will accept it with enthusiasm equal to that shown for "A Man’s Home.”

"Conceit" has been made with the same careful attention which the production crew, under the direction of Vice-President Myron Selznick, gave to the earlier Anna Steere Richardson story. There has been no rush in its preparation. Weeks and months have been given to every detail and the final processes of editing, cutting and titling have been attended to with a care which has given the finished picture the polish and perfection of a diamond of the first water.

With the Selznick field crew working on "A Man’s Home,” it is inevitable that the question will at once present itself as to just how the second special compares with the one already released—one which is proving its merit in new and more wonderful ways as each day passes. The comparison cannot be carried far for the reason that "A Man’s Home” and "Conceit” are entirely different in their subject matter.

"A Man’s Home” story the idea worked out in "Conceit” strikes very close home to all types of theatregoers. The story has to do with the embarrassments, difficulties, and tragedies in everyday life which are brought about by the "Conceit” of a man who has little regard for the viewpoints of others. The chief sufferer is his wife who believes in him despite his many unkindnesses and hopes and prays for his regeneration which is finally brought about in a highly dramatic manner.

The "Conceit” cast includes William Davidson, Hedda Hopper, Maurice Costello, Betty Hilborn, Warren Cook, and Charles Gerard. These names support the statement that the cast will mean a great deal at box offices throughout the country. Mr. Davidson is perhaps best known for his work in support of Elaine Hammerstein in a number of her best pictures.

A scene from the holiday photoplay especially prepared for programs during the holiday season by National Screen Service, Inc.
The Power Within

Story by Robert Norwood

Pathe' Distributors

A picture as invigorating as the salty winds of the sea.
The Power Within

What is the power within?
It is the secret force which enables a man to domi-nate and control conditions; to be master of his own fate and captain of his own soul.
"The Power Within" is a picture that thrills and in-spires. It has the force and the power that a picture, book or play must have to LIVE.
To see it is to book it; have it screened for you at the nearest Pathe Exchange.
Sol Lesser Returns to West Coast

Sol Lesser left New York City for his Los Angeles headquarters this week, after having spent the better part of a month in Manhattan. Mr. Lesser, in addition to having a strong hold on the Jackie Coogan productions and arranging the future distribution plans for the Coogan series, is vice-president of the West Coast Theatres, Inc., a chain of over fifty movie houses in Southern California. His associates are Abe and Mike Gore and others who are working on the Coast at the present time.

Mr. Lesser spent a good portion of his time in executive meetings of the Associated First National Pictures. Inc., in which he obtained many new and novel ideas for presentations in his string of houses in the West.

Many Advance Bookings on "Light in the Clearing"

Based on the favorable reviews accorded the T. Hayes Hunter Production, "Light in the Clearing," projected last week at the invitation showing in Aeolian Hall, first runs and wide release have already been set in many of the key cities, according to an announcement this week from the W. W. Hodson offices.

The Princess theatre in Denver, Savoy theatre in Sycrave and Vic-tory theatre in New York have booked "The Light in the Clearing" by wire. Two of the large western circuits are negotiating for production, and when the arrangements are practically completed, it is declared, with one of the largest circuits in the cast.

"U" Serial in Record Demand

UNIVERSAL reports that its new "thrills-from-history" serial, "Get-Rich-Quick Wallingford," which stars in "The West," has already been booked in more than 2,800 theatres. This record booking has taken place within a period of three days after the release of the first episode. The serial, called a "continued feature" by Universal, is the story of the Gold Rush days of '49 and the adventures of Capt. John C. Fremont.

Sales experts of the Universal organization predict that the first of this twelve-episode serial will be a money-getter in all serial-showing theatres, as well as in the many non-theatrical houses which have not used chattered photo-plays. The number of non-theatrical houses which already have booked "Winners of the West" is said to reach well into the hundreds.

Letters of commendation have been received by the hundred regarding the new production. Universal home office reports. These not only come from editors, salesmen, and exhibitors, but also from exhibitors who are crowding their houses with the serial. The following examples of enthusiasm for "Get-Rich-Quick Wallingford," as indicated by the money-getting qualities of the "historical" feature:

W. H. Weber, manager of the Echo theatre, in Great Bend, Kan., wrote:

"Just a few lines to let you know that the serial, "Winners of the West," is a winner from the box office. I am sure to hope that other serial producers will follow Universal's idea in giving us serials of this type. It is a sure remedy for a sick box office.

Mr. Joe Koehler, manager of the Tompkins Theatre Company of Colorado Springs, Col., wired to Universal for permission to show the opening episode of "Winners of the West" in two theatres instead of one, because his crowd grew so large he had to put into one house.

Here is what he wired:

"Owing to limited seating capacity, of our Liberty theatre, we are moving "Winners of the West" for Saturday morning matinee to our Americ theatre. We may have done wrong but in the devil would we have put eight hundred and nineteen kids and two hundred and eleven adults in the Liberty's four hundred and fifty seats. "Winners of the West" is a winner.

Louis Wallingford, the field man for "Winners of the West" in the Ohio territory, reports that he has yet to find a place where he has failed to draw a house full of people. The women's clubs and the school authorities will not work with him in boosting the serial, and he is planning an unprecedented co-operation in such towns as Akron, Galion, Wooster, Bucyrus, East Liverpool and Warren.

From the nation-wide response to a clean, censor-proof and historically educational serial, Universal is starting production on a new "thrills-from-history" chapter-play.

Due to the fact that 1921 is the fifty-fourth anniversary of Henry M. Stanley's famous expedition into the heart of Africa, in search for Livingstone, the new serial will be written and produced in that condition. Its title will be "With Stanley in Africa." A cast now is being assembled, and corps of experts are busy gathering accurate data on the Stanley story, so that it may be reproduced accurately in character, customs, and incidents. Much of this material is being obtained directly from Mr. Stanley himself, who is being had into the archives of the famous explorer, Livingstone.

It is expected that George Walsh will play a leading role in this new serial.

"The Great American Picture" That is Name Given "Get-Rich-Quick Wallingford"

OFFICIALS of Cosmopolitan Productions and Famous Players-Lasky Corporation view the volume of bookings of the new Universal production, "Get-Rich-Quick Wallingford," as indicating that the exhibitors of the United States are recognizing this comedy drama as the "great American picture" of the year. Productions feels that "Get-Rich-Quick Wallingford" is something more than a fine photoplay; it is an expression of American art and American manners, wit and ingenuity that will ineradicably inscribe itself in the annals of national achievement," is the sentiment of Cosmopolitan.

H. R. Riesenberg was one of the first of those identified with the screen to recognize this glowing American quality in the production. This according to Cosmopolitan, induced him to book it for two weeks in two of his theatres simultaneously. "The Riesenberg Rialto and in which houses it will be presented Sunday, December 4th. This Broadway booking is considered by producers and distributors alike a tribute to the picture as could be accorded it.

It is claimed is made for "Get-Rich-Quick Wallingford" that it is essentially and typically American, that it portrays types found only in the United States, in eight states, and that its plot is so bound up with the national temperament that it conceives the story taking place elsewhere than in an American small town. By dwelling, the town in which "Get-Rich-Quick Wallingford" has its setting, is a typical American town. It is the scene of frenzied finance of the most modern variety. Its people "fall" for J. R. Wallingford's schemes to make them all fabulously wealthy. In this they reveal the national character.

and in Milwaukee

where nothing but the best can take their minds off their troubles

ASCHER BROs. have booked the first of the Selznick Supreme Six

"A MAN'S HOME" for the Merrill Theatre

Screen Fans Vote Lloyd Favorite Comedian

Any who doubt the standing of Harold Lloyd as a popular screen comedian of this country, are referred to the contest conducted by Picturegoer Magazine, with its circulation of 340,000 fans, in which Lloyd has made a runaway race for the honors of "leading comedian." Lloyd also was selected for a place on the "ideal cast."
Metro Week Proves Success
7300 Houses Take Part in Drive; Substantial Increase Over 1920

SEVENTY-THREE hundred motion picture theatres in the United States and Canada took advantage of the Metro Week to increase their profits, figures compiled by Metro Pictures Corporation reveal. This is a substantial increase over the number of houses which last year exhibited, for a period of seven days, only Metro productions and releases. This year’s Metro Week extended from November 20 to 27.

Metro regards the surpassing of last year’s record as of particular moment in the fact of the diminution of business in the motion picture industry during the last several months. A considerable number of theatres have closed, and still more have reduced their schedules, some from two features to one; and others have retrenched in equally radical manner. The astonishing success of the second Metro Week is construsted by the Metro officials to be proof of the reliable attraction of Metro pictures.

William E. Atkinson, general manager of Metro, declared:

"The exhibitor has come to know that when he picks up a Metro contract he picks up in business. Given opportunity to lay the foundations of the season’s success, it is not unexpected that he seize the opportunity of getting financial momentum by turning on the power of Metro, plays for a solid week."

The subscription to Metro Week was not localized. New York was as receptive a subject as the smallest village in the country. The feature attraction during the week at the Rivoli Theatre, Forty-ninth Street and Broadway, was "Fightin’ Mad," whose booking date had been set ahead from December 5.

The Rex Ingram productions, "The Four Horsemen of the Apocalypse" and "The Conquering Power;" special productions starring Bert Lytell, Viola Dana, and Alice Lake; and the new series of S-L (Arthur Sawyer and Herbert Lubin) Pictures starring Garce Hughes were quickly picked out of the movie corral and set to work proving their pulling power.

Hodkinsson Producers Busy
Several Productions Near Completion; Ballin

DIRECTOR EDWIN L. HOLLYWOOD will finish shooting a number of New York exteriors this week for Irene Castle’s forthcoming Hodkinson release, "The Rise of Roscoe Paine," and next week will take Miss Castle and the principals in the cast down to Cape Cod for a few exteriors of cranberry bogs and Cape Cod coastline. The following week the company will return to the Estee Studios to resume work on interiors.

"The Young Painter," third in the series of Triart Great Master productions, another Hodkinson release, will be completed next week at the Jackson studios in the Bronx, New York. The production is being made under the direction of Dramatic Director Herbert Blache and Art Director Lejaren a Hiller, Mary Astor, Pierre Gendron, Walter Petri are the featured players.

Work on "The Luxury Tax," the forthcoming Hugo Ballin Production, was started last week at the Jackson studios in the Bronx, New York, but Director Ballin took advantage of the clear weather in the later half of the week and moved out to Long Island for several exteriors. The entire action of the story takes place in and around New York. Mabel Ballin, wife of the producer, has the leading role.

"Cameron of the Royal Mounted," a story of the Canadian North-west, which Ernest Shipman will present through Hodkinson, is being cut and titled and will be ready for release in December.

Goldwyn’s Coming Releases
"The Sin Flood" and "Doubling for Romeo" on List Due Early in 1922

GOLDWYN’S third group of fifth-year-pictures, to be released early in the new year, will be of extraordinary interest, according to an advance statement of Goldwyn concerning its first pictures for 1922. Just which pictures, and how many, will be included in this group has not been decided upon, but it is more than likely that "The Sin Flood" and "Doubling for Romeo," with Will Rogers in the stellar role, will be the outstanding productions. Other Goldwyn pictures, now completed or in the editing and titling stages, from which the rest of the third group pictures will be selected include:

Rupert Hughes new picture, "The Wall Flower," with Colleen Moore, Richard Dix, Gerard Astor, Tom Lytell, and many others.

"Grand Larceny," by Albert Pey son Terhune, directed by Wallace Worsley, with a cast including Elliott Dexter, Claire Windsor, Roy Atwell, Tom Gallery.

"The Glorious Fool," by Mary Roberts Rinehart, directed by E. Mason Hopper, with Helene Chadwick and Richard Dix featured.

"His Back Against the Wall," by John Frederick, with Raymond Hatton in the leading role. Rowland V. Lee directed it. In the cast are Virginia Valli, Shannon O’neil, Will Walling, Virginia Madison and others.

"The City Feller," by Julian Josephson, directed by William Beaudine, with Cullen Landis and Patsy Ruth Miller in the leading roles.

"What Ho! The Cook?" Governor Morris’ Chinese fantasy, with Jack Abbe and Winter Blossom in the leads, directed by Rowland V. Lee.

"Yellow Men and Gold," by Governor Morris, directed by

Irvin Willat, with Helene Chadwick and Richard Dix featured.

"Sent for Out," Rupert Hughes new Irish picture, directed by Alfred Green, with Colleen Moore and Ralph Graves in the leads.

"The Blind Bargain," formerly called "The Octave of Claudius," by Barry Pain, directed by Wallace Worsley, with Lon Chaney and Jacqueline Logan in the principal roles.

"Hungry Hearts," from Anzi Yezierska’s stories, directed by E. Mason Hopper, with Bryant Washburn and Helen Ferguson.

"Remembrance," the new Rupert Hughes picture, which the author is directing, and in which Claude Gray, Walter Kingsley, Kate Lester, Patsy Ruth Miller and Cullen Landis play the chief roles.

Will Payne Added to Realart Authors

ONE of the latest additions to Supervising Director Elmer Harris’ growing staff of authors who have written for himself and his various productions, is Will Payne, novelist and short story writer. Not only has Mr. Payne written many novels which have reached a large circulation, but his short stories have been looked for by the magazine reading public.

Realart will soon have an announcement to make regarding his first original story for one of their stars which he has already started, in which the star is Fred Myton who has been assigned to write the scenario.

THIS CHAP’S WONDERING
why Exhibitors don’t laugh more!
You see—he’s played

HALLROOM BOYS COMEDIES
featuring SID SMITH and JIMMIE ADAMS

so he knows that his patrons pack his house if you give ’em Hallroom Boys Comedies to laugh at.

Book ’em today at
Discounts Talk of Hard Times

THAT the pessimistic predictions, current a few months ago, of impending business paralysis are being proved empty imaginations of calamity howlers is the contention of First National, in a statement issued during the week from the First National home-office, the records of some of the first National attractions, released during the past several months, are elicited to demonstrate that business has been generally prosperous wherever "good pictures" have been showing. The mediocre picture is the backbone of the pessimists’ argument," declares the First National statement, which follows in part:

"The Kid," Chaplin's sensational six-reeler production, was shown on November 5 at the Gem theatre, Olean, N. Y., for a return engagement, and shattered both the box office and attendance records. "Shoulder Arms," one of his older pictures, broke the attendance records to pieces during a third run at the Scenic, of Sioux City, la., whose manager, Morris Smith, wrote: "Chaplin is an A-1 favorite with my patrons."

"The Idle Class" was shown October 20-22 at Thielens Majestic, Bloomington, Ill., and turned the same trick. Manager A. G. Schade eliminated his usual three-act vaudeville bill to star the two-reeler comedy. The picture was likewise shown for seven days at the Mary Anderson theatre in Louisville, Ky., resulting in the biggest week of the season for this house. And there was such a demand for it in Scottsbluff, Neb., that W. H. Ostenberg, jr., manager of the Orpheum, inaugurated a 10 A. M. matinee to accommodate the night shifts of the sugar factory in the town, and was rewarded with a packed house.

"The Kid" pulled big; broke recent box office and attendance records, reported Albert Deutsch, manager of the Standard at Lorain, 0. Fine box office receipts characterize its showing at the National, in Cincinnati, 0., while W. L. Newberry, manager of the Alhambra theatre in Los Angeles writes: "It went over with a bang. Business mounted steadily. A very pleasing picture. Give us some more such pictures and we won't kick." And the verdict of the Boulevard theatre, also in Cincinnati, was: "Box office receipts better than usual normal; stood them up in line every night."

Good attendance at all shows summarizes the showing of "Playings of Destiny" at the Grand, Owensboro, Ky., and "good marks" on the box office receipts at the Orpheum, Cincinnati, 0.

The gist of reports from other First National attractions follows:

"Salvation Nell," Crescent theatre, Pontiac, Ill., "excellent box office receipts; S. R. O. on second night;" Thielens Majestic, Bloomington, Ill., "excellent box office receipts;"

"The Cup of Life," Jewel, Fremont, 0., "set new marks for the prevailing period of depression, both as to attendance and box office receipts;" Boulevard, Cincinnati, 0., "fine box office receipts;"

"One Arabian Night," Walnut, Cincinnati, 0., "exceptional business, considering business conditions;" Strand, Milwaukee, Wis., "better than average business."

Two Minutes to Go," Princess, Sioux City, la., "very nearly broke attendance and box office records; played to capacity from 3 o'clock opening to late close;"

"The Girl in the Taxi," Empress, Owensboro, Ky., "did splendid business;"

"The Oath," Empress, Owensboro, Ky., "good business;"

"Nomads of the North," Majestic, Streator, Ill., "excellent receipts;"

"What Do Men Want?"

Moves to B'way

WHAT DO MEN WANT?" The Lois Weber picture which Wild Gunning, Inc., has been presenting at the Lyric theatre in New York, was moved to the Broadway theatre in Indianapolis on Sunday. The success of the opening of the Gunning release, "Our Mutual Friend," at the Lyric, has caused "What Do Men Want?" to do the same. The play is being presented in all the city theatres except the Broadway, where it has been replaced by "Our Mutual Friend."

"What Do Men Want" will play the Broadway for a week and will be shown in all the other Keith houses in Greater New York during the next few weeks. The success of the Lyric showing was reflected in the crowds which turned out for the showing at popular prices at the Broadway.

—and in Los Angeles

where every exhibitor has a "mission" to get the very best for his "movie wise" patrons.

ALEX. FANTAGES has booked the Selznick production that has set all America talking.

"A MAN'S HOME" for the

LOIS THEATRE

Cable advises from Richard A. cowland, president of Metro Pictures Corporation, this week announced that he has purchased, for distribution by Metro early in 1922, a motion picture sensation of Europe. The message read:

"Bought and will bring back film sensation of Europe."

The purchase, it is understood, was made in Paris

Marie Prevost with her leading man, Tom Gallery, in her new Universal picture, "A Parisian Scandal."
ONE ARTIST LIVES
SEVEN CHARACTERS

ELMER BENDER
SON OF
"HIS NIBS"

MISS DESSIE TEDD
VILLAGE ORGANIST

THEO BENDER MANAGER OF
THE "PICTURE PALACE" BETTER
KNOWN AS "HIS NIBS."

WALLY CRAW WHO LIKES
PICTURES BUT HATES,
"PLAYIN' AN' BELLerin."

THE BOY, HERO OF THE
THRILLING DRAMA,
"HE FooLED 'EM ALL."

MR. PERCIFER EDITOR
OF "THE WEEKLY BEE."

PEELEE GEAR
BOY TENOR AN
WIT OF THE
COMMUNITY
**FIRST NATIONAL**

Louis B. Mayer is finishing this week "The Woman He Married," starring Anna Steward, under the direction of Fred Niblo. Dal Clawson is at the camera. Frodsham is editing "The Man Who Smiled." Nelan is taking the last scenes for "Penrod" this week. The production has four child stars; Jule Bary, Baby Betty Montenero, Sunshine Sammy Morrison and Gordon Griffith. The formal preview of "Molly" was held at the Mission Theatre recently. Eddie Cline has completed a satiric comedy titled "The Pale One." Henry King, director of Richard Arlen's, is here to make arrangements for the filming of the title subject. John M. Stahl is casting for the Clear Call. Henry Wallis is to play the lead.

**METRO**


The Maxwell Karger production "Hate," starring Alice Lake, includes Conrad Kael, who was borrowed from Lasky, Harry Northrup, Charles Clary, and John Ince. In production are "The Prisoner of Zenda," and "The Five Dollar Baby." Andre Touman is playing opposite Bert Lytell in "The Phantom Bride."

**UNIVERSAL**

The cast for "Blarney," under the direction of Hobart Henley, starring Rawlinson, includes Gertrude Osmantd, George McDaniel, Frankie Lee, Edward Johnson, Walter Perry, William Welsh, Al McQuarrie, and Fred Kohler.


Lee Moran, affiliated with the Century Comedy Company, is now producing at the Century studio. "Slippery Tongue" is to be the next Frank Mayo subject.

**INCE**

A production titled "Jim" has been completed. The final scenes are being taken at Reno. John Griffith Ray is the director and the leading roles are played by Milton Kils, Marguerite De La Motte, and John Bowen. "Work is being rushed on "The Otentot," starring Douglas Macan and Madge Bellamy, and Raymond Hatton to make it an early January release. Lambert Hillyer is casting for a Kentucky mountain story, "The Misfortune of Hate." Joseph Franklin Poland has completed the continuity for "The Golden Gloom," a novel by Victor Rousseau.

**HERE AND THERE**

Finis Fox gave a trade preview showing of "Man's Law and God's" at the De Luxe theatre on Monday night. Jack Livingstone and Ethel Shannon play the leads in an all star cast. The story is of the same melodramatic type laid in the Northwest. The Lewis Little Productions has been organized to film a series of twelve two reel specials. The first "Reddy Brant" has been inspired by the Boy Scouts organization. Gene Lowry is the general manager of the company. W. C. Tuttle will write the novel of stories. Gordon Griffith will be featured in the productions. Betty Bythne is now en route for New York to play in a Rex Beach story.

Arthur F. Beck is on the way to New York for a conference with the officials of Associated First National Pictures concerning the release of Leah Baird features. Hamilton Del Ruth is to make a series of comedy dramas for Robert Monroe-Cole. Alta Allen, a former Mack Sennett girl, will be featured.

F. E. Adams, managing director of the Provincial Cinematographe Theatres, Ltd., of London, and a party of four are here viewing the studios and theatres.

**ROACH**

The Pollard comedy "Years to Come" and Parrott's "Pay the Cashier," have been shipped. He says Thompson is a new member of the scenario staff. He will collaborate with Charles Parrott.

Harold Lloyd will make five comedies next year. One will probably be in six reels.

**LASKY**

Cecil DeMille was given a farewell party at the studio and a surprise farewell at the station by all members of the producing organization as he departed for New York last Wednesday accompanied by Mr. Lasky and William DeMille, who had just arrived from New York. Paul Tuke, a Lasky art director, is accompanying Mr. Cecil DeMille to Europe.

The Betty Compton subject, temporarily titled "The Nose," is in production under the direction of William Taylor.

"Across the Continent" is the temporary title of the next Wallace Reid subject by Byron Morgan to be directed by Philip Rosen. Production begins December 8th.

Al Green has been engaged to direct Tom Meighan in "The Proxy Daddy." Olga Printzauw wrote the continuity.

Sam Woods is beginning "Beyond the Rocks," by Elmer Glyn, starring Gloria Swanson, this week. The continuity is by Jack Cunningham.

**FOX**

Director Emmett J. Flynn will leave for New York this week to begin the "Count of Monte Cristo," an eleven reel special. Director Lynn Reynolds has a company of sixty on location at Trucker, taking snow scenes for "Arctic Trails," starring Tom Mix, with E. Novak in a leading role. Bernard Durning will direct Dustin Farnum in a new untitled picture.

**VITAGRAPH**

Lucile Carlisle has returned from New York to be the lead for S. S. S. Mornon. O. V. (Babe) Hardy and Myrtle Reedles of Atlanta, Ga., were married on Thanksgiving day.

HAROLD LLOYD is next to play in a serial. Duncan is preparing the script for his next production.

Jimmy Aubrey has started a comedy under the working title "The Interloper."
# 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.)

<table>
<thead>
<tr>
<th>MAY</th>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Hampton of Placer.</td>
<td>James Kirkwood</td>
<td>First National</td>
<td>7 reels</td>
<td>May 14</td>
</tr>
<tr>
<td>Call From the Willy</td>
<td>Special Cast</td>
<td>Pacific Film-S. R.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cheeted Love</td>
<td>Carmel Myers</td>
<td>Universal</td>
<td>5 reels</td>
<td>May 28</td>
</tr>
<tr>
<td>Clockwise</td>
<td>Special Cast</td>
<td>Metro</td>
<td>5 reels</td>
<td>May 21</td>
</tr>
<tr>
<td>Coincidence</td>
<td>Special Cast</td>
<td>Associated Prod</td>
<td>5 reels</td>
<td>May 28</td>
</tr>
<tr>
<td>Courage</td>
<td>Naomi Childers</td>
<td>First National</td>
<td>6,204 ft</td>
<td></td>
</tr>
<tr>
<td>Divorce of Convenience</td>
<td>Owen Moore</td>
<td>Selznick</td>
<td>5,000 ft</td>
<td></td>
</tr>
<tr>
<td>Don't Call Me Little Girl</td>
<td>William Desmond</td>
<td>United Artists</td>
<td>5 reels</td>
<td>May 21</td>
</tr>
<tr>
<td>God's Blood</td>
<td>Eugene O'Brien</td>
<td>United Artists</td>
<td>5,000 ft</td>
<td>May 28</td>
</tr>
<tr>
<td>Good Women</td>
<td>Margaret Suez</td>
<td>Associated Prod</td>
<td>5 reels</td>
<td>May 21</td>
</tr>
<tr>
<td>My Great Sacrifice</td>
<td>William Farnum</td>
<td>Fox</td>
<td>5,200 ft</td>
<td>May 14</td>
</tr>
<tr>
<td>Happiness</td>
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(Continued on page 3079)
## Comedy and Short Subject Release

### Feature
- Adviser, The
- Affrighted by His Wife
- After the Dough
- Among the Lipsticks
- Applicant, The
- At the Ringside
- Baby, Baby
- Baker Boy
- Bang
- Barrel of Trouble
- Bashful Blacksmith
- Bell Hop, The
- Bereaved
- Blacksmith, The
- Blue Sunday, The
- Bride and Broom
- Bridge and Gleam
- Brownie’s Baby Doll
- Bury My Bolt
- Chick, Chick
- Chick Hens
- Country Chickens
- Cuckoo Calls
- Dead Easy
- Devil’s Day
- Dew Drop Inn
- Dizzy Dumbells
- Dog Doctor
- Dull Care
- Eat My Dust
- Edger’s Country Cousin
- Edger’s Hamlet
- Edger the Detective
- Eat Quits
- Pull Guys
- Falling For Paul
- Past and Purrish
- Fireman
- Fly Cop, The
- For Britain
- Game Lady
- Going Blind
- Gone to the Country
- Guido, The
- Happy Pat, The
- Happy Trails
- High Life
- His Handsome Butler
- His Original
- His Jonah Day
- Hold Your Breath
- Housewife’s Holiday
- Idle Class, The
- I Do
- In and Out
- In for Life
- Just in Time
- Little, But Oh My...
- Love
- Love and War
- Love Egg, The
- Love’s Outcast
- Made in the Kitchen
- Man with a Woman
- Meet the Wife
- Mother of Pearl
- Mr. Max
- Name the Day
- Never Weak
- Name-This-Time Hero
- No Clothes to Guide Him
- No Ever Over
- Nothing Like It
- Nuisance, The
- On Location
- On Special
- Pals
- Pair of Pigs
- Peaceful Alley
- Pinch Hole
- Playhouse, The
- Pursuit, The
- Rainbow Island
- Rainy Day
- Roi, The
- Robinson’s Trouseau
- Saving Sister Susie
- Sand Martin
- Say If You Will
- School Days
- Scrap Happy

### Star
- Lloyd Hamilton
- Sid Smith
- Barrows
- Jimmy Aubrey
- Benjamin
- Samantha
- Jimmy Aubrey
- Ben Turpin
- Harry Gribbon
- Larry Semon
- William Clay, Sr.
- Don Cutler
- Jimmy Aubrey
- Harry Gribbon
- Larry Semon
- Louie Bamberger
- Ben Turpin
- Harry Gribbon
- Larry Semon
- Samantha

### Distributed By
- Snub Pollard
- Vitagraph
- Reelcraft
- Educational
- National
- Universal
- Educational
- Educational
- Educational

### Length Reviewed
- Educational
- Educational
- Educational
- Educational
- Educational

### Review
- Review
- Review
- Review
- Review

### Star
- Harry Gribbon
- Samantha
- Larry Semon
- Samantha

### Distributed By
- Educational
- Educational
- Educational

### Length Reviewed
- Educational

### Review
- Review

### Feature
- Sea Shore Shapes
- Sea America First
- Sea America Third
- She Sighted by the Sea

### Star
- Ben Turpin
- Harry Gribbon
- Larry Semon
- Samantha

### Distributed By
- Associated Prod.
- Associated Prod.
- Associated Prod.

### Length Reviewed
- Associated Prod.
- Associated Prod.
- Associated Prod.

### Review
- Review
- Review
- Review

### Should Husbands Do
- Harry Gribbon
- Larry Semon
- William Clay, Sr.

### Distributed By
- Educational
- Educational
- Educational

### Length Reviewed
- Educational

### Review
- Review
- Review

### Title and Star
- American Tarzan (Serial), Elmo Lincoln
- American Badger (Bill and Bob Series), Bob Burns, Gray Zumwalt

### Distributed By
- Educational
- Educational

### Length Reviewed
- Educational

### Review
- Review

### Feature
- At the Walling Wall (Scenic)
- Baby’s Race (Novelty)
- Big Bugs (Novelty)
- Beauty Spots of America (Scenic)
- Birds of Crag and Marshes (Novelty)
- Boy Scouts of America (Topical)
- Boy Scouts of America (Topical)
- Bruce Through (Serial), Camel Myers
- Cairo in Egypt (Kinetoscope Review)
- Capturing Lions by Aerial (Novelty)
- Chateau (Sacred Films)
- Crowing King Blizard (Scenic)
- Cupid, Registered Guide (Drama)
- Day with the Giants (Drama)
- Day With the Giants (Drama)
- Do or Die (Serial), Eddie Polo
- Dreams Come True (Educational)
- Emerald Isle, The (Scenic)

### Star
- Samantha
- Larry Semon
- William Clay, Sr.
- Harry Gribbon
- Larry Semon
- Samantha
- William Clay, Sr.
- Samantha
- Ben Turpin
- Harry Gribbon

### Distributed By
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### Short Subjects

## Short Subjects

### Feature
- Abbott and Costello
- Aladdin’s Lamp
- Alsop’s Dream (Drama)
- Aladdin’s Lamp
- American Tarzan (Serial), Elmo Lincoln
- American Badger (Bill and Bob Series), Bob Burns, Gray Zumwalt
- American Badger (Bill and Bob Series), Bob Burns, Gray Zumwalt

### Star
- Ben Turpin
- Harry Gribbon
- Samantha
- Larry Semon
- Samantha

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### Distributed By
- Educational
- Educational
- Educational
- Educational
- Educational
- Educational

### Length Reviewed
- Educational

### Review
- Review
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- Review
How an Eleven-hundred Seat House Was Renovated at Small Cost
$3,200 Was All It Cost This Manager to Redecorate His Theatre
By Noble Hearne

Exhibitors, Attention!
When Noble Hearne took charge of the Frolic theatre, San Francisco, he was asked by the owners to make an estimate of what it would cost to put the house in condition. His figure was $10,000. The proposition was turned down, and Mr. Hearne set to work to cut down the cost. In this article which he prepared at the request of this department, he tells just what each item cost him in his renovating the Frolic. All the designing, from the lighting in front of the house to the costumes of the ushers, was done by Mr. Hearne. His experience will be a great help to any manager who has a similar problem confronting him—Tech. Ed.

The articles I needed at prices within the range of my purse. It was trying and hard work, but I feel now that the end justified the means.

My first interest was for carpets and drapes. I realized that these two items would cost more than anything on my list and I wanted to get them out of the way before taking up all the other necessities.

Accordingly I visited the large stores as well as the small ones. Finally I sold a small concern, in the office equipment business, the idea of branching out into the theatre-furnishing business. I pointed out to this firm the fact that they could not secure a better "show window" for their business than the theatre. My argument was that their first effort should be made in a theatre prominently situated as the Frolic and that the house would look so much better than it has for years, their contribution to the general effect would be bound to sell goods for them. The idea went over in great shape.

For the drapes I used plain heavy monks cloth with a six-inch black fringe at the bottom.

I paneled the inside foyer behind the rear row of seats and allowed plenty of fold which set the panel off much better than would have been the case had the drapes been used sparingly.

The work accomplished can be more intelligently understood by describing the costs of the various sections of the house from the photographs. The illustrations show some of the sections of the house before the work of renovating had been completed.

The Main Auditorium: (See View II.) This auditorium is in stone effect, secured by using heavy plaster squared off in stone effect and tinted. Cost: $210.

Drapes on stage: Ordinary scenic cloth, worked with gold paint. Cost: $62.

Flowers in boxes are artificial, with small white lights concealed in handles. Cost of two: $15.

Note parchment screen about walls. Cost: $2.50 each or total $10.

(Continued on page 3083)
Pantheon Theatre, Lubliner & Trinz' popular North Side Theatre now using three New Motiograph DeLuxe Projectors.

NEW MOTIOGRAPH DeLUXE MACHINES installed in American Theatre, Bonham, Texas.
Ask Robb & Rowley about the silent operation of machines.

The New Motiograph DeLuxe Projector Will Stand The Grind—Proof

Write the Star Theatre, Chicago, which theatre operates this machine twenty-four hours per day

DIRECT MOTOR ATTACHMENT eliminates belt strain on bearing, and slipping of belt.

GEARS—all steel, with wide teeth surface.

BEARINGS—made of tempered steel and bearing bronze.

PINIONS—made of steel, and tempered. Shafts made of too steel and tempered steel.

SHUTTER SHAFT—connected by pinion directly to can shaft, eliminating lost motion, as is usually found in a train consisting of a large number of gears.

This new Projector is made right—IS RIGHT—And will eliminate your Projection troubles

Write for literature

THE ENTERPRISE OPTICAL MFG. CO. 564 W. Randolph St., Chicago, Ill
How an 1,100 Seat House Was Renovated
(Continued from page 3081)

Balcony Landing: (See View VI.) Note plain fixture and stone effect.

Another view of Inside Foyer, looking toward balcony stairs: (See View VII.) The drapes shown are the style used throughout the theatre. A splendid idea can be gained of the high grade of Wilton velvet carpet of gray color. This carpet was the most expensive item and was used throughout the theatre. Cost of carpet: $750.

Inside Foyer: (See View IX.) I wish to call attention to the simple but effective drapes of ordinary monks cloth, with heavy black braiding, used on the long panels. The ceiling is of striped plaster with gold tints. All woodwork around mirrors painted in imitation of walnut. Cost: $450. Note stone effect carried out by painting. Cost of painting: $150.

Outside Foyer or Court: (See View XI.) The fountain is of cement, but has marble effect. Cost installed: $75. Artificial flowers on wall are imitation climbing roses. Cost: $60. Ferns about fountains are natural. The two benches shown were made to order. There are two electric fixtures, one of which is shown; both are of heavy brass casting and very attractive. They were purchased from a second hand dealer. Cost: $80. Note the Wilton carpet, the cost of which was included above. The walls of plaster in stone effect. Cost: $125.

(Continued on page 3086)

With Kansas City Theatres

A. M. Eisner, former secretary of the Motion Picture Theatre Owners of Missouri, has purchased the Strand, one of Kansas City's leading suburban houses, and will remodel and redecorate the theatre.

The American theatre of Kansas City, owned by George Arkins, was reopened last Saturday, after being remodeled and redecorated. Joe Rosenberg, formerly with Pathe, has been made manager of the house.

The Highland theatre, a suburban house of Kansas City, has been sold by Frank Aigren to A. J. Bohrer.—True.
California Theatre, Los Angeles, Possesses a Model Projecting Room

The California theatre, located at Main and Eighth street, Los Angeles, is a house that boasts of its projection equipment. The projection room, which is in charge of Chief Projectionist Frank Hardhill, is located on the main floor of the theatre. It measures nine by eighteen feet and has a twelve-foot ceiling. It is constructed of tile and plaster with a crete floor.

The equipment consists of two Powers' six projectors, a Powers' double stereopticon, two Crescent spot lights, Enterprise arc controls, Moon magnetic speed indicators, Weaver auto-dowers, and a Hooker enclosed rewind with automatic cut-out switch.

The booth is kept cool at all times by fresh air intakes in the floor and hot air exhausts in the ceiling. The projection is connected with all parts of the house by the Western Electric system of intercommunicating phones. A signal system is used to connect with the stage and orchestra pit, low voltage lamps being used to eliminate all buzzers.

A picture fourteen feet six inches by ninety feet six inches is projected on an Argus crystal head screen through Snaplite lenses. All resistance is kept in a small room built in one corner of the projection room. This room has its own system of ventilation. On one side of this room is built the switchboard, installed so that the back of the board is accessible.

Canadian Chain Opens Another House

Messrs. Jule and J. J. Allen of Toronto, operating one of the greatest chains of moving picture theatres in the world, extended their interests recently by the opening of the new Allen's Palace theatre, Calgary, Alberta, a city in which they had made their real start as substantial theatre magnates more than 12 years ago, with the building of picture houses in the Canadian West until the opening of the Calgary Allen theatre in 1913. Their Western activities had been preceded by the operation of a number of store shows in Ontario, starting with the "Theatatorium" in Brantford in 1906.

The Allens have virtually returned to Calgary for the construction of the Palace theatre after placing new and beautiful moving picture theatres in 21 different cities, the chain comprising upwards of 50 houses at present. The new Palace seats 1,908 people on two floors and occupies a site measuring 100 by 130 feet. The contractor was Mr. A. McDonald, who had already built theatres in Canada for important theatre interests. The architect was Howard Crane of Detroit who, too, has designed many houses.

The manager of the Palace is Joe Price who, for three years was manager of the Calgary Allen theatre and who was a newspaperman and athlete in Calgary and Edmonton previously. The assistant manager is Major Ed. Malhiot, former newspaperman and soldier with lengthy record of service. Before the war, Malhiot was the manager of the Hippodrome of Edmonton, Alta. The musical director of the Palace is Herbert G. Copley who had been in charge of music at the Allen, Calgary, for seven years. Messrs. A. C. Poster and Phil Barbour, holders of first class Provincial licenses, are the projection machine operators of the fine new theatre.

The Palace, which is equipped with a Hilltop & Lane pipe organ, was formally opened by the presentation of "Dangerous Curve Ahead" and the comedy, "She Sighted by the Sea Side," by Mack Sennett. Orchestral features included the playing of the Overture from "William Tell" with a screen depiction of the storm and special electrical effects, and a musical prelude to the film attraction. The house was formally dedicated by local civic officials and the management was showered with messages of good will.

The latest of the Allen houses was practically made in Canada, much of the material and equipment as well as practically all labor going into the structure being Canadian. The structural steel was made in Winnipeg by the Dominion Bridge Company; the Sirocco fans were supplied by the Canadian Sirocco Company, Limited, Calgary and Windsor, Ontario; the reinforcing steel and lath were provided by the Trussed Concrete Steel Company, Calgary, and the 1,350 barrels of cement were supplied by the Canada Cement Company, Limited, Montreal.

Other materials and fittings were supplied or installed as follows: Marble and tile, by Flusher Tile and Marble Co., Calgary; ventilators installed by S. S. Clarke of Calgary; grand piano by Heintzman & Company, Calgary; furniture, carpets, drapes, paintings, etc., provided and installed by the Hudson's Bay Company; interior decoration by T. Jagnin of Detroit; plumbing by H. H. Lepper & Company, Calgary; ornamental and plastering by J. Davidson, Calgary; fireproof doors, metal ducts and entrance marquee built by Western Steel Products, Limited, Calgary; ornamental iron work and fire escapes were constructed by the Union Iron & Foundry, Limited, Calgary; interior woodwork was done by Cushing Bros., Calgary; small hardware was supplied by Marshall-Bevers, Limited, Calgary; the lumber was provided by the Revelstoke Sawmill Company, Limited, Revelstoke, British Columbia; artificial flowers were done by the Floral Decorations Company, Calgary, while the plaster material was shipped from Manitoba by the Manitoba Gypsum Company, Limited, Winnipeg.—Gladish.

Kansas Changes

The following new houses, proposed new houses and changes in management have been announced in the Kansas City territory recently:

Home theatre, Hutchinson, Kas., purchased by Fred Savage; Crystal theatre, Ottawa, Kas., owned by W. Millington, is being enlarged and extensively improved; New Star theatre, Wichita, Kas., now under management of J. H. Cooper, being enlarged and will be re-named the New Kansas; new theatre, Bentonville, Ark., being constructed by Hammond Bros.; Royal theatre, Bentonville, Ark., is being constructed by M. J. Kilbourn; Grand theatre, Greenfield, Mo., sold by Mrs. H. Howard to C. B. Hudson; new theatre, Oswatatomic, Kas., being constructed by H. Carson; new theatre, Siloam Springs, Ark., being constructed by F. G. Robertson.—True.
Memo for the Note Book of Owners, Managers and Projectionists

SUBJECT—VISIT HOME OF POWER'S PROJECTORS

When in New York visit the factory of Nicholas Power Company at 90 Gold Street, New York. Largest plant in the world devoted to the manufacture of professional projectors. Note workmanship and materials which enter into the making of Power's Projectors. Learn why Power's service is more than a mere guarantee. The Nicholas Power Company assures a cordial reception and an interesting visit.

HOME OF POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
Ninety Gold St. New York, N.Y.
How an 1,100 Seat House was Renovated
(Continued from page 3083)

I designed Spanish costumes for the girl ushers. These were of black velvet with black satin sashes and red bandannas. These costumes stand out in striking contrast to the general treatment of the theatre, and add color to the decorative scheme. The cost of the costumes was but twenty dollars each.

The itemized costs I have presented here cover within $550 of my entire expenditure. The balance of the money was spent in arranging the lobby and box office, all of which is most effective. The ceiling of the lobby is of the stone effect and carries out the effect of the decorative scheme. The ceiling is arched and studded with electric lights, giving a brilliant and even lighting effect.

The general effect of the lobby is changed with each picture and its scenic effect is suggestive of the theme of the picture.

The above is not, of course, included in the cost of the remodeling or renovating the theatre. The balance of the money not itemized was used for various items, such as touching up various parts of the house, installing a number of canary birds and cages and the hundred and one things always found necessary in completing a house of amusement.

I am mighty pleased with the results I have secured for the money I have spent and I truly hope my experience will assist some other manager who is confronting a problem such as I was compelled to tackle.

Loew Opens Buffalo House

The new Loew State theatre at Buffalo opened recently. Al Beckerich, former manager of the Olympic theatre on Lafayette Square, and now manager at the Cataract theatre, Niagara Falls, N. Y., was at the head of the State. The house, which has a seating capacity of three thousand, is one of the most elaborate in the Loew chain. Marcus Loew presided at the opening ceremonies. He brought a carload of stage and screen celebrities with him. Mayor Buck turned the key of the city over to Mr. Loew and a parade, in which local clubs participated, was held. Terry Turner, of the Loew publicity forces, is in Buffalo, arranging the opening ceremonies.

The new State has entrances on both Main and Mohawk streets and has an elaborate electric display over each marquee. Every modern bit of equipment has been installed. The interior was dazzling in its brilliance. The dome was in the form of a sunburst of light, over 1,800 bulbs being used in this one feature of the decorative scheme.

The balcony is mammoth in size and the stage is also unusually large. The policy of the house will be week run pictures and vaudeville.—Taylor.

Enlarge Watertown House

The Olympia theatre, Watertown, N. Y., a 2,100 seat house owned by Papayanakos Brothers, is now being remodeled. A new screen, 18 by 22 feet is being installed in place of a smaller one which has served up to the present time.—Grant.
Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

**EASTMAN POSITIVE FILM**

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

*Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.*

**EASTMAN KODAK COMPANY**

**ROCHESTER, N.Y.**
Many New England Houses Have Installed Mazda Projection

Mazda projection! The mere statement "Mazda Projection" causes old exhibitors to throw up their hands. They condemn on hearsay. Probably they are justified, judging from the early experiments of three to five years back.

How many theatres are now using Mazda projection? The manufacturers will estimate about 300 and believe that you are stretching it at that, yet there are over 1400 General Electric Mazda Adapter Units in use today. In New England alone, there are more than 400 installations. It is true. Many are as old as two years.

For several months past the News has been receiving inquiries regarding Mazda projection. To be frank most of the letters on Mazda were written with the assumption that it was a failure and had been condemned by the public. At the present writing there have been installed in New England over 400 G-E Mazda projection outfits. They are seemingly an unqualified success.

The Mazda lamp house we are acquainted with, the secret of the success of this new Mazda projection on the part of the General Electric Company is their new adapter, wonderful control apparatus, their condenser lens and lamp setter. Without these Mazda projection is not as yet off, but it was that long ago.

Wonderful things have been accomplished in this direction. The control end has been developed to a point that appears to be perfect. The outfits have been working under nearly ideal conditions. But all depends on this new adapter, the control apparatus, the condenser lens and lamp setter.

Many will agree with me that Mazda projection works fine in some places, say where you have a short throw and a small angle and only under these conditions. I witnessed beautiful Mazda projection where the throw was 146 feet and the angle was 26 degrees.

Last month, with Mr. Hosmer, I spent two afternoons and evenings visiting theatres in Massachusetts, those were equipped with G-E Mazda adapters. I am going to tell you as near as I can remember exactly what I saw and give the name of the theatre and the town.

In Lynn, Mass., I stopped at the Comique, a 750 seat house. They were using the standard 900 watt Mazda outfit with the G-E Mazda adapter and control apparatus. The screen was a 12 foot Mazda-lite screen. The throw was 60 feet and the angle 5 degrees. The picture was excellent. When we glanced at the ammeter, the indicator was at 89.4 watts. Not bad even using 30 amperes, he not finding it necessary.

The Dreamland theatre in Lynn was the next stop. This was also a 750 seat house. The picture was fine. The manager was loud in his commendation. Visiting the projection booth I found they were only using a 600 watt Mazda lamp with the new Mazda adapter and control apparatus. The ammeter registered 20 amperes. The screen was a 12 foot 5 inch Gold Fibre. The throw was 53 feet and the angle 5 degrees.

We motored from Lynn to Malden, Mass., visiting the Orpheum theatre. The picture was surprisingly good and it was projected on a plain white cloth. He had a 12 foot picture; 65 foot throw with a 12 degree angle. The manager of this house said he had been boasting to all his exhibitor friends that he got a better picture using only thirty amperes than some of them obtained using 75 to a hundred amperes.

The Medford theatre in Medford was our next stop. Here the Mazda adapter and control apparatus was responsible for a most excellent picture projected on a white cloth at 110 feet and 12 degree angle. The screen was 117 feet. This was a combination vaudeville and movie house and the white cloth screen was dropped from the flies whereas the Crystal Bead screen was mounted upon the rear wall of the house. The Crystal Bead screen was 120 feet long. The size was 15 feet. The Medford seats 1200.

In Cambridge, Mass., I visited the Harvard, a 1000 seat house. They projected with Mazda equipment a 14 foot picture, 90 feet to a plater wall. Even with this poor screen surface they were obtaining a surprisingly clear picture from their Mazda equipment.

A picture 16 feet 3 inches with a throw of 115 feet was witnessed in the Allston theatre, Allston, Mass. They projected a 14 foot picture, 23 degree angle, left nothing to be desired. There was a soft pleasing effect to the picture. Every detail was clearly defined and in the front seats one could enjoy the presentation without the eye strain that so often results from close projection.

The Modern theatre, another first run house in the same city, gave me an opportunity to test the picture both from a position close to the screen and from the back of the balcony, 123 feet away from the picture. In either position I was thoroughly satisfied with the results. I was not able to make all the details without any strain whatsoever upon the eyes. The picture was 13 feet 6 inches and was projected 98 feet to a Gold Fibre screen. The angle of projection was 22 degrees. Massachusetts, Boston was using it.

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Complete Rialto, Hoald River, Ore.

The Rialto, a theatre building erected at a cost of $25,000 by George W. Thompson and others, for a number of years and who will continue operation of his Liberty Theatre. Furniture and equipment of the house, it is stated, will cost approximately $15,000. While the new theatre will be equipped with a projector, the theatre shows, its capacious stage will enable it to present traveling road shows.—Allen.

Open New Supply House Branch

The announcement of the opening of the new branch of the Independent Movie Supply Company, Inc., at 42 Orange street, Albany, N. Y., is made by W. H. Rabell, president of the company. The branch will be under the management of George J. Hallett.

Dixie Theatres Keep Lucas Busy

Many orders for the installation of complete equipment have been placed within the past few weeks with the Lucas Theatre Co. of Atlanta, Ga., the distributor of Simplex projectors and other well-known projection equipment.

Foremost among these is the new $250,000 theatre being built by the Spyro Electric Co., of Milwaukee, Wis., which is the most modern theatre in the world, both from the standpoint of its projection and of the luxury of its appointments. A battery of Simplex projectors have been installed in the projection room.

Contract has also been secured for two Type "S" Simplex projectors, opera chairs and other equipment to an erection in Proctor, Vt., the home of the Lightner and Bro., at Raleigh, N. C. According to reports, this theatre will be one of the most modern type and will be devoted to the colored population of Raleigh and vicinity.

Simplex projectors, opera chairs, scenery, lighting fixtures, etc., have been ordered which will have the installation by Lucas in the theatre at Deland, Fla., owned by the Deland Amusement Company, as well as the new Anderson theatre at Gulpport, Miss.

Keith to Erect House in Cincinnati

Rumors that a fine new motion picture house is to be built in Cincinnati next month have been denied by Mr. J. L. Heidingsfeld, Cincinnati attorney, representing the Keith interests in Ohio. Mr. Heidingsfeld, who has had close association with Keith interests for some time, says that Keith is to erect a theatre, with an approximate seating capacity of 3,000, on a site owned by the McCarty, Lightner & Co., of Cincinnati, who, according to reports, will erect the theatre.

Keith is interested in the theatre in Cincinnati.

Motion Picture News
Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio
San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto

American Carbons for American Pictures

Critical Definition—
with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB
CINEPHOR
The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.
New York Washington Chicago San Francisco London

In Our New Shops and Studios in Our Own Building

We have every facility for equipping

Moving Picture Theatres
with Curtains, Settings and Draperies

Modern Designs in Fabrics or Painted Scenery

THE FABRIC STUDIOS, Inc.
177 N. State Street
Chicago, Ill.
New Automatic Ticket Machine Has Many New Improvements

Some twelve years ago the Automatic Ticket Selling and Cash Register Company, now the Automatic Ticket Register Corporation, first started to market a ticket selling device. The machine at that time was operated by foot power, it being necessary for the cashier to press a foot lever in order to issue from 1 to 5 tickets.

Despite the labor required in using this machine, there was quite a demand for it, due to the desire of theatre owners for protection for their cash receipts and more speed in taking care of their patrons.

Users, however, were anxious to obtain an automatic machine which would require no labor, and some three years later the first motor-driven ticket selling machine was placed on the market by the Automatic Ticket Register Corporation.

Since that time thousands of these machines have been installed throughout the world and have been installed in theatres, large and small, everywhere, and today, most every up-to-date theatre is equipped with some kind of ticket selling device.

Due to the small amount of space in the average box office, it has been necessary always to build ticket selling machines compactly, and for that reason, they have heretofore been of light construction. Many years of experience developed the fact that ticket selling machines were put to much harder use than the average mechanical device and with this idea in mind, the Automatic Ticket Register Corporation took steps to design a ticket machine which would be compact in the amount of space occupied.

(Continued on page 3092)
Improved One-Hand Book Strip

TICKETS

Sell tickets with one hand—make change with the other

The fastest selling, most convenient and safest ticket on the market. These tickets are 1½ x 2½" printed ten on a strip, consecutively numbered, perforated, notched and bound to keep 500 tickets to the book.

<table>
<thead>
<tr>
<th>Cash with order prices</th>
<th>10M</th>
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<td>$4.50</td>
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(Continued from page 3000)

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Music and the Picture

Broadway’s Score for “Peter Ibbetson”

Inspired by an Interview With Hugo Riesenfeld

The musical score to “Peter Ibbetson,” which Dr. Hugo Riesenfeld has prepared for his Criterion Theatre program is a standard for film presentation.

The music casts the desired atmosphere and at the same time achieves the goal of all carefully arranged accompaniments—rarity.

According to Dr. Riesenfeld, this quality cannot be underestimated. If the film shows a Spanish dancer, it is the orchestra’s cue to break out with the Habanera from “Carmen,” in a casually prepared score. This is not one hundred per cent effective. The Habanera is familiar to all. It calls up memories of Geraldine Farrar, Calve, and The Victor Talking Machine. A hundred irrelevant ideas intrude, and the spell of the picture is seriously threatened.

In “Peter Ibbetson,” Dolores is a gypsy dancer, and the Spanish dancer, comes into the hall. What is the musical accompaniment? Not the Habanera. Not a familiar gypsy song that everybody sang in school, but the comparatively unknown Habanera of Saint-Saëns. It does not take a musician or connoisseur to recognize the Spanish suggestiveness of the air. It is unmistakable.

Yet not one out of a hundred in the audience will associate it with some past experience.

This policy was carefully and painstakingly maintained in preparing the “Ibbetson” score. To suggest Eighteenth or early Nineteenth Century France, excerpts from the Cours La Reine scene from Massenet’s “Manon” were used at the opening of the picture.

The central theme of the story is “dreaming true.” There are thousands of songs in every family song-book about dreams. But Mr. Riesenfeld used a Reverie by Claude Achille Debussy, a classic in its way, for creating an atmosphere of ethereal loneliness. This work is unknown to nearly all except the musical connoisseur, and then not to half of them. Yet the effect of the phrase was as sure as William Tell’s shot at the apple. Every human fibre responds to soft flute tones and wide, open, harmonies.

One air that has excited comment, is the motif of the old Colonel Duquenois, played by George P. Walker, Jacques-Dalroz, originator of a system of bodily culture, found this old Napoleonic air which he calls “La Vosgienne.” It has probably never been heard in America before. The theme is played whenever the Colonel appears.

How many Irish airs do the public know? Everybody knows at least a dozen. Yet Percy Grainger’s unmistakably Irish “Molly on the Shore” is a novelty outside of the concert halls. This rollicking air accompanied the London prize-fight episode.

When Peter returns meditatively to his room such a forgotten air as the largo from Rossini’s “Otello” was revived.

Mid-way between title and finish the love theme is introduced. Peter encounters Mimi at the opera. The orchestra plays the haunting “Vision Fugitive” from Massenet’s “Heroïade.” The theme is re-introduced whenever Mimi and Gogo meet again.

It was necessary to break the sustained action of the last episode with relief scenes in an orphanage. Karl Komzak’s “Marchen”—light kindergarten fairy tale stuff—was used.

The string of themes is aided by certain stock pieces of orchestral-writing, such as a specially written agitato to denote excitement, a few bars of rumbling dissonances to indicate suspense, or a few measures of bells to cast a ghostly spell. These are procured from music publishers.

The manipulation of the themes gives “Peter Ibbetson” the effect of a well constructed opera. The use of theme per person or a theme for every mood is sound musicianship. It is the principle upon which that master of operas Richard Wagner worked.

At the end of the picture, when events move in rapid succession certain measures from the phrases are re-heard. This arrangement has the effect of a swift summary. The action ascends rapidly. A dream of Mimi flashes through Peter’s mind. The orchestra returns to the “Vision Fugitive,” only to blend with Shedrt’s “Misterioso,” the theme of Peter’s exile, and then into the kindergarden music as the picture dissolves into the orphanage. Soon every mood in the picture is brought to a focal point at the peak of the action which culminates in Peter’s death.

Leide Renews Contract

Enrico Leide, conductor of the forty-piece concert orchestra of the Howard Theatre, Atlanta, has renewed his contract for the year of 1922, much to the delight of the musically inclined, of the city.

Mr. Leide came South in December, 1920, as Musical Director and Producing Manager at the Howard. In July, 1920, when the theatre did not show the pleasant profit which the owners felt they had a right to expect, Director Leide was advanced to full charge of the entire theatre, on a sort of probationary management. The fact that he has signed a new contract for the coming year is ample proof of his success as Managing Director.

He has inaugurated a number of new ideas which have made a hit, among them their three-minute prologues, or, as he calls them “atmospheric preludes.” The people of the South are unaccustomed to prologues, and Director Leide feels that more than three minutes gives the audience time to become restive.

Another innovation which has proved successful is that of Grand Opera overtures. Manager Leide believed in them, and has persisted in offering them, until he has won the unqualified support of the civic organization, the Woman’s Club, the Atlanta Music Club, and other organizations whose goodwill means so much to a theatre like the Howard.

Circle of Indianapolis Organizes Stock Ensemble

During Thanksgiving Week, the newly organized Circle Theatre, Indianapolis, ensemble, a company of fifty voices, presented its first number, a symbolic portrayal of the landing of the Pilgrims, entitled under the title of “Landing of the Pilgrims.”

W. Hurley Ashby, art director of the Circle, designed an elaborate stage setting for the initial presentation of the Ensemble, with spectacular lighting effects, which resulted in much commendation from the local press as well as from the patrons of the theatre.

Arnold Spencer, choral director of the Indiana College of Music, has been appointed instructor of the Circle Ensemble. The Ensemble will be presented regularly on the Circle program.

Silvers to Specialize on Picture Scores

Louis Silvers who has gained a reputation as a talented composer of musical scores by the orchestrations he has compiled for such pictures as “Way Down East,” “Dream Street,” “Peacock Alley,” and “Silas Marner” has associated himself with the Jesse Smith Enterprises where he will devote himself exclusively to writing scores for motion pictures.

This cut shows the newly organized ensemble, whose first presentation at the Circle theatre, Indianapolis, was titled “Landing of the Pilgrims”
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION
Ten Nights in a Bar Room
A Yankee Go-Getter (Neva Gerber) 5
Love,护士, and a Man (Grace Davison) 5
Dangerous Paths (Neva Gerber) 5
The Girl Next Door (Jack Hoxie) 5
Devil-Dog Dawson (Jack Hoxie) 5
The Star Reporter (Billy Rhodes) 5
A Motion to Adjourn (Daw-Stewart) 5

SPEED COMEDIES
(One Released Every Week)
MURIEL OLIVER COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little) 15 episodes
Miss of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
A Sailor Made Man 4
Never Weaken 5

FEATURES
A Sin Of Martha Qued (Mayflower-Mary Thurman) Nov. 20
Anne of Little Smoky (Playgoers) Nov. 12
Faster Tom (Playgoers) Dec. 3
Troubled Love (Playgoers) Dec. 3

ASSOCIATED PHOTOPLAYS
Too Much Marriage (Mary Anderson) 5
Western Firebrands (Big Boy Williams) 5
Pityful (Special Cast) 5
Lure of the Golden Convey (Convey) 5

C. B. C. FILM SALE CORP.
HAL B. ROOM BOY COMEDIES
(Two Reels Twice a Month)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERN
(Two Reelers Every Two Weeks)

EAST COAST PRODUCTIONS, INC.
Feb.—The Greater Duty Jan.—Any Night
Dec.—Ashes

EDUCATIONAL FILMS CORP.
SHORT SUBJECTS
Nov.—The White Mouse (Selig-Rork drama) 2
Dec.—Fresh from the Farm (Christie-Bobby Vernon) 2
Nov. 11—Selling Sister Susie (Christie comedy) 2
Nov. 13—A Rural Cinderella (Punch comedy) 2
Dec. 30—A Certain Stephen (Selig-Rork comedy) 2
Nov. 6—Seeing Greenwich Village (Sketchographt) 1
Old man of Engand (Bruce scenic) 1

SELI-RORK PHOTOPLAYS
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPBELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
SOUND COMEDIES
SKETCHGROPHS
BRUCE SCENICS
CHESTER OUTFITS
CHESTER SCREENS
CINAL FILMS—SLOW SPEED
KINOGRAPHS

EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Jan.—1922—Jungle Adventures (Martin Johnson)
Jan.—1922—Jungle Adventures (Martin Johnson)

EXTRA PRODUCTIONS CORP.
INC.
The Yellow Godess—Selio serial 15 episodes
Starring Elmo Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
Just Around the Corner
Kent Free (Wallace Reid) 5
Call of the Wild (William Tell) 5
Pool's Paradise (Cecil De Mille) 5
The Gauze (Walter Haines) 5
Love's Boomerang (Anna Forrest) 5
The Law and the Woman (Betty Compston) 5
Three Live Ghosts (Geo. Fitzmaurice Prod.) 5

THE LITTLE MINSTER (Bettys Compston)

McGough (Walter Haines) 5
Under the Lash (Gloria Swanson) 5
White Oak (William S. Hart) 5

THE LITTLE VAGABOND (Folsom Barthes) 5
Don't Tell Everything (Special Cast) 5

dyke. 5

Prince of the North (Jack Holt) 5
Sir (Geo. Melba Prod.) 5
The Bonnie Bristh Bag (Donald Crisp Prod.) 5
Ladies Must Live (Betty Compston) 5
Enchantment (Marion Davies) 5

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

November 30—Panama Canal 5
November 20—River Javal 5

FIRST NATIONAL EXCHANGES
Percy Bailey (Wesley Barry)

Sailor (Dallas McHugh)

Slippery McGee 5
All For a Woman (Special Cast) 5

Men Against Women (Whigam Bennett Prod.) 5
To Pulp (Richard Barthes) 5
All's But... (Special Cast) 5
Men of Social Value (Donald }

GREAT THAN LOVE (Special Cast)

The Indel (Catherine MacDonald) 5

Hail the Woman (Ince) 5

The Silent Call (H. O. Davis) 5

Molly of the Movies (Natalie Normand) 5

The Wonderful Thing (Norma Talmadge) 5

BUSTER KEATON COMEDIES

The Pale Face 5

The Blacksmith 5

FOX FILM EXCHANGES
SPECIALS
Footfall (Tyrone Power)
Thunderlips (Special Cast) 5

Over the Hill (Special Cast) 5

A Home Harvest (Special Cast) 5

The Last Trail (Special Cast) 5

Quitting the Chase (Special Cast) 5

FEATURES

Perjury (William Farnan) 5

The Primal Law (Dustin Farnum) 5

The Brighton Diamond (Tom Mee) 5

Death and the Doctor (Buck Jones) 5

Bucking the Line (Maurice (Lefty) Flynn) 5

SERIALS

COMEDIES
The Happy Hour (Sunshine) 2
Love and War (Sunshine) 2
A Perfect Villain (Sunshine) 2
One Mother of Sunshine 2
The Chauffeur (Clyde Cook) 2
The Toreador (Clyde Cook) 2

MUTT AND JEFF CARTOONS
Dec. 1—A Chamber Pot
Dec. 18—Gunning Ahead
Dec. 30—A Stone Cold Stove
Dec. 4—Fast Freight
Dec. 18—That Menace
Dec. 20—The Village Cut-Up

FOX NEWS
(Twice a week)

GOLDWYN EXCHANGES
SPAWN 1921-1922
SECOND GROUP OF GOLDWYN PICTURES

The Blond in the East
Oct.—ARDON My Friend
Oct.—The Grim Comedian (Lloyd)

GRAPHIC FILM CORP.
A Bride's Confession (Rita Jolivet)

The Fountain of Youth

HODKINSON CORP., W. W.
Feb. 12, 1922—Hope (Triart Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Ben). B. Hamp
tJan. 22, 1922—Heart's Haven (Ben). B. Hamp
tJan. 15, 1922—The Young Painter (Triart Pictures Corp.)
Jan. 8, 1922—French Heels (Hol-tre Pictures, Inc.)
Dec. 19—Call of the Royal Mounted (Winnipeg Productions)
Dec. 11—The Hashol Suitor (Triart Pictures Corp.)
Dec. 11—Pity Candles (Irvin V. Willard Prod.)
Nov. 29—The Light in the Clearing (T. Hayes Hunter Prod.)

KIPLING ENTERPRISES
The Lone Hand 5
The Midnight Rider 5
Outlawed 5

KREMER FILM FEATURES, VICT.
(Released on States Right Siste)
The Stampede (Texas Guinan) 5
A Woman of Greatness (Texas Guinan) 5

BERT LUBIN'S WESTERN P. CORP.
Lady Luck (Altena Baur) 5
Partners of the Sunset (Altena Ray) 5

METRO PICTURES CORP.
Jan., 1922—The Prisoner of Zenda
July—The Bells of San Angelo (Humphrey Bogart)
Jan. 8, 1922—The Fourteenth Lover (Voletta Dana)
Jan. 12—The Honeymoon of Jack and Jill
Jan. 15—To the Right (Special Cast)
Nov.—The Honeymoon of Henry and Ethel Hughes
Nov.—Fighting Mad (William Desmond)
Nov.—The Idle Rich (Bert Lytell)

NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast) 5
Shadows of the West (Harold Novo) 5
The Lotus Blossom 5

THE ORIGINALS (Turpin) 5

KINETO REVIEW
(One Reel Issued Weekly)

SERIALS

PACIFIC FILM COMPANY
Double Stakes (Glady's Brockwell) 5
The Able Minded Lady (Henry H. Walsh) 5
The Searchers (Laurel and Hardy) 5
The Fatal 30 (Special Cast) 5

FOOLY COMEDIES
(Starring Geo. Ovey and Vernon Dent—One reel)

PATHE EXCHANGES
FEATUERS
Dec. 15—The Power Within 5

SERIALS
The Yellow Arm (Fifteen Episodes—Starring Warden Gland, Joanne Maitland and Marguerite Courtill) 5
The Sky Ranger (Fifteen Episodes—Starring Geo. B. Sette and June Cooper) 5

Hurricane Hutch (Fifteen Episode Serial—Starring Charles Hutchison) 5

SHORT SUBJECTS
Roping the Black Panther (Major Allen Scenic) 5
Cupid, Registered Guide (Holman Day Prod.) 5
Daring (Billie Rhodes (Holman Day Prod.) 5
Dec. 18—The Wolf and the Kid (Aesop's Fables) 5
Dec. 18—The White Wolf (Special Cast) 5
Dec. 4—The Fly and the Ant (Aesop's Fables) 5
Dec. 29—The Frogs and the Grasshopper (Aesop's Fables) 5
Dec. 11—Trapping the Weasel and Bob series 5
Dec. 11—The Heart of Duran (Tom Santschi drama) 5
Oct. 30—The Spirit of the Lake (Tom Santschi drama)
(Continued on page 3596)
COMING RELEASES

(Continued from page 3095)

CONDEMIES
The Bashful Lover (Ernest Truex) 2
Sick Around the House (Harry Beaumont) 2
Little, But Oh My (Ernest Truex) 2
Dec. 18—Snake Em Up (Shub Pollard) 2
Dec. 19—The Rash (Shub Pollard) 2
Dec. 4—The Hunter (Shub Pollard) 2
Dec. 21—Three Blind Mice (Shub Pollard) 2
Nov. 27—The Joy Rider (Shub Pollard) 2
Nov. 20—Penny in the Slot (Shub Pollard) 2
Harold Lloyd Reissues 2

NEWS REELS
Sundays—Topics of the Day. 6
Wednesdays—Paths of Progress. 6
Saturdays—Pathé News 6

PHOTOPLAY SERIALS CORP.
The Mystery of the Mask Featuring Ben Wilson and Neva Gerber. 5

PRODUCERS SECURITY CORP.
When Dawn Came 6
Diame of Star Hollow 6
The Right Way 7
The Soul of Man 7
Squire King 7
Welcome to Our City 5
Mr. Big 6
Mr. Porter of Texas 6
Trail of the Law 6
The Man from Texas 6
Irving Cummings Series 3
Clay Fitzgerald Series 3

REALART PICTURES CORP.
Homespun Vamp, A (May McAvoy) 6
First Love (May McAvoy) 6
The Love Charm (Wanda Hawley) 6
Morals (May McAvoy) 6
Dec.—A Virginia Courtship (May McAvoy) 6
Nov.—The Silent Night (Claire Windsor) 6
Nov.—Hush Money (Alice Brady) 6

R-C PICTURES CORP.
Billy Jim (Fred Stone) 7
Dec. 25—Eden and Return (Doris May) 7
Dec. 18—Babes in Arms (Ethel Clayton) 7
Dec. 4—Duke of Chimney Butte (Fred Stone) 7
Nov. 27—The Devil's Trail (Fred Stone) 7
Nov. 20—Possession (Special) 7

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson) 7

FRANK BRAIDWOOD SERIES
The Frame Up 7
The Sheriff of Campo 7
The Western Thoroughbred 7

SHORT SUBJECTS
(Continued from page 3080)

Feature
In the Bonnie Brier Country (Scenic) 7
Japanese Judy (Educational) 7
Tugger of the Jungle (Serial) 7
King of the Circus (Serial), Eddie Polo 7
Lady of the gloves 7
Last Hope, The (Serial) 7
Let's See Where We've Come (Serial) 7
Life History of Frogs and Toads (Educ.) 7
Liquid Gold (Educational) 7
Lorraine Farnsworth, West, Dr. 7
Tom Sanchi 7
Lost a Yodel (Educational) 7
Major Jack Allen Wild Animal Pic. (Adven.) 7
Missionary Bells and Bibles (Serial) 7
Movie Chat No. 40 (Educational) 7
Movie Chat No. 1 (Educational) 7
Movie Chat No. 52 (Educational) 7
Music in the Air (Scenic) 7
My Lady of the Pines (W. Dr.), Mary Astor 7
Naturalist's Paradise, The (Serial) 7
Never to Return Road (Dr.), Wallace Berrey 7
Scouting the Leopold (Wild Animal) 7
New Wine in Old Bottles (Educational) 7
Noisy and the Calm 7
No More Gasoline (Scenic) 7
Northern Trail, The (Drama) 7
Not Wedded But a Wife (Cartoon) 7
Old and New England (Scenic) 7
Old Moose Trails (Scenic) 7
Our National Action (U. S., Navy) 7
Pirates' Brood, The (Mutt and Jeff Cartoon) 7
Pyramid (Scenic) 7
Arizona Ranger 2
Wolves of the Camp 2
AL JENNINGS SERIES
Helen Gibson Series 2
Fritzi Ridgeway Series 2
CAPITOL FILM COMPANY
NE-HART SERIES
LESTER CUNEO SERIES
Lon Hand Wilson 5
Witches Lure 5

SELZNICK (LEWIS J.) ENT.
The Way of a Maid (Elsie Hameister) 2
Chivalrous Charley (Eugene O'Brien) 2
The Man in the Tinted Trench 2
Dec. 11—Conceit 2

SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
LAUPMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS
The Whirlwind 2
TIFANY PRODUCTIONS, INC.
Peacock Alley (Mae Murray) 2
Maid of the South (Alice Kellogg) 2
Nov.—The Iron Trail (Reed Beach Prod.) 2

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
Dec. 12—Cheated Hearts 2
Dec. 13—The Princess Virtue (Mae Buswell) 2
Nov. 28—Dr. Jim (Frank Mayo) 2
Nov. 21—False Faces (Laird Cregar) 2
Nov. 14—The Millionaire (Herbert Rawlinson) 2
Nov. 7—Conflict (Priscilla Dean) 2

SERIALS
Terror Trail 2
(Eighteen Episodes—Featuring Eileen Sedgwick) 2
Dr. Jim (Serial) 2
(Eighteen Episodes—Starring Eddie Polo) 2
Walt Disney Productions 2
(Eighteen Episodes—Starring Art Accord) 2
JEWEL PRODUCTIONS, INC.
Jan. 1, 1922—Foolish Wives (Stroheim) 2
Oct.—Woman Knows (Special Cast) 2

COMEDIES
A Monkey Bell-Hop (Jewel) 2
P. D. Q. (Lee Moran) (Jewel) 2
Robert's Tombstone (Jewel) 2
Get Rich Quick Peggy (Century) 2
A Nervy Dentist (Century) 2

Feature
Walt Disney Retrospect No. 120... 2
Pigs at Home (Educational) 2
Play Ball (Sketchboards) 2
Porky's Pal (Drama) 2
Polo (Educational) 2
Paced Beat 2
Rosita (Educational) 2
Pyxistes and Wooden Legs (Educational) 2
Russell Holland (Educational) 2
Side on a Runaway Train (Novelty) 2
Roaring Waters (West, Drama), Geo. Larkin (Educational) 2
Rural Java (Educational), Eileen Sedgwick (Educational) 2
Santa Fe—The City Different (Paramount) 2
Science at Home (Paramount) 2
Ranchon on Avon (Serial) 2
Soror of Butte Ridge, The (W. Dr.), T. Sanchi 2
Seven League Serpent 2
Seville in Fair Time (Serial) 2
Sherriff of Mojave, The (W. Dr.), T. Sanchi 2
Skinning the Pen (Cartoon) 2
Skeet Wackers (Educational) 2
Swift on the Prowl (Educational) 2
Swing the Bow (Educational), Joan Pлим (Educational) 2
Texas of the Mounted (Drama) 2
Texas Guinan (Educational) 2
Too Much Overhead (Educational) 2
Trickery (Serial) 2
Tricked (West, Drama), Irving Cummings 2
Trip of U. S. S. Hullo (Educational) 2
Trish McGhee 2
Turkish Bath (Mutt and Jeff Cartoon) 2
Valley of Ten Thousand Smokes (Educational) 2
Vegetarians (Educational) 2
Venice (Educational) 2
Villager Life in Switzerland (Educational) 2
Wanderlust (Educational) 2
Was Darwyn Right? (Educational) 2
White Mouse, The (Drama) Lewis Stone 2
Wings of the Border (Western Drama) 2
Wolsey Inc. (Educational) 2
Woozy Bits and Monkey Hops (Educational) 2
Yellow Arrow, The (Serial), Juanita Hansen... 2

Feature
Pathé Review No. 120... 2
Pathé 1 reel... Sept. 10
Figs and Rais (Educational) 2
Pathé 1 reel... Aug. 13
Pocket Book (Educational) 2
Pathé 1 reel... Aug. 15
Polo (Educational) 2
Pathé 1 reel... Aug. 17
Packed Beat 2
Pathé 1 reel... Aug. 20
Roaring Waters (West, Drama), Geo. Larkin 2
Pathé 1 reel... Aug. 20
Rural Java (Educational) 2
Pathé 1 reel... Aug. 20
Santa Fe—The City Different (Paramount) 2
Pathé 1 reel... Aug. 20
Science at Home (Paramount) 2
Pathé 1 reel... Aug. 20
Ranch on Avon (Serial) 2
Pathé 1 reel... Aug. 20
Soror of Butte Ridge, The (W. Dr.), T. Sanchi 2
Pathé 1 reel... Aug. 20
Seville in Fair Time (Serial) 2
Pathé 1 reel... Aug. 20
Sherriff of Mojave, The (W. Dr.), T. Sanchi 2
Pathé 1 reel... Aug. 20
Skinning the Pen (Cartoon) 2
Pathé 1 reel... Aug. 20
Skeet Wackers (Educational) 2
Pathé 1 reel... Aug. 20
Swift on the Prowl (Educational) 2
Pathé 1 reel... Aug. 20
Swing the Bow (Educational), Joan Pлим (Educational) 2
Pathé 1 reel... Aug. 20
Texas of the Mounted (Drama) 2
Pathé 1 reel... Aug. 20
Texas Guinan (Educational) 2
Pathé 1 reel... Aug. 20
Too Much Overhead (Educational) 2
Pathé 1 reel... Aug. 20
Trickery (Serial) 2
Pathé 1 reel... Aug. 20
Tricked (West, Drama), Irving Cummings 2
Pathé 1 reel... Aug. 20
Trip of U. S. S. Hullo (Educational) 2
Pathé 1 reel... Aug. 20
Trish McGhee 2
Pathé 1 reel... Aug. 20
Valley of Ten Thousand Smokes (Educational) 2
Pathé 1 reel... Aug. 20
Vegetarians (Educational) 2
Pathé 1 reel... Aug. 20
Venice (Educational) 2
Pathé 1 reel... Aug. 20
Villager Life in Switzerland (Educational) 2
Pathé 1 reel... Aug. 20
Wanderlust (Educational) 2
Pathé 1 reel... Aug. 20
Was Darwyn Right? (Educational) 2
Pathé 1 reel... Aug. 20
White Mouse, The (Drama) Lewis Stone 2
Pathé 1 reel... Aug. 20
Wings of the Border (Western Drama) 2
Pathé 2 reels... Aug. 20
Wolsey Inc. (Educational) 2
Pathé 2 reels... Aug. 20
Woozy Bits and Monkey Hops (Educational) 2
Pathé 2 reels... Aug. 20
Yellow Arrow, The (Serial), Juanita Hansen... 2
Pathé 2 reels... Aug. 20
Feature Subjects of Short Length

“The Battle of Jutland” (Educational—Two Reels)

IN “The Battle of Jutland,” Educational has an ingeniously offered which because of its historical value, its authentic revelation of the greatest sea battle in the history of the world, and the fact that it is painstakingly presented alongside three hours of research, it has found a response everywhere. There is no doubt that it is entitled to share a feature position on any exhibitor’s program because of its many qualities. With flashes of the huge warships, belching their smoke, driving through the churning waters and sending tons of powder into the enemy—with these flashes supplemented by a bird’s-eye view of an ingenious map whereby the spectator is afforded an authentic account of the maneuvering of the ships—it stimulates one to the utmost. Really one feels like crying out—“Bravo!”

You catch the thrill of being an actual observer without the danger of being an actual participant. This map is presented with the ships apparently controlled by some magnetic or electric procedure. And the spectator has taken the trouble to verify this battle. They have pieced together the logs of the various commanders and the other evidence of the participants. The very fact that it is genuine enhances its value as a record which will enter historical data. Educational has not played the British side nor the German side. It has simply exposed facts.

The German ships are depicted in white, the English in black. There is no confusion. You watch Schnee and High er enter the trap set by Beatty and Jellicoe and Hood. You watch this huge chess game of war with a background of water. And ships go down. The Germans are outmaneuvered but make the sanctuary of their mined harbors owing to the blackness of night and the low visibility of early dawn. And one point which this picture will encourage is that it will stimulate every keen spectator to become an amateur strategist. It is an inspiring number, make no mistake about it. It demands feature position, and if not given it is liable to walk away with the honors after all.—LAURENCE REID.

“Stolen Glory” (Campbell Comedy-Educational—Two Reels)

TWO dogs, a monkey, a precocious youngster identified as Coy Watson, Jr., an equally precocious little girl who acts as foil, a couple of grown-ups for the sake of atmosphere provide the “props” for “Stolen Glory,” a Campbell animal comedy being released by Educational. The director, Frank Griffin, has employed a deal of ingenuity in thinking out the various details. It has shown much study on his part. The youngster in the opening scene has employed the canines to help him catch a fish. One dog acts as the official hammock pusher while the boy shouts his orders, the other plays the part of a good comedy here. But the real appeal comes in the rescue of the little girl whose pony has run away.

The youngster follows in pursuit and it happens that a news cameraman has snapped the rescue. The boy is rewarded by the girl’s parents and taken to the picture house to see the offering. He feels himself pretty much a hero until a submits informs that the real rescue will now be presented. And the monkey and dog have entered the theatre for the purpose of showing up the boy. The animals performed the real rescue, although the boy assumed the credit. “Stolen Glory” will make a lot of friends. The Watson youngster is a likeable lad and the animals seem almost human.—LAURENCE REID.

“Love and Doughnuts” (Mack Sennett Comedy-First National)

THERE is a deal of comic ingenuity expressed in this Mack Sennett opus which introduces the trick-eyed Ben Turpin carrying on in a bakery. It is slapsick but of a new, surprising kind. One would think that the ever faithful pie would come in for considerable bumbling, but Sennett has used other tricks. Ben is grinding out some-inspiring views of the picture to play a real character part. Is Sennett going to make a Louise Fazenda out of her? Anyway it is rich fun to watch Turpin and his company putting over the high jinks in the bakery, done in the latest fashion-able restaurant. There are any number of new gags and stunts and the comedy had a Sunday audience at the Rivoli laughing continuously from the moment that the cross-eyed comedian appeared. Length 2 Reels.—LAURENCE REID.

“A Rural Cinderella” (Punch Comedy—Two Reels—Released Through Educational Exchanges, Inc.)

THIS comedy has a high sounding cast, including such names as Louise Fazenda, Jack Duffy, John Henry, Jr., and Chester Conklin. These manage to use their comedy tricks in a familiar story of a country slavey who has two lovers (both burlesque types) and a mischevious baby brother. The latter, of course, is John Henry, who shows up well and is allowed some gags that will win him sure enough laughs. The action shifts to a rural masquerade ball, and the Cinderella theme is burlesqued, with a number of varied gags added. It should be sufficiently entertaining for any program, which does not demand a straight situation comedy. While nothing daring or spectacular is attempted, the action keeps up a good pace.—MATTHEW A. TAYLOR.

“Old and New England” (Bruce European Scenic—Released by Educational Exchanges, Inc.)

ROBERT BRUCE goes in for comparisons. He is using this scenic, English pastures and pastoral views of New England, the latter to show New England as it is, in the United States. British architecture is contrasted with American, and a New England village, with its broad Main street, its high-steeped meeting house, and its wide-venarded houses, follows on the screen a scene of a typical English village. The fact that in many instances the titles are omitted adds to the interest. The audience will endeavor to guess which scene is of England and which of New England.—MATTHEW A. TAYLOR.

“Let’s Go to the South Seas” (World Wanderings Series—Released Through Educational Exchanges—One Reel)

HERE is a colorful scenic picturing a portion of the globe that is never lacking in romantic appeal to the American public. The audience is taken to Samoa, a land of green forests bone white beaches, and the turquoise Pacific. They are shown the intricacies of the building of the Samoan houses. Bamboo and coconut trees supply the material and grass is used for roofing. Natives are shown at their native dances. It is, more of a travelogue than a scenic although the ending shows a shot of the native village and the beach which would be difficult to equal for pictorial beauty.—MATTHEW A. TAYLOR.
"OUR MUTUAL FRIEND"
(Wid Gunning, Inc.)

Highly Interesting Picture Made From Dickens' Classic

ADAPTING Dickens to the screen is not the easiest task in the world. The great fiction writer wrote in terms of plots and counterplots and a rich assortment of characters, and in his more elaborate stories he was frequently inundated with incidents of which it was relevant to some point of action or characterization. So the adaptor of a Dickens story is confronted with exceptional difficulties to make the script faithful to the original.

Whoever is responsible for "Our Mutual Friend" deserves praise of the highest order. He has taken the salient episodes, the moving incidents and failed to adapt them into a dramatic picture. The picture is nonchalantly characterized, picture which reveals clearly defined characterization, some samples of quiant humor, and bits of incident—which flow along through a plot and several counterplots, releasing a fine breath of sentiment, captivating charm, suspenseful melodrama, eloquent atmosphere and what must be regarded as exceptional photography. Truly the best Dickens character command a special attention by itself. The lighting is soft, yet the most insignificant article in the farthest space of the background is brought out in bold relief. And this photography is consistently fine throughout.

The lovers of Dickens are not going to be disappointed. All of those who have never read him are certain to become enthusiastic for what his works, saturates this feature and the quaint figures stand out like cameos, so well are they invested with color and imagination. The girl, Bella, is finely played by Catherine Reese, whose Dresden China loveliness suggests eternal youth and romance. The cast has entered into the spirit of the story so that each character is interpreted as Dickens would have it. So book this picture, unique in characterization, and quaint and colorful in setting and costume. And the photography is exquisite.—Length, 6 reels—Laurence Reid.

THE CAST

Bella Wilber ........................................ Catherine Reese
John Bobbsey ....................................... Fredricka Stillman
Eugene Wrayburn .................................... Albert Fenton
Mortimer Brass ..................................... William Potter
Gaffer Hexam ....................................... Peter Anderson
Gaffer Hexam's Daughter ......................... Katherine Casper
Rogue Riderhood ................................... Evan Rosstrap
"Ma" Boffin ......................................... Joan Netherthole
"Pa" Boffin .......................................... Alfreed Miller
Mr. Venius ........................................... Charles Wilkins
Sills Weems ......................................... Clifford Smith
"Pa" Wilber ........................................... Charles Wilby

PRESS NOTICE—STORY

Charles Dickens' celebrated novel—what is considered by many his greatest contribution to literature—is now next as a motion picture. It is a wonderfully fine adaptation that has been made from this classic. All of the lovable characters—the quaint figures which Dickens knew so well how to paint—all these people are here moving with life. They live their every action, their every thought, their every action. Murder, another may follow the path of intrigue, another may be trustful and search less for another may attempt to prosper at the expense of another unfortunates—but whatever their desires and inclinations—these colorful and quaint people are here. It is a picture which releases a wealth of atmosphere and quaint humor throughout. The photography is exceptional and the cast is splendid. Catherine Reese as Bella is a study in youthful loveliness. She might have stepped out from some earring magazine.

PROGRAM READER

Dickens—the greatest fiction writer that ever lived. Dickens—the author of highly colorful plots and atmosphere. Dickens—the creator of David Copperfield, Little Nell, Sydney Carton, Old Scrooge, Fagin, and Bella Wilber and Rogue Riderhood, lives again on the screen. His greatest story, "Our Mutual Friend," is coming to the screen. This picture is Bella Wilber and dozens of others—just as lovable or perhaps more quaint or perhaps not so lovely. But they are all there. It is a highly interesting picture. See it.

SUGGESTIONS

Here is your chance to link up with your book-dealer for a Dickens sale. Spread the word and get out a mail campaign to reach everybody. Get in the readers of Dickens. This is a promo with characters grouped together in an ensemble wearing the costumes of 1850—crinolines, high beaver hats, etc.

"THE HOLE IN THE WALL"
(Metro)

Atmosphere Is Strong; Melodrama Is Weak

THE fake spiritualists have been exposed before on the screen, and so any indulgence of their profession has lost its timeliness. It is not so much the depiction of their nefarious means of livelihood which appear on the screen. The ghosts are hungry, they want money, they are greedy. The dancing table, the codes and messages, the hidden medium who supplies the seeress with the important facts of the deceased—are these the interesting features of this type of story. "The Hole in the Wall" by the widest stretch of imagination cannot be called convincing. The author has dwelled upon feminine revenge which does not seem genuine in view of the characteristics of the medium.

In introducing the heroine as seeking revenge upon a woman for brandishing a thief it strikes us that he has enlarged upon an idea that does not need such extensive treatment. She is railroaded to prison and when at liberty takes up the profession of a fake medium. Her scheme of revenge is based upon her supernaturalism and hurls upon the police, the police time and again. The youth is identified as the heroine's long lost sweetheart, and he has come to the temple for the necessary evidence. He is surprised to discover this girl there and is shocked to learn that her psychic powers are unduly keen even when there is no cooperation from an unseen source.

The conclusion is hastily constructed and gives very little semblance of truth. The child is restored through the girl compelling the reporter and police to give up the other crooks, and with everybody showing a toleration and forgiving spirit. The story and characterization are highly improbable. The appeal lies in the expose of the medium. In all fairness to the true psychic medium to action and discount many of the illogical flaws. But as entertainment it serves no real purpose other than to permit the star to show some emotional talent, Frank Brownlee to play a Lon Chaney portrayal, and the others to act accordingly. May Allison once appeared in a type of story similar to this and it registered as much more genuine. This picture moves through an awakened conscience stopped trafficking in a hastily enterprising. "The Hole in the Wall" carries some thrills and is well acted.—Length, 6 reels—Laurence Reid.

THE CAST

Jean Oliver ............................................ Alice Lake
Grant Gordon ........................................ Allen Forrest
Leroy Mason ......................................... William DeVaull
The Fox ............................................. Charles Clay
Don Buijs ............................................. Donald Ramsey
Mrs. Ramsey ......................................... Carl Gerrard
Mr. Gaffer ............................................ John Ince
Cora Thompson ...................................... Cece Du Brey

Photographed by Allen Seigler.

PRESS NOTICE—STORY

A vivid story of the weird world which revolves around a clairvoyant's profession—that eerie world which has MTC in the making. It is a thrilling story through the use of unusual mediums and through the use of those in search of spiritual communication—that is, the Hole in the Wall. Written for the Wall, the Wall is the story of the worthy dowager and the enemy who poses as her grandson. The search is a strange adventure which ends with Alice Lake as the star. This is a story by Fred Jackson, the well-known author and playwright, and it gives the star an opportunity to flash her talent and personality.

It happens that Jean Oliver is revengeful toward a wealthy dowager and when circumstances permit her to square the account she takes up the profession of a clairvoyant. A newspaper man gifted in running down crime is determined to expose the clairvoyant. He insists upon spiritualists interfering and he gets himself into communion with departed friends and relatives. The girl, Jean, is caught in the trap, but she shows real psychic powers and in the end realizes that her scheme of revenge is entirely wrong. The story is dramatically told and acted with power and personality by Alice Mathis, who adapted "The Four Horsemen," is responsible for the adaptation.

PROGRAM READER

Did you ever have occasion to consult one of the occult individuals who purs you for charity? Did you ever ponder over the arguments of clairvoyants and spiritualists who come knocking at your door? When did you prosecute? When you come to the "The Hole in the Wall"—theatre next—what will you see? If you believe in the fake mediums, you will find Alice Lake in a picture which unearths a deal of real insight into the fake mediums who impose on the gullible people in search of communion. It is a fascinating picture, with Miss Lake contributing an appealing performance. Remember to see it.

SUGGESTIONS

This is one of the medium stories of certain spiritualists who impose on the public, to pry into their own ambitions to get rich at little expense. Play up that the fake mediums are exposed. Make a play about the story which exposes these mediums and inform your public that the chance is theirs to see how these fakers ply their trade. Mention that the story unfolds a good plot which builds much action and suspense, and that the picture is interesting from start to finish.

She became a fake medium to seek revenge upon another. Then she discovered that she possessed real psychic power. See Alice Lake in "The Hole in the Wall."
"POVERTY OF RICHES" is always entertaining. It is a picture, developed by a study in contrasts. The theme is a discussion of the childless marriage as compared with the married couple, the children even at the sacrifice of financial success. Two families are used to supply the contrasts.

There is little doubt but that the picture is rich in entertainment values despite the fact that its material is so deadly moral that it might have been made into an unconvincing piece of screen preaching. But because it has been built on the principle of remarkable care, the story is strong in interest. An attempt to introduce the eternal triangle idea in the story seems a bit incongruous and heightens the suspense only a little. An audience never believes that the wife will be untrue to her husband, although he has crushed her maternal instincts in order to forge ahead to business success.

Following a few introductory incidents the story traces the careers of two newly married couples. Both husbands work in the same industrial plant. One husband adopts as his business creed the doctrine that a successful front makes for real success. The children never come—they would hinder him—and his wife aids him socially. Power and wealth are his aims. When he wins his battle and makes a fortune, the family is out of character. The father is tied close to the home. He cannot entertain his business associates; his expenses will not permit him to bluff success, which, according to the picture, is necessary to climb to the top of the business ladder. Gradually the childless husband strengthens his hold on success. His life's ambition is almost realized. Then comes the climax—the picture ends, and we are given to understand that his wife can never hope for children. Here is the most dramatic moment—the tragic prospect of a lonely middle aged old age for the couple is brought pathetically home. Its lesson is somewhat cloudy, as can be seen, because had it not been for the auto collision, entirely accidentally, the father would have been married to the children. It is remarkable how cleverly this subject has been treated, both in the story and in its titles. Those who believe that the manner of treatment rather than the subject matter is the criterion of morality will give it the highest moral credentials. There is absolutely no hint of the salacious in the picture.

The four principals are Richard Dix, Leatrice Joy, John Bowers and Louise Lovely, all of whom add the picture immeasurably by their excellent work. Reginald Barker's direction is perfect in detail and always effective.—Matthew A. Taylor.

THE CAST

Richard Dix .......................................................... John Colby
Leatrice Joy .......................................................... Katherine Colby
Louise Lovely ......................................................... Grace Donaldson
LeRoy Scott .......................................................... Mrs. Howard
Theo. Phillips .......................................................... John Lyons
Frankie Lee .......................................................... John (in prologue)
Dorothy Hughes ...................................................... Katherine (in prologue)

Directed by Reginald Barker.

From the story by LeRoy Scott.

PRESS NOTICE—STORY

For its feature production on — the theatre announces "The Poverty of Riches," a modern drama of modern America, which has already won its reputation as being one of the most powerful and vigorous photoplays to reach the screen. This moving story is adapted from the play by LeRoy Scott, "The Poverty of Riches," a convey message—a message sound and clear, human, appealing and grand.

It is a story of two families—two couples who start their careers on the sea of matrimony at the same time. One ansaments; achieve success. To do this meant sacrifice of home, sacrifice of children. It was necessary that they should be more prominent socially, with no children to hinder their advance to success. Their lot was not always a happy one, but the women made the sacrifice for the children. This is the story of love, joy and childhood. The other family never lived in money—but they had children. Theirs was the riches of poverty. No more stirring or real human picture could have been chosen as a successor to "The Old Nest" and "Dangerous Curve Ahead," previous Goldwyn successes.

The picture is directed by Reginald Dixon, including with Richard Dix, Leatrice Joy, Louise Lovely, Irene Rich, John Bowers and DeWitt Jennings. Reginald Barker, a master of his art, directed the picture.

PROGRAM READER

A picture that has been hailed one of the hits of the season, "The Lotus Eaters," is an adaptation of the novel by Arthur Converse. Its story of an esthetic young man who becomes a resident of a South Sea island where money, strife, ambition, etc., are unknown to the inhabitants, all of whom are shipwreck survivors. The scene is a strange, comical, heart interest, a pretty love story, suspense and a likeable list of characters, all played by wonderfully selected types. Beautiful scenic locations, fine titles that offer a laugh now and then also add to the picture's entertainment values.

The feature has all the sure fire audience ingredients. There are thrill, comedy, heart interest, a pretty story, suspense and a likeable list of characters, all played by wonderfully selected types. Beautiful scenic locations, fine titles that offer a laugh now and then also add to the picture's entertainment values.

Where John Barrymore is popular under the star, otherwise give what is certainly an all-star cast equal attention. Anna Q. Nilsson, Wesley Barry, Hugh O'Connell, and Mrs. Barrymore are in the cast. It has some of the most interesting parts and is one of the most picturesque parts of the story. "The Lotus Eaters," both from the fame of the author and the dramatic content. You can recommend the picture highly without fear of letdown. A number of members of the cast have been found in the whimsical idea of the inhabitants of the island who are having great times and are given delightfully high开花.

CATCH LINES

A whimsical, sometimes satirical picture play about a young man who found a Utopia where money, social position, worldly ambitions and strife did not exist and people lived only happily.
“TOL’ABLE DAVID”
Inspiration Pictures—First National

RICHARD BARTHELMESS might have started his career as an independent star in a role of super-heroism. He might have shone forth in a society drama, or he might have conquered the world in a “Way Down East” costume, but he preferred to enter a simple, heart-interest drama depicting life among the hardy mountain folk of Western Virginia, which for sheer interest and pure entertainment will be hard to equal.

“Tol’able David” was taken from a short story, hence its simplicity of plot. But, while the story is simple and compact, it is strong drama. Joseph Hergesheimer’s story characters are faithfully depicted. To supply romance a girl has been written into the story, but there is no essential change in the drama. The producers have been willing to take Mr. Hergesheimer’s one idea— the young mountain lad fighting under the sudden rush of living and reviving the dead, and telling it on the screen simply, yet with tremendous power. It is an example of what fine pictures can be made from single-impression short stories, as well as from more complex novels.

“David” is the younger son in the simple living family. He longs to grow up to be like his older brother. His life is content—he is filled with tense love of everything that constitutes his home. Then the world topples. New neighbors, cruel, fierce characters, lovers of destruction, cripple his brother. His father, about to revenge the blow, dies suddenly. “David’s” instinct for revenge is overpowering. The Hatburns ruined his home—his home was the most precious thing in the world. But his sister, an angelic little chap, has gone. So the unhappy family moves to town. Then David has the opportunity to serve as a substitute driver for the stage. On his way home he loses the mail. A Hatburn has picked it up from the road. He enters into the presence of men who ruined his happiness. To protect the government mail, he fires and kills Hatburn and this gives him a terrible beating and the scene is cut just as both hands are reaching for the one revolver. The picture ends as “David,” wounded and almost helpless, drives the stage with the mail, into the village.

There are a number of character touches all the way through, and with the Western Virginia mountains for a background, naturally the atmosphere is perfect. Excellent performances by Miss Albott and Miss Lewis. The picture is directed by Walter Richmond. Gloyd Hulette is the heroine.

Hergesheimer’s story works up with sweeping suspense and Director Henry King has made the most of it. There will be few who will not feel the power of it—Length, 7 reels—Matthew A. Taylor.

THE CAST

David Kinemon—David Kinemon
Esther Hatburn—Esther Hatburn
Isah Hatburn—Isah Hatburn
Grandpa Hatburn—Grandpa Hatburn
Senator Gorman—Senator Gorman
Barthelmess—Barthelmess
David’s father—David’s father
David’s brother—David’s brother
David’s mother—David’s mother
Doctor—The Doctor
Patience Haldin—Patience Haldin
Rose, Allen’s wife—Rose, Allen’s wife

From the story by Joseph Hergesheimer
Directed by Henry King

PRESS NOTICE—STORY

The public are furnished with the feature for — “Tol’able David,” Richard Barthelmess’ first appearance as an independent star. Mr. Barthelmess has been seen in the “Love Flower,” and “Way Down East,” under the direction of Mr. Griffith, and in “Tol’able David” he has made a production with himself as a star. There is no doubt but that Mr. Barthelmess, one of the most likable screen personalities of today, will continue to grow in popularity with this, the first of his new series of features.

“Tol’able David” is a simple story of the West Virginia mountainous people, from the pen of Joseph Hergesheimer. It has been written for “The Love Flower,” and has since been published in book form and started to be one of the best of this gifted author’s works. Barthelmess plays the part of a young mountain lad upon whose shoulders is suddenly cast new and heavy responsibilities. It is a picture of profound interest of solo drama and group scenes and in the climactic battle scenes, seldom has a picture so filled with genuine human interest and true human characters reached the screen. For those who look for the evolution of the motion picture to the plane where it will have all the characteristics and yet all the simplicity of the world’s foremost short stories, “Tol’able David” will be a delightful picture. The picture will be shown for 3 days beginning—

PROGRAM READER

A story of the Virginia hills—of a boy of the mountains who longed to grasp the manhood that was still years ahead of him; who ambitious only to carry the government mail across the rugged hills. At the age of 16 he is thrown into the path of a ruthless character, but he is saved through his loyalty to his brother and to everything that constitutes his home. Richard Barthelmess has a new sort of role and a better role than ever before in his screen career. The attractive young star—typifying the many American youth—plays the part of a simple-living American mountain lad. In the supporting cast are a number of capable players. The picture was directed by Henry King.

“In Tol’able David” will be shown at the...

“THE CALL OF THE NORTH”
(Paramount)

Jack Holt Stars in Entirely Satisfactory “Outdoor” Picture

GOOD judgment has been shown in selecting this Steward Edward White novel for the screen, but the choice of Jack Holt for the lead is not so certain to win commendation. He does not quite ring true in his characterization of the Canadian trapper. He is a bit hulking and coarse-cutting, but given a role as a Canadian mountaineer he can do fine work. He falls in line with Mr. Holt will pass it by and thoroughly enjoy this “outdoor” production. There is romance in the locale, a lonely trading post of the Hudson Bay Company in the wilds of Canada. There is a fascination to picture audiences when they see the simple rugged life of the traders and trappers that are the inhabitants of this story.

The story develops in an interesting fashion, without a few excellent exterior shots to beautify the production. The plot material concerns the tyranny of the Factors of the Hudson Bay Company, who were originally invested with supreme authority in their territory and who even to-day, in the more remote sections, are practically absolute. Into this country comes a “free trader”—one who dares to compete with the Company. The Factor captures him, fires his post, and demands that he cease to buy and sell furs independently. The alternative is “the long traverse.” This is a trick of the Factors when they seek to do away with a man. He is denied food and arms at the trading post and sent alone into the snowy wilderness. Perhaps Holt here shows an unconcealed amount of sang froid in the face of all this threatened danger. It is the girl—the daughter of the iron-hearted Factor, who gives him the rifle to save him on his long “journey of death.” But he is re-captured before he has obtained his start. Then follows the climax. The Factor is for immediate punishment, despite the fact that the daughter longs to save her lover. Holt, the son of a man he wronged years ago. Repentance of the villain is never a very satisfactory solution for a drama, but in this case it fits in logically and satisfactorily.

The final shot shows a “huckle” of canoes, floating down the river. Hero and heroine are going to the Southland. The scene, which is a duplication of one earlier in the picture, is pictorially exquisite. The canoes are against a primitive background and a rugged settlement. Holt’s first starring vehicle should be well received. It has all the fascination of an “outdoor” picture, and besides a neat, novel and well-sustained plot.—Matthew A. Taylor.

THE CAST

Net Trent—Jack Holt
Virginia Holt—Madela Bellamy
Galdy Albee—Achille Beery
Achille P inadvert—Francis McDonald
Grandpa Holt—Charles Beery
Ebbie Holt—Elsie Beery
Forrest Robinson—Louis Placide

From the novel by Stewart Edward White and the play by Gillette Beery
Directed by Joseph Henabery

PRESS NOTICE—STORY

“The Call of the North,” the feature picture which will be the attraction at the theatre on— is the latest Paramount picture starring Jack Holt. The outdoor mountain screen star is in a new Paramount picture, which is the Call of the North. Mr. Holt is being seen in the call of a number of Paramount pictures, always playing a leading role. As a result of his work and the popularvity which he has won, he has been selected as the lead in his own vehicle. The Call of the North, which is a Jack Holt picture, has been directed by Joseph Henabery, with a splendid cast including Madelila Bellamy, Noah Beery, Francis McDonald and Helen Ferguson. Helon Enotabery directed the picture. “The Call of the North” will be shown for 3 days beginning—

PROGRAM READER

The story advances as the feature for— The Call of the North—he is a Canadian trapper. He is by no means unknown, however, and now and again he has a good following. A tie-up with a local furrier seems possible, either a window display or a street character. The original pelts are necessary to the plot. The window display should represent a trapper’s cabin surrounded by snow, with the furs hung around, and the trapper sitting near the dying fire. A similar prologue might be arranged with appropriate music. The story has
**Conventional Western With Fred Stone in a Breezy Role**

Looking at this picture for any signs of originality or any characteristic punches one is apt to be disappointed. Looking at it for its commercial values, its breezy characterization and one is apt to be even more disappointed. It is characteristic of the type of film that Fred Stone, the \[stunt actor\], would make when he is not required to do something better here all. What he relies upon is his horsemanship, his skill at roping and lariat throwing and with the trusty Colt. And let it be said that he is as proficient in stunts as Tom Mix, Bill Hart and Will Rogers. He has long been recognized as an actor who is ever learning some new accomplishment. And he holds up his hand, as well as any real cowboy. And maybe he can dance through a whirling lariat!

Stone is introduced as a highwayman salesman with a bicycle for a steed. He is selling some invention which serves as potato peeler, razor, etc., and wins a horse through some good-natured banter. The scene suddenly switches to the rustler pattern, and its outcome is guessed immediately. There is a girl whose handkerchief is picked up as she rides by on the limited. He would learn her identity. He engages a job along with a trusty cook on a ranch and the plot has to do with some open range argument with some neighboring ranchers presenting the idea that they have the right to cut the fences and ride over the range. The heroine of the handkerchief turns out to be the daughter of the free ranger, and he catches her.

Through all this there is developing a romance, which supplemented by Stone's stunts in and out of the saddle, gives the picture an appeal which is certain to get it over with the majority of patrons. To get the fair-haired heroine out of the way the author has her shot in some gun-play episode, and the hero decides to remain. One of the best points of the feature is in the realism of facades and the adoption of the old macnacual of the country in an original fashion. The company is highly capable. Mention should be made of Buck Conners, who, as the hero's pal, presents a colorful figure. Frank Borzage's direction is commendable because he has made a great deal out of very little material. —Length: 5 reels. —**Laurence Reid.**

**THE CAST**

**Jeremiah Lambert** — Fred Stone

**Vera Patel** — Grace Kerr

**Tedick** — Jim Duntan

**Betzy** — Berry Kerr

By George Weidman and Odetta

Directed by Frank Borzage.

**PRESS NOTICE—STORY**

Briskly with dramatic incident, sparkling with delightful humor and rich in romance and adventure, "The Duke of Chimney Butte," in which Fred Stone will appear, is a breezy and picturesque story. The hero has a role to which he can give the full scope of his extraordinary talents. He displays his remarkable horsemanship, his skill at shooting and roping and at the same time does some clever acting. A delightful type of stunt actor is represented by Mr. Stone, and his characters are always interestingly presented at high pitch throughout.

Opposite Mr. Stone appears the charming Yola Vale, who portrays the role of the damsel in distress, and another pretty face in the company is Miss Josie Sedwick. In the cast are Josie Sedwick and Chick Morrison. Frank Borzage, the director of "Humoresque," had charge of production.

**PROGRAM READER**

Fred Stone, America's all-around comedian—Fred Stone, the comedian who can ride and throw the lariat like a born cowboy, who can dance and skip the rope, who is a wizard with sharp-shooting with a trusty Colt—Fred Stone, America's favorite comedian is coming to the theatre next door. This is the story of "The Duke of Chimney Butte." This is a clean-cut rollicking comedy-drama. The hero has a role to which he can give the full scope of his extraordinary talents. The hero is a lasso thrower, a sharp-shooter, a horseback rider and in every department of his profession he is at the top of his game.

**SUGGESTIONS**

The best way to popularize this picture is to concentrate upon the star, Fred Stone. He has made some pictures—some seasons ago. But if your town is large enough doubtless your reader is familiar with the name, he is a recognized star of real ability. And he always gives a good show. Doubtless has he appeared on your program, and if not, he is a star well worth booking. "The Duke of Chimney Butte" is a comedy picture filled with dash and spirit and plenty of humor—to say nothing of some stunts which are always effective. It is a picture which appeals to all the family, whether on screen or stage. It is a picture which every one will enjoy. Play up the picture as a comedy feature filled with plenty of humor and dash.

**CATCH LINES**

See Fred Stone in "The Duke of Chimney Butte." America's most versatile comedian in a breezy western. Don't miss it.

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"**DUKE OF CHIMNEY BUTTE**

(Andrew J. Callaghan-KC Pictures)

**THE GIRL FROM PORCUPINE**

**Can Compete With Any as a Program Feature**

This is the second of a series of James Oliver Curwood stories which are being filmed by the Pine Trees Pictures, Inc. for release through Arrow Film Corporation on the independent market. Briefly, "The Girl From Porcupine" is an Alaskan picture, capably acted and directed, with a cast of attractive ingredients to make it draw well on any program. It is most certainly a credit to the independent market and the exchange-man will have here a program release able to compete with a great majority of the large national distributors' offerings.

It goes in for consistent entertainment rather than spasmodically thrilling. Featured in the picture are Faire Binney, an exceedingly pretty heroine, as the screen public, and one who will picture the public. The picture is set in the Yukon district and is a story of the white man's war with the Indians. The story concerns two old partners in the Yukon district who adopt two orphans—a boy and a girl. Early in the picture there is a vigorous fist fight between two husky miners who supposed to be protecting the orphans.

Working their claim near the village of Porcupine, the two old miners bring up their children to young manhood and womanhood. The girl, it is decided, shall go to a fashionable school in New York for an education. But the education costs far more than was expected and as a result one of the miners wishes to go into the mining business. There are a number of fashionable school scenes which will give the picture a wider appeal. Finaly the miner and his "son" are forced to sell their old claim. They are robled of their money, and stage a hold-up to get it back. As a result of this the boy is captured. Then the girl realizes that she has been taking money which could not be spared, and repenting, she returns to Alaska (Buster) to go to her own little homestead.

The picture is sprinkled with directorial touches, such as a dog going through his tricks, an Alaskan dance-hall scene, and finishing off the picture will make it both more entertaining and more educational.

The natural beauties of Maine, where the picture was made, have been made the most of, and furnish background for the action. An especially built Alaskan village adds greatly to the atmosphere. All the mining types are excellent. —Length: 6 reels. —**Matthew A. Taylor.**

**THE CAST**

**Hope Dugan** — Faire Binney

**Jim McTavish** — William (Buster) Collier, Jr.

**Sam Hawks** — James Milady

**Brown* McGee** — Tom Blake

**Dugan** — Jack Drummer

**Her Brother** — Jack Harris

**Her Brother's Friend** — Herman Dugan

**Her Brother's Friend's Son** — Gus Pixley

**His Mother** — Hazel Dugan

**First Hold-Up Man** — Ben Lewis

**Second Hold-Up Man** — Ben Lewis


**PRESS NOTICE—STORY**

"The Girl from Porcupine," which will be the feature attraction at the theatre on , has won for itself the reputation of being one of the most powerful James Oliver Curwood stories to reach the screen. Curwood is an author who needs no introduction to the screen public. His stories of the great Northwest have always made excellent picture material. "The Girl from Porcupine" is no exception. It is a story of the Yukon where men hear and answer the call of the wild—the surge of the turbulent rivers, the mystic silence of the barren lands and the roiling mountains. Two partners, prospectors for gold, suddenly find themselves forced to adopt the homespun garb of the miners and make a fight of the sufferings they undergo, for the sake of their "children" makes up a motion picture rich in adventure, romance and thrills.

The leading roles in "The Girl from Porcupine" are played by Faire Binney, a sister of Constance Binney and to be one of the most attractive screen players, and William (Buster) Collier, Jr., who would seem, will soon be as popular as his inimitable father. The rest of the cast is entirely capable. The picture which was produced in the Maine forests and there are a number of beautiful scenic views.

**PROGRAM READER**

The latest story from the virile pen of James Oliver Curwood to reach the screen is "The Girl From Porcupine," which will be offered in the Pine Trees series, "The Duke of Chimney Butte," as the feature picture. Mr. Curwood has won for himself the reputation of being one of the most powerful Western novelists, and offers for presentation one of his readers all the romance and adventure of the North-West. His stories have always been adapted with screen material and "The Girl From Porcupine" is no exception. It has been excellently produced with a capable cast, headlining which are Faire Binney and William Collier, Jr., both of whom are of the youngest and rapidly rising stars in motion picture industry.

For those who like a virile, strenuous, vigorous picture set in the great outdoors, "The Girl from Porcupine" is for them. It is a story that grips and thrills every moment—a picture that brings Alaska and its life, its beauty, its wildness, all under one roof.

**CATCH LINES**

James Oliver Curwood's latest picture of the wild and rugged Yukon country. A land of adventure and romance, or quick tempered men, to handle the gun. Faire Binney and William Collier, Jr., a team of screen sweethearts that it would be hard to equal in a story of thrill and action, written by James Oliver Curwood. 

**D E C E M B E R 1 0 , 1 9 2 1**

3101
“CHEATED HEARTS” (Universal)

An Average Program Release

This picture is a tribute to American pluck and perseverance once it gets over an introductory line of action, is revealing a youthful, airminded type, but it is marred by the kind of a knowledge that his character is weak. He is inclined to drink at the slightest provocation, and a dissolve is shown revealing J. S. Swickard as a parent fond of liquor. Hence Herbert Rawlinson as one of the sons inherits the parental weakness. He gives up claim to the heart of his fiancée and seeks redemption by growing rich in Paris. This is quite natural, but it seems to connect to the kind of a knowledge that has sullenly failed to get over. The youth goes into the desert to rescue his brother and finds him under the influence of some powerful drug, a victim of Oriental treachery. He has been kidnapped and held for ransom.

Some mysterious plotting occurs with the Arabs whispering and carrying on some intrigue. The hero offers to take his brother’s place and braves them with money. He escapes in the conventional fashion. The resourceful American knows how to use his fists, also a gun or two. And he wanders back to the settlement very much unkempt and ill. It seems as if the star might have grown a heavier beard after such a long absence.

He is about to marry one of the local girls and liquor, when looking up, sights his fiancée. Thus through courage and self-control he finds his character. The picture is easy to anticipate, and it is a one character story. But it carries satisfactory action in the latter reels, provides a fair atmosphere and will fit into any program schedule. —Length, 5 reels.—Laurence Reid.

The CAST

Harry Gordon — Herbert Rawlinson
Tom Gordon — Warner Baxter
Muriel Gordon — Dorothy Davenport
Kitty Van Ness — Doris Pawn
Nat Randall — Hobart Bosworth
Col. Fairfax Gordon — J. S. Swickard
Ibrahim — Murdock McGuire
Nell Hammond — Anna Lehr
Naomi — Hazel Hale
Hassan — Al McQuarrie
Amiet — Hector Sarno


PRESS NOTICE—STORY

The feature attraction at the— theatre next — is "Cheated Hearts," adapted from a popular story by Wm. F. Payson which presents Herbert Rawlinson in a romantic role. It is a story which features a young man who is uncertain of himself. Knowing his weakness for liquor he gracefully gives up any claim to the girl of his heart and leaves for Europe. It is in Paris that he learns that his brother is reported missing in Morocco and he goes to that country to conduct the search. Learning that the youth has been kidnapped, Barry Gordon employs a ruse to free him. It works successfully but the hero is left in the desert. After many adventurous incidents he makes his way back to the city where he is joined by his erstwhile sweetheart, the girl having come to Morocco with her father. The picture permits the star ample opportunity to play a heroic part. There are a number of scenes to the story is Marjorie Daw, Doris Pawn and J. S. Swickard. Hobart Henley directed.

PROGRAM READER

A dashing story of American pluck and perseverance—a colorful story of a youth who felt himself lacking in character to seek matrimony, yet his whole heart crying out for feminine companionship—a home, wife, babies and every day thing. That is "Cheated Hearts" which comes to the — theatre next — as an adventurous picture of the kind. It is a story of romance with the dashing star portraying a colorful role. It carries a breath of romance of action and consideration of a young man who is afraid of the influence of love, because he lacked confidence in himself. But through courage he found happiness.

The other Rawlinson pictures and mention Hobart Henley, the director. Also the players. Marjorie Daw is pretty and accomplished. Play up her personality.

CATCH LINES

"He lacked confidence in himself until he had proven his mettle in a supreme moment of courage. See Herbert Rawlinson in "Cheated Hearts.

“HUSH MONEY” (Realart)

Slight Material for Feature Length

Here is a story about a pampered daughter of the rich who in the secure place whither money and society have brought her is led to face stern realities. In speeding with her fiancée in a high-powered car, she accidentally runs over a newsboy and neglects to show any humanity. The rich magnate acquainted with the facts allows himself to pay hush money to keep the unpleasant incident from the papers. And the drama revolves around the girl’s awakened conscience and her defiance of her rich parent. Taken as a story it reads convincingly. But on the screen it shows its limitations because the plot is padded extenuantly to run to feature length.

It seems to us that the director has harped on his theme too long and has placed too much emphasis on the feature. He goes over the scene again and again. There are lengthy episodes given up to captions and group scenes with the characters standing around moralizing or carrying on some verbal battle. In reality this accident would have proven itself a mere incident and the social whirl would have been taken up again. It is proper to make it the big theme here for it does teach a tolerance which is lacking in this type of a feature. But the heroine is carried away from the fact that she is rich and pays homage. She is aided by her pastor and the conflict grows out of the fiancée’s disregard of the lad’s injury and her own verbal war with her indolent father.

It is too much on an even key. Which does not build entertainment because the story is contained in too simple scenes. It is more a personal heart interest. Certain scenes do not move at all. And with such capable actors as George Fawcett, Lawrence Wheat and Alice Brady standing around when they are gifted enough for dramatic expression gives away the weakness of the plot. It is a conventional story and it has been directed in a conventional manner. Technically it is O. K. The settings and lighting being first rate.—Length, 5 reels.—Laurence Reid.

The CAST

Evelyn Murray — Alice Brady
Alexander Murray — George Fawcett
Bert Van Vliet — Harry Benham
Terry McGuire — Jerry Devine


PRESS NOTICE—STORY

A modern story of New York’s moneyed class is "Hush Money," written by Samuel Merwin and directed by Hobart Bosworth. — theatre next — and —

The picture stars Alice Brady as the star. She is a dashing Miss Brady one of the finest roles to the screen in recent times. Evelyn Murray she is reared under the idea that money could do or buy anything. She is the spoiled daughter of a big Wall Street operator. Then, inadvertently, the girl finds herself involved in an affair which would make splendid front page reading. Her father and her fiancée both wish to push the matter up by paying a generous sum and then forgetting it. But the girl finds courage to face her responsibility. Not only does this situation offer Miss Brady a strong dramatic role, but also, as the daughter of a New York millionaire, opportunity for a very smart comedy. The picture has been lavishly produced and it is acted competently by a cast that includes the dependable George Fawcett as the financier, Lawrence Wheat and Harry Benham.

PROGRAM READER

She was the petted daughter of the Big Man of Wall Street. Behind a husk of money, she had lived serenely and selfishly. Then, unexpectedly, she discovered that money was not more valuable than so many leaves when it tries to purchase a human conscience would be effective. Pake a pinch for humanity. Hush money would be a good angle for exploitation. These could be scattered about town. And they would be better than any old-fashioned moralizing by the way of an up-to-date story of modern life—the power of money—the curse of money.

CATCH LINES

He trusted to his bank roll to keep the unpleasant facts from the papers. But his daughter’s conscience could not be bought. See "Hush Money."

The Booking Guide is something for you to look forward to. The most practical aid ever issued.
"DR. JIM" (Universal)

Suffers From Undeveloped Characterization Though the Picture Is Always Interesting

A LIKELY story has been uncovered for Frank Mayo's latest expression, "Dr. Jim," which certainly builds a deal of sympathy for the character with whom it is presented, although the figure of the wife is neglected in making her appreciate his duty toward society. It is the old story of a wife's misunderstanding—of a wife who prefers the little social gayeties rather than an understanding with her husband. His profession (he is a surgeon) prevents him from accompanying her upon her social whirl, and she upbids him for his neglect, though the figure of the wife is robbed of all sympathy because of her unwillingness to accept the fact that she is a doctor's wife.

From this standpoint the author's premise is unconvincing. He has pointed his plot toward sharp contrasts. The picture is absorbing and rings genuine. When the surgeon is concerned, and Frank Mayo plays the part with real sincerity. Toward the middle of the picture the author cuts abruptly to a different angle—a domestic triangle, forgetting or neglecting the opportunity to develop the character of the wife. The surgeon suffers a nervous breakdown and charters a sailing vessel to recover his health. He is accompanied by his wife and the succeeding scenes disclose a brutal skipper who breaks him at every opportunity and attempting to intrigue the wife, knowing her husband to be helpless.

The wife has deteriorated in character so completely it will be difficult for the spectator to reconcile himself to the fact that the husband eventually wins her back to a trustful attitude, although she shows no indication that her selfishness has not been corrected. The author presumably knew that surgeon or doctors must be at the command of the public. She would want him to sacrifice his hours of patient administration to the sick to be with her in some social diversion. The picture builds a tense drama which shows this couple approaching the shoals of domestic incompatibility. The doctor has taken a sea voyage to recuperate and he is accompanied by his wife. But ever in search of pleasure she listens to the enervating stories which are a brutal. The problems of a broken heart and patient. Then one day the doctor's health is restored. And he rewards the skipper with proper punishment. It is a story which carries strong dramatic force and is cleverly acted by the star and a highly competent company. Some of the conspicuous high lights are a storm at sea, a fight and the atmosphere of the hospital.

PRESS NOTICE—STORY

The leading attraction at the —— theatre next is "Dr. Jim," starring the popular Universal star, Frank Mayo. This gifted actor has a role which enables him to show his ample talent. It is a role which commands a wide following for Frank Mayo is supposed to society to perform duties of his profession. He is married to a woman as selfish as is possible. He is supposed to cure her of her affection. A patient's slip is supposed to complete the story. The author's premise is unconvincing. He has pointed his plot toward sharp contrasts. The picture is absorbing and rings genuine. When the surgeon is concerned, and Frank Mayo plays the part with real sincerity.

When you come to the —— theatre next you will see the vivre star, Frank Mayo, in one of the best pictures of his career. You will see "Dr. Jim," a story of a physician who performed noble deeds of self-sacrifice to the total disregard of any social life for himself. He is supposed to procure a break in his domestic side of his life. His wife rebels over his attentive duties to his patients. The doctor manages to recover his health and his wife accompanies him. What happens aboard ship to widen the breach? Does the doctor recover? Is he further humiliated? Come and see "Dr. Jim," a powerful picture which teaches a valuable lesson. An entertaining picture. Don't miss it.

SUGGESTIONS

Exploit this feature as one of the best in which Frank Mayo has ever appeared. Mention that he has a role which instantly builds sympathy and holds it to the end. Mention that he is supposed to perform noble deeds of self-sacrifice to the total disregard of any social life for himself. He is supposed to procure a break in his domestic side of his life. His wife rebels over his attentive duties to his patients. The doctor manages to recover his health and his wife accompanies him. What happens aboard ship to widen the breach? Does the doctor recover? Is he further humiliated? Come and see "Dr. Jim," a powerful picture which teaches a valuable lesson. An entertaining picture. Don't miss it.

CATCH LINES

See the popular Frank Mayo, one of the most entertaining pictures of his career. See "Dr. Jim."

"SIR ARNE'S TREASURE" (Swedish Biograph)

Fantastic Melodrama Is Vigorous in Its Action and Atmosphere

A PICTURE presented by the Swedish Biograph is always interesting regardless of what the material contains. These Scandinavians are sticklers for realism and if they feel that tragedy cannot be expressed if deprived of its fundamentals they are earnest enough to keep it intact despite the losses that might ensue at the box-office. "Sir Arne's Treasure" must be accepted frankly for what it is—a tragic, fantastic design of a Viking race—the tale going back to a period approximating three hundred and fifty years ago. By such a lapse of time the feature takes on the aspect of a costume drama—that is if one accepts the peculiar style of dress of these picturesque people. They are idealists—these Swedish directors and producers. They are also realists. And they are unmindful of the commercial angle. Perhaps they have found the key to the movie business in that it can be regarded as an art.

The picture's appeal lies in its rugged backgrounds, the fiords, mountains, the land of everlasting snow and ice, and through the eloquent acting of the players. The story does not carry the human interest, the poignant drama of "A Man There Was," or "You and I," and naturally carries little box-office value. But it is rugged and honest andquent and fantastic in its tale of the men who break prison and engage on a pilgrimage of murder and arson. One of them falls in love with the sister and daughter of the victims, and he searches for a spiritual communion. By a strange course of events almost psychic in their nature, the girl is acquainted with the fact that the man responsible for her sorrow is about to be released from prison. Knowing how a woman's love works in cases like this, she endeavors to save him. It is a tragic end. She sacrifices her life by taking the spear thrusts intended for him. And the frozen sea breaks and the ship is ready to sail once the evil influence is eliminated.

The final scene disclosing a sea burial is one of the most impressive and unique ever pictured. It is an epic canvas—this marching of thousands of mourners bearing torches and carrying the girl's casket across the frozen wastes. The atmosphere is highly impressive which heightens the intensified drama. The overwhelming cold and snow, the rugged types—these lend an appeal not to be quickly forgotten. The leading players are Sir Arne's swiftest, a robot-like villain, who killed his own brother and sister and made her an outcast. It is vivid in its picturesque scenery—powerful in its revelation of dramatic strokes—appealing in its spirit of self-sacrifice and devotion— and moves with the vigor characteristic of the Swedish people.

The principal players are Mary Johnson, who, as the village maiden, contributes one of the most poignant and appealing performances ever seen. Richard Lund resembles a true Viking. It is a tense story of theft, imprisonment, murder, arson and love—tinted with a fine spirit of noble self-sacrifice. It may not convince, but its rugged power is fairly sweeping. Length, 6,500 feet—Laurence Reid.

PRESS NOTICE—STORY


PROGRAM READER


This is a Swedish Biograph picture and if you have played any of their other releases such as "A Man There Was" or "You and I" you have some knowledge of their material. There is a present Swedish production which stands for impressive acting and most rugged backgrounds. The previous pictures will be with us, but this production is different. It has been brought to you by Sir Arne's Treasure, which is a story of love, hate and reality and forceful acting. Play this one to fill its space in the program. Its powerful romance—its qual story and the magnificent backgrounds. Present the fact that the public has a chance to see something new.

SUGGESTIONS

This is a Swedish Biograph picture and if you have played any of their other releases such as "A Man There Was" or "You and I" you have some knowledge of their material. There is a present Swedish production which stands for impressive acting and most rugged backgrounds. The previous pictures will be with us, but this production is different. It has been brought to you by Sir Arne's Treasure, which is a story of love, hate and reality and forceful acting. Play this one to fill its space in the program. Its powerful romance—its qual story and the magnificent backgrounds. Present the fact that the public has a chance to see something new.

CATCH LINES

Simple Little Love Story With Scotch Dressing

A LONG time ago a story was written called "The Bonnie Briar Bush." It was written by a minister named Watson, who used the pen name of Ian MacLaren, and he put down a simple little tale peopled by a group of picturesque characters, colored it with Scottish dialect and atmosphere and our forefathers read it with much delight. This was an account of Scotch efforts and wits and ways, and it seems that the stage of the novel has served a thousand and one patterns since the birth of the play. The younger generation will probably not respond to it. One has to be a trifle old-fashioned with a leaning for quaint sentiment and romance and atmosphere to appreciate it.

There is no drama; no triangle; no plot of the conflict in the broad sense of the word; no romance, with a pretentious title, the picture appeals for its sentiment like an old-fashioned Hallmark. It entertains solely for its picturesque settings, for being produced in England and Scotland, the director has incorporated genuine backgrounds. The thatched cottages in careless arrangement, the thickets, the briar bushes, the lads and lassies, the conversation, the kirk and the Kirk, the ghillie and the gillie, the drinking grog and the dancing, are the elements which make up this extremely simple story of a daughter and a son's defiance of their respective fathers in their passion for love. The tale presents a detached picture of Scottish life—that clannish life lived so seriously and so religiously. The simple folk go to the kirk and walk back to their homes. They are seen on their various costumes promenading Scotland in the fifteenth century. The kilts are worn—and so are the spats and leggings. And the bag pipes are played when the stern fathers relent, there is great rejoicing in a barren hall. The ivy clinging walls of the cottages—the thatched roofs—the quaint lanes and walks—all this picture has such atmosphere. There is no humor, no contrast, no pathos and it will only add to themselves that it carries very little box-office value. But if they want to give up an evening to sentiment and atmosphere, they need look no further than "The Bonnie Briar Bush." The director might have made it more of a folk-song, bathed it up a little with Scotch humor and temperament. It will charm with its backgrounds, but the plot is hoary with age and the action as quaint as the people. And exhibitors will put it over with a Scotch prologue—bag pipes, sword dances and folk-songs. It will need much assistance. It is almost too frail to stand by itself.

Length, 5 reels.

Laurence Reid.

THE CAST

Lachlair Campbell..........Donald Crisp
Flora Campbell, his daughter..Mary Glynn
Lord Malcolm Hay............Alc Fraser
Kate O'Brien.................Jack East
Alec Fraser.................Jack MacArthur
Posty............................Earl of Kinspindle
John Carmichael.............Lord Harcourt
Margaret Howe..............Mrs. Hayden-Coffin
Dr. William MacClure......Humbertown Wright
Ian MacLaren..............James MacArthur and Augustus Thomas.

Press Notice—Story

What is considered one of the best Paramount pictures made by Paramount in England will be shown at the ______ theater next ______. "The Bonnie Briar Bush," a picturization of Ian MacLaren's famous novel and the celebrated play by James MacArthur and Augustus Thomas. Every Scot in the United States will be delighted with the outdoor scenes of "The Bonnie Briar Bush," which was for the greater part photographed in Scotland.

Donald Crisp, the director, plays the important part of the stern, rigid elder of the "kirk" whose sternness all but provokes a tragedy in his own home. The story gives one a wonderful, homely and intimate view of Scottish village life. It is a picture deep with human pathos and carries a strong flavor of heart interest, appealing sentiment and romance. The cast is one of the best that could be found in England and prominence in the leading feminine role is the attractive and talented Mary Glynn.

Program Reader

A story that has won the world. With all its beauty, fun, and heart-stirring drama, lived by real folks on the screen. That is the story. In "The Bonnie Briar Bush," the Paramount picture made in England, which comes to the ______ theater next ______, is based on a celebration of playlets and directed by Donald Crisp. This picture is adapted from the famous novel by Ian MacLaren. It is a wee bit o' Scotch and a muckle of human nature. Blended into a romance has gone the heart of the world. The picture has been taken amid Scotch scenes and is wonderful for its backgrounds and its recreation. It is a heart interest and sentiment. Come and see this delightful human picture.

Suggestions

The mere fact that this is based upon a celebrated story should have some appeal. After you have met your promote's family, circle this for your home, and in a clinch with book-dealers on "The Bonnie Briar Bush." Lobby stands should prove profitable. There is not a single Scotch picture in which the Sons of the Bagpipe and Bagpipe and Drum can be incorporated. A miniature picture of the kilt, daily or nightly with the bagpipe, marching would suit the audience. Your ushers can be garbed in Scottish costumes. Bill the picture as a vivid, human picture of homely humor and sentiment.

Catch Lines

"The Bonnie Briar Bush is coming to the ______. Adapted from the celebrated story.
See this vital human picture of romance and sentiment.

Chivalrous Charley

Eugene O'Brien as Fighting Irish-American Surprising Novelty

A SERIES of connecting episodes, linked in a short story; a supporting cast of no particular weight; New York and immediate vicinity, the locale and Eugene O'Brien in the title role, a tender-hearted fighting Irishman. There, you have "Chivalrous Charley." The story by May Tully was adapted for the screen by Edward Montague, whose powers of scenography are more responsible for the fitness of the vehicle to the Selznick studio than the actual story itself.

Cast as a sort of sentimentalist, one who in earlier years delighted in reading of the chivalrous deeds of Knights of Old, and idealizing his favorite hero, Sir Walter Scott, the star's work is excellent, throughout.

The nephew of a politician, named Reilly. Uncle's idea of manhood is a well-built, athletic specimen perfectly able to fight his own battles, but he has the discretion to let others (including the fair sex) do the same. Young Reilly receives no sympathy from uncle when he becomes involved in criminal scrapes, where his intentions were but to protect a defenseless woman. The habit, seeming to have attached itself permanently, uncle decides to detail young Reilly to a ranch in the West, where he will learn to ride and fight. Young Reilly is a pleasure to behold, to return to New York, cured. News-paper clippings from West indicate the experiment a success, the young man referred to in the papers as "Double-fisted Reilly," pictured riding unmanageable steeds, and indulging in "Bill Hart" stunts, generally. Happenings on route, and followings, are necessary to complete the picture of the chivalrous so-uncle, in disgust, "frames" a scheme to involve Chivalrous Charley into a lively squash that will "cure" him once and for all. Contrary to plans, girl's uncle employs to act as damsel in distress, falls in love with handsome nephew, while "Double-fisted" Reilly has been obliged to prove himself to the title by fighting a squad of rough-necks, single handed, saving the girl.

The fight scenes in the last two reels are among the best ever seen on the screen. They will delight followers of Mr. O'Brien, who may have defended him against the accusation of being a "lady's man." The direction, by Robert Ellis is splendid, love interest and suspense well handled. Photographic below ordinary, but the offering above average in entertaining value.

Length, 5 reels.

Lillian G. Gale.

The Casting

Charley Riley............Eugene O'Brien
His Uncle...............George Paycett
Alice Sanderson........Nancy Deaver
His Father..............D. J. Plamagen
Geoffrey Small..........Huntley Gordon

Press Notice—Story

When Eugene O'Brien is scheduled to appear in a Selznick playoff, one expects always, to see him the object of feminine admiration, a well-groomed, gentlemanly, but unmanageably so. You think he cannot fight? What and see him in "Chivalrous Charley," which comes to ______ next ______. Eugene O'Brien as "Double-fisted Reilly," both a fighter and a tough rider. He fights not only his own battles, but everyone else's, especially addicted to protection of the fair sex. He gets himself into some scrapes where he is called upon to fight rough-necks of all sizes and weights. Does he win? Watch him! Yes, Eugene O'Brien, whom you thought could wear a dress suit much better than apparel identified with the far west. The same, and yet a different 'Gene than you have before seen. If you always admired Mr. O'Brien, but wished he would have a chance to appear more manly, as "Chivalrous Charley" he will win a new spot in your heart.

Program Reader

In "Chivalrous Charley," the new Selznick picture with Eugene O'Brien in the title role, the popular star is said to be at his best. He is the soft hearted but hard-fisted nephew of an Uncle politician, who wishes to cure him of trying to protect the "fellow who is down," thereby getting himself into countless squabbles. He wins the reputation of being a fighter, is supposed to have to soil his clothes or tear his shirt or get beaten up, trying to help the under-dog. In lieu of his reputation, he is supposed to have to leave, on the chance he learned to fear nothing, yet he returns to New York only to get into trouble again, protecting defenseless women. In the fighting scenes he遇到 the tough like a Dempsey, challenges all comers, and fights like the man he really is.

Catch Lines

You have seen Eugene O'Brien drive a pleasure car. Ever see him drive a race? Talk about speed. The "speed kings" aren't in it with Gene. Watch him turn the sharp curves.

The Booking Guide

will soon be off the Press

Order Your Copy Now
Do you know — — — — that according to a report received at the Simplex factory from the office of the Western Theatre Equipment Co. Seattle Wash.

"Practically 90% of all the new theatres opened constructed or remodelled in the Northwestern States have been equipped with Simplex PROJECTORS"

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Presents Richard Barthelmess
In "Tol'able David," adapted
From Joseph Hergesheimer's
Saturday Evening Post story
Directed by Mr. Henry King.
A First National Attraction.

Richard Barthelmess is great
As the plucky Virginia hero,
The all-star cast is excellent;
Mr. King skillfully directs with
Henry Cronjager at the camera.
The screen beauty of it all is
Insured with Rothacker Prints.

Mr. Richard Barthelmess
as
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The Holiday Number of Motion Picture News will contain features and information of such a practical nature that it will be valued as a reference book the year around.

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JULIA FAYE.

BY BEULAH MARIE DIX AND SADIE COWY
SUGGESTED BY LEONARD MERRICK'S STORY
"THE LAURELS AND THE LADY"
PRESENTED BY JESSE L. LASKY

A Paramount Picture
The Picture

DRAMA

No more dramatic situation has ever been conceived than this—in which the poor blind youth thinks he is a famous poet, married to a famous dancer. And when he finds that his book of poems is only a cook-book—and his wife a common woman he loathes—what then?

THRILLS

Into the crocodile pit, swarming with fifty horrible, man-eating reptiles! And to save his rival and enemy! His fight with the savage monsters is the most thrilling scene ever seen in a motion picture. No fake about this—it was filmed at the risk of the actors' lives!

ROMANCE

A penniless youth in a Mexican oil town. A dancer with all Europe at her feet! How could he hope to win her? Yet he travelled around the world to find her, won her—and then tossed her aside for the woman he had scorned. A love story that fulfills the deepest dreams of romance.

HEART THROBS

In malice and hatred she had ruined his life. Now in love and pity she would give him happiness. She would slave for him, die for him. And with tears streaming down her cheeks, she started the strangest masquerade since time began. No heart is too hard to be moved by it.
Jesse L. Lasky presents a

CECIL B. DEMILLE
PRODUCTION

"Fool's Paradise"

"FOOL'S PARADISE" is the picture of the century.

It has a dozen different points of appeal—any one of which would make a record-breaking picture.

Read over these two pages. Consider the situations outlined. Look at the stills. Think of the stars in it, the sets in it, the thrill of it all.

Think of Cecil B. DeMille's past productions. In every one he has been working steadily forward, climbing greater heights.

In "Fool's Paradise," you will see the culmination of his genius.

It is the greatest entertainment ever devised since the world began.

A

 Paramount Picture
In all points superior -
And in box-office appeal -
clear above the clouds!

Jesse L. Lasky presents
Cecil B. DeMille's
production
"Fool's Paradise"

with
Dorothy Dalton, Mildred Harris,
Conrad Nagel, Theodore Kosloff,
John Davidson, Julia Faye.

By Beulah Marie Dix and Sada Cowan.
Suggested by Leonard Merrick's story:
"The Laurels and the Lady"

A Paramount Picture
They Are NATIONALLY ADVERTISED!

We have proven so conclusively to ourselves and to exhibitors that we can release a consistently high-grade product throughout an entire year that—we are able to go boldly before the great mass of the theatre-going public and tell them to look in your theatre entrance for our trade-mark on posters and lobby cards. And ... 

They ARE Looking!

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EDUCATIONAL FILM EXCHANGES, INC.

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Priscilla
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in Stuart Paton's Tremendous North-woods Thriller

Made from the famous novel by Clarence Budington Kelland

This picture is the biggest, surest money maker that the greatest Screen Star in the whole world has ever made
offers Pictures of the Year

HARRY CAREY in

The FOX

The First Super-Western Ever Screened

MABEL JULIENNE SCOTT and STUART HOLMES in Edna Ferber's World-famous Story "Fanny Herself"

BOOK THIS TODAY

The Greatest Heart-Picture of many years... Directed by TOD BROWNING, the man who made "Outside the Law."

THIS is the great spectacular Western drama, first of its kind ever made, of which EXHIBITORS HERALD says: "It has everything the fan can wish for." As for the Box-office—the Clemmer of Seattle wires: "Opened today to biggest business since 'Reputation.' Lined 'em up for a full block in the driving rain. First successful run of any Western in this house, established for ten years."
Make Christmas-Week a Century a day drives the Blues away!

Released thru Universal

The happiest week in the year deserves your happiest show
Over the Country
Dec. 25th to Jan. 1st is
Century Week!

The happiest week of the year—they want to laugh—let 'em laugh!
They want to be happy—make them happy! Christmas Week is
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lined up a Century Comedy for every day in Christmas Week—do the same

Give them LEE MORAN, that national comedian, in the first of his Century
Series, "THE STRAPHANGER"—they'll laugh their heads off while looking
at themselves in the subway.

Let BROWNIE, the Wonder-dog, fascinate them with his almost human
antics in "SOCIETY DOGS"—"ALFALFA LOVE"—"GOLFING"—
"BROWNIE'S LITTLE VENUS" and "CHUMS," just released.

Show them lovable BABY PEGGY, the cutest kiddie on the screen, in "SEA
SHORE SHAPES"—"A MUDDY BRIDE" and "GET-RICH-QUICK
PEGGY."

Book up HARRY SWEET in "PLAYING POSSUM"—"THE DUMB
BELL" and his latest extravaganza, "SHIPWRECKED AMONG ANIMALS."

Nail all four of these sure-hit comedy stars at your
Universal Exchange today.
William Christy Cabanne's

"AT THE STAGE DOOR"

Another smashing Cabanne success. A romance of "Little Old Broadway" - the intimate life story of a sensitive stage beauty, who from childhood sacrificed herself for her younger sister's happiness.

First she gave up her toys, next her sweetheart. Then she joined the chorus of the "Follies" and met every temptation that New York's "Great White Way" has for an innocent girl. And finally she found wealth, happiness and the man.

An R-C PICTURE
Here Is What They Want:

This feature will take your audience to the stage door, through it, and into the dressing rooms of a Broadway theatre showing the good and evil that a girl must meet back stage.

The cast—which contains many Follies beauties—is notable—Lillian "Billie" Dove, Huntly Gordon, Miriam Battista, Willie Collier, Jr., Elizabeth North, Katherine Spencer, Charles Craig, Vivia Ogden, Doris Eaton, C. Elliott Griffin, Billy Quirk and other well known favorites.

Get the money. Book and play "At the Stage Door."

It Is What THEY Want
SHADOWS OF CONSCIENCE
An American Classic
with
RUSSELL SIMPSON
Supported by a notable cast of players

Here is perfectly portrayed a great drama of early American life, in the frontier days of the west. Filled with comedy relief, romance, sensational he-man fights, it's one of those spell-binding narratives that's going to bring 'em to their feet!

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Arthur James Speaking:

In a Special Editorial in the November 26th Edition of The Moving Picture World.

"Into a season of good pictures steps Realart with a production that for absolute charm, beauty and human appeal is unsurpassed even by the greatest of the year. The picture is

MORALS

and the star—and what a star she is!—is

MAY McAVOY

"The class of the picture is that of a great special which should be heavily advertised to the local public well in advance of its presentations at the theatres."

ARTHUR JAMES

"The Class . . . of a Great Special"—and at Regular Service Prices.
Mother Love!

That's the appeal that is gripping audiences today! Analyze the really great features of the season and you will find that they have been built upon this same powerful theme. When a story of mother love is faithfully, dramatically told, there is not a human heart that can resist it.

FIRST LOVE

Just the story of a mother and a daughter and a man who was unworthy. But told with a heart throb in every scene. And through it all shines the radiance and sympathetic dramatic work of

CONSTANCE BINNEY

An original story by Sonya Levien
Directed by Maurice Campbell
Scenario by Percy Heath and Aubrey Stauffer

Many of the Year's Biggest Features Will be Numbered Among Realart's Thirty-six.
Drama!

This is the picture that a few weeks ago broke the house record at Crandall’s in Washington, and was booked a little later for a repeat run.

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A beautiful girl caught in the web of Oriental intrigue.

Action and romance that carry you to the monsoon-swept shores of the Yellow Sea.

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Never has this brilliant emotional actress had quite such a colorful background for her dramatic genius.

An original story by
E. Lloyd Sheldon
Directed by
E. H. Griffith

A Special In Every Respect, Except Price. You Get It With Your Franchise!
Pep!
Zip and go!
Glad raiment!
Catchy plot!
Side-busting titles!

THE SPEED GIRL
WITH
BEBE DANIELS

As a movie queen—
Scraping the clouds in an aeroplane—
Riding a run-away horse—
Racing an express train in her motor-car!

You can make it on high with this one!

*Star Alone Is Worth an Extra Price, But You Get Her With Your Realart Franchise.*
Thrills!

Midnight in a tropical jungle. The wild beating of tom-toms. The flare of torches. The frenzied dance of Fiji braves in their hideous war paint. And in the center of this scene, illuminated by the torch light, a white girl bound by ropes to the voodoo altar.

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STARRING
MARY MILES MINTER

Stirring drama of what happened on a South Sea Island when the young American wife of a planter arrived to find that the man she married in the States had degenerated into a beachcomber.
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Wid's says:—"The attraction of Realart's screen version of David Belasco's stage play is by all means the performance of

CONSTANCE BINNEY"

"The play grips like a ghost story... observers need not apologize for gripping their chair arms during the tensest minutes"

THE CASE OF BECKY

The original play by Edward J. Locke brought stardom to Frances Starr and a fortune to Mr. Belasco. The picture affords the greatest example of dramatic acting ever seen on the screen and insures a clean-up to every owner of a Realart Star Franchise.

Directed by Chester M. Franklin
Scenario by J. Clarkson Miller

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Profit—

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Twelve are now available, and of these the six described herein take rank with the best special features of the season.

And the price? Why, it's your regular service rental.

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A Tremendous Indictment
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Pickford

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“Little Lord

Fauntleroy”

from

FRANCES HODGSON BURNETT’S

famous story

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PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN &
JACK PICKFORD

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"A good picture from every standpoint." "Added to the prestige of our house. Bring on more Rex Beach pictures." "Pleased everybody and made new customers." "It's a Rex Beach picture; that's enough." "Heard many favorable comments." "Our audiences were more than pleased." "Had enthusiastic reception."

"Sometimes thrilling, sometimes appealing, and always interesting." "There is love interest, there are many thrills, the cast is splendid." "Fights by the wholesale and job lot." "Full of action, intrigue, heroism and romance." "Must have cost a fortune to make."

"A genuine thriller, full of action that crackles with machine-gun speed." "Exhibitors will make no mistake in booking this picture." "Rich in scenic investiture." "Bound to please the majority." "Good red blood all the way through." "Vitality is the keynote of the picture."

"A wonderful picture, wonderfully made." "Gives a new insight into Alaskan conditions." "The ice scenes are gorgeous and thrilling." "Has plenty of laughs without slap-stick stuff." "Lots of action and plenty of excitement." "Not a dull moment in it." "Has a good love story."

"Played to satisfactory business." "Brought good box-office results." "Made money and new patrons for the house." "Properly exploited it is sure-fire." "Wholesome and brings in money." "Stood the money test very well." "No complaints to make." "It filled the house."
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As the author of the novel "Flower of the North," I cannot fully express my appreciation of your picturization of the book. It is one of my favorite books of the big North and I am delighted with the masterly way that director David Smith has put it on the screen; not only has he kept my story in every detail but he has added to it a craftsmanship that makes of it one of the best pictures I have ever seen.

I am accused of being an ultrasevere critic of the picturization of my own stories, but in this instance I cannot find words which can too fully express my satisfaction of the splendid piece of work you have turned out with "Flower of the North." Pauline Starke is exquisite. Henry Walthall has done his best acting. The entire cast fits in like a cross section of the Northland itself. The real Jeanne D'Arcambal and I tender you our thanks.

JAMES OLIVER CURWOOD.
NATHAN and SEMERAD present

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By CLARA MORRIS

the world-famous emotional actress
A Powerful Picture
Containing Every Appeal

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An actual bear hunt is only one of the many thrilling incidents in this mighty drama of city and wilderness.

It's a bear of a picture!

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Second Selznick Triumph of the new season, right on the heels of the first, "A Man's Home." Watch the Supreme Selznick Six for the year's sensations.
"Conceit"

The picture that has everything.

A Drama of Battles
— battles of millions
— battles with beasts
— battles with self

A BIG UNIQUE CREATION
“A Man’s Home” is not only the greatest picture that ever bore the Selznick trade mark—

It is also the most successful.

Two courses are open to every exhibitor—book it, or be sorry.
Mr. and Mrs. Associated Exhibitors presents
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in "marry the poor girl"

Oliver Morosco's stage success
by Owen Davis

adapted by Rex Taylor
directed by Lloyd ingraham

Production personally supervised by Carter De Haven

Distributed by Associated Exhibitors, Inc.
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That elusive quality of audience appeal which makes a good comedy drama a brilliant success in the theatres; that essential “something” which draws the enthusiasm of the people and sends them away talking about the show.

“Marry The Poor Girl”—the emphasis is on the Marry—has caught it. A bit of boudoir, perhaps; innocent but entangling situations, unexpected matrimonial mix-ups, clever comedy business, flashes of real drama, speed, class, surprises, complications, climaxes and a riotous finish.

“Marry The Poor Girl” is bound to be a hit. It has the lure which puts lines in your lobby, it has a title worth exploiting, it has two stars famous on both stage and screen, it is lavish in its production, smart in its settings, satisfying in its entertainment.

It's as good a guarantee of big business as any comedy-drama can offer.
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“A picture that should by right of its artistic and entertaining qualities prove one of the big money-makers of the coming year.”—Moving Picture World.


. . . So book this picture. . . .”

—Motion Picture News.

Remember January is Wid Gunning Month
More than two years were required in the making of "Theodora." The actual production cost exceeded three million dollars.

Twenty gigantic sets, reproducing forums, amphitheatres, palaces, pavilions and gardens, built of stone, were constructed for the sets by Armando Brasini, the famous architect of the Vatican.

Over 30,000 costumes, all especially made for this production, were required.

So vast was the assemblage of actors for the production that the Italian government assigned a regiment of cavalry to keep order.
Theodora has played to big money in several of the big Eastern cities. It is the talk of the whole picture-loving public, because it has been heralded and written about in the great national magazines.

It is now going into its fourth month in New York at the Astor Theatre at $2 top. The critics of all the cities where it has played have raved about "Theodora."

Sardou's immortal love romance

Produced by Unione Cinematografica Italiana
"Will Hold Every Kind of Human Being In Any Kind of Audience"

EXHIBITORS TRADE REVIEW
December 10th, 1921

"THE LIGHT IN THE CLEARING"

A GOOD PICTURE THAT WILL HOLD EVERY KIND OF HUMAN BEING IN ANY KIND OF AUDIENCE. The screen can use more such stories, filmed as notable authors write them. Irving Bacheller's story is one of these. Mr. Hunter has sacrificed nothing of his abilities as a director in holding to the author's plan, and yet the result is a highly interesting picture whose suspense is unvarying from beginning to end.

It is a melodrama, but melodrama of a finer sort, with a real plot and several unusually thrilling situations.

Eugenie Besserer as Roving Kate, the crazed outcast daughter, registers brilliantly the most difficult part of the play. It is a great characterization of an unusually exacting role.

The photography is excellent. The titling is good and the direction compares with the best of the year.

THE AUDIENCE THAT IS NOT PLEASED WITH THIS ENTERTAINMENT WILL BE DIFFICULT TO PLEASE WITH ANY PICTURE.

THE DIAL FILM COMPANY
Presents

THE LIGHT IN THE CLEARING

A T. HAYES HUNTER Production
IRVING BACHELLEER'S Greatest Story—

HODKINSON PICTURES
EVERYBODY knows the meaning of the word mother—knows a mother's sacrifices—but the mother who lives and breathes and suffers in "Just Around the Corner," becomes the mother of everybody.

We may not have suffered her acute poverty—but we can see the hand of mother—our mother—in every homelike touch she gives to her little tenement home—can struggle with her against the white sickness which weakens her steps and makes her a drag upon her children—and we suffer with her as she sees her daughter drifting out of her life, looking outside of the home for recreation and happiness.

That is the setting, the drab background against which the struggles of the mother and the temptations and pitfalls surrounding the daughter are vividly cast.

But "Just Around the Corner" is lit with ennobling faiths, bright touches of home life, winsome bits of fun, and in the end with a mother's love triumphant—sacrificing itself at the feet of a daughter redeemed.
Another "Humoresque"!

Also written by Fannie Hurst—also produced by Cosmopolitan Productions!

Both pictures read and re-read in story form by a million readers!

Both pictures backed by advertising campaigns known the motion picture world over for the finest that can be produced—PICTURE INSURANCE for the exhibitor.

"Just Around the Corner" has a great drawing theme—a great author's name behind it—and the success of "Humoresque" by the same producers, as its greatest advance agent.
Mother Love:
The Greatest Box-Office Theme in the World

That's what put "Humoresque" across—made it the Gold Medal Winner of 1920, awarded the Tiffany medallion from the Photo-Play Magazine, but—

—the equally great, if not greater "mother" theme in the mighty story of a mother's sacrifice in "Just Around the Corner," is going to make this Super-Feature another and greater "Humoresque"—don't mistake it.

Another clean-up opportunity for exhibitors.

Paramount Picture
"Just Around the Corner"

presents the same money-making features for the exhibitor as "Humoresque"—a great, pulsing mother theme—of gripping interest to audiences everywhere—and backed by an advertising campaign which forces the public up to the box-office.

Humor and Realism

of the most charming delicacy and imagination—which proves life to be a mixture of sunshine with shadow—clothes this unforgettable drama with a mantle of bright colors—making friends of all who see the picture.
IN PREPARATION

OTIS SKINNER
in "MISTER ANTONIO"
by Booth Tarkington

"GRUMPY"
by Horace Hodges
& Wigney Percyal
INTERNATIONALLY FAMOUS THROUGH THE INSPIRED INTERPRETATION BY CYRIL MAUDE

THE FIRST TWO

CHARLES (Chic) SALE
living seven different characters in "HIS NIBS"

MARTIN JOHNSON'S "JUNGLE ADVENTURES"
THE EPIC OF ROMANCE

EXCEPTIONAL PICTURES
"HIS NIBS" believes in advertising

See What A Cast He Picked!

Colleen Moore
Joseph P. Dowling
J. P. Lockney
Colin Kenny
Lydia Yeamans Titus
Walt Witman
and then some.

Say, Listen!

If you could get something the whole world had heard about through Daily newspapers—hundreds of them;

"Movie" Magazines, that Dad peeks into for styles; Mother for pretty girls; Sister for cute little children, and Brother for handsome men.

And National Magazines, including The Saturday Evening Post, blazing an advertising trail,

And when you got it, with a line of advertising accessories, suggestions and helps by which you can tell the world you had that something they all knew about and wanted.

Wouldn't It Mean Sure Profits?

Well! that is what you're getting when you book

Charles (CHIC) Sale

playing seven different characters in

"HIS NIB"

and, oh!!! what a Press Book!*

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LONGACRE BUILDING
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New York City

*A copy of Press Book to any exhibitor on request.
Zane Grey's
Western Story
AST TRAIL
BOOK YOUR SHOW!

The Ninth Anniversary

Policies That Brought Success:

<table>
<thead>
<tr>
<th>Policy</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Integrity</td>
<td>The guiding hand of William Fox, a showman with a purpose fulfilled. Breaking clean at all times with showmen and the public they serve.</td>
</tr>
<tr>
<td>Production Quality</td>
<td>Unerringly giving the public what it wanted when it wanted it, and making each succeeding production a reflection of highest quality ideals.</td>
</tr>
<tr>
<td>Financial Resources</td>
<td>Making vast, judicious expenditures when necessary to advance the interests of motion pictures and the industry, the showman, and his public.</td>
</tr>
<tr>
<td>Foreign Markets Expansion</td>
<td>Giving the whole world the benefits of Fox's American organization and prestige and instituting studios at strategic points for the acquisition of foreign material to entertain the American public.</td>
</tr>
<tr>
<td>Perfected Organization</td>
<td>Every department working like clockwork with the others, each supervised by a trained executive who knows every angle of his profession—all units constantly operating as a highly effective and efficient whole.</td>
</tr>
<tr>
<td>Confidence of the Trade</td>
<td>Open and aboveboard in all business transactions and rigorously maintaining the highest standards of fair-square dealing.</td>
</tr>
<tr>
<td>Studio Efficiency</td>
<td>The largest and most completely equipped studios in the industry, manned by a highly competent corps of experts in every branch.</td>
</tr>
<tr>
<td>Exhibitor Good-will</td>
<td>Pledging assured profits and absolute independence; never attempting to assume management of a loyal showman's theatre.</td>
</tr>
<tr>
<td>Showmanship</td>
<td>Anticipating what the public wants, and therefore what the showman must have, and producing it.</td>
</tr>
<tr>
<td>Public Favor</td>
<td>Because of their sustained highest quality and the consistent individuality of their appeal, Fox productions always are sought after and patronized liberally.</td>
</tr>
</tbody>
</table>

1914 1915 1916 1917 1918 1919 1920
to February 4
FOR FOX WEEK
of Fox Film Corporation

9 Progressive Years
And Still Growing

1921 1922
“Shoot me

a copy of the “NEWS” Booking Guide—quick!” writes Perry J. Sherman, mgr., DeLuxe Theatre, Johnson City, Tenn.

And other exhibitors—hundreds each day—are sending in the same hurry call.

The edition will be off the press December 16.

Have you got your order in?

If not, use the coupon below

And send it today to

Motion Picture News
729 7th Avenue
New York City

If you are not a subscriber to
MOTION PICTURE NEWS—
make yourself a present now.

New subscription or renewal 1
year ..........................$2.00
Motion Picture News Booking
Guide .......................... .50

$2.50

Send check today with this coupon
attached.

MAIL THIS COUPON

The BOOKING GUIDE places in handy form and at your finger tips every fact you want about every picture.

The BOOKING GUIDE will save you hours of weary labor and add dollars to your box-office.

“Is the picture suited to my audience?”
How can you tell by the title?

No more booking without knowing. The BOOKING GUIDE tells you in half a minute.

With the BOOKING GUIDE at your elbow you are as strongly fortified as the lawyer with his shelves of court decisions.

Write for yours today.
LOIS WEBER
presents
Her Greatest Picture

What Do Men Want?

And Women too?

Ask these big Exhibitors who have played or booked this Million Dollar Picture.

Allen's, Cleveland (S. Barret McCormick);
Grand Opera House, Columbus;
Pantheon, Toledo;
Jensen & Von Herberg, Portland;
Miller's California Theatre, Los Angeles;

Skouras Brothers, St. Louis;
Jones, Linick and Shaefer, Chicago;
Alhambra, Indianapolis;
Butterfly Theatre, Milwaukee;
Keith, B. S. Moss circuit;
John H. Kunsky, Detroit;

and hundreds of others

Some one may beat you to a date in your city if you don't hurry!

Remember January is Wid Gunning Month
Christmas Number
of
Motion Picture News

Will be the issue of
December 31st—in
the mails December
23rd. Last forms
close December 17th.
Send your reserva-
tions NOW to

FRED J. BEECROFT
Advertising Manager
THOMAS H. INCE's answer to the public demand for bigger pictures.

THOMAS H. INCE presents
HAIL THE WOMAN

By C. GARDNER SULLIVAN • Directed by John Griffith Wray •
Personally Supervised by THOMAS H. INCE
Distributed by ASSOCIATED FIRST NATIONAL PICTURES INC.
CREATED by a master of picture production, written by America's most forceful screen dramatist, built on a theme of American life—

HUMAN TENSE TRUE

HAIL THE WOMAN speaks to the heart and to the mind of every man, woman and child in America
Stern, relentless bigotry,—selfish man-made tradition—pitted helplessly against the triumphant progress of modern American womanhood, lovely but unafraid.

The GREATEST achievement of THOMAS HINCE
An epic of American womanhood
HAIL THE WOMAN
portrayed by an illustrious
cast of popular screen players

★ FLORENCE VIDOR
★ LLOYD HUGHES
★ THEODORE ROBERTS
★ GERTRUDE CLAIRE
★ MADGE BELLAMY
★ TULLY MARSHALL
★ VERNON DENT
★ EDWARD MARTINDEL
★ CHARLES MEREDITH
★ MATHILDE BRUNDAGE
★ EUGENIE HOFFMAN
★ MURIEL FRANCES DANA

Booking now
on the open market at the
Exchanges of ASSOCIATED FIRST
NATIONAL PICTURES INC.
Not Higher Prices but Higher Quality and Better Business Methods Is Our Aim

We could ask higher prices and probably we could get them, but we are allied to constructively aid producer, exhibitor and distributor.

Our constructive aid consists of—

FIRST—Furnishing the industry with the highest quality of prints obtainable.

SECOND—Furnishing these prints at prices and terms that place highest quality within reach of every producer and distributor.

THIRD—Standardizing the intricate technical requirements necessary in American laboratories so that the screens of the country can consistently show the best, both in quality and durability.

FOURTH—Providing service in the matter of prompt deliveries.

With these four constructive factors to take care of in our laboratories we haven't the time, nor the funds, to exploit stars, directors and producers with costly publicity.

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company, 807 E. 105th St., New York City.
Burton Holmes Laboratory, Chicago, Ill.
Claremont Film Laboratory, Inc., 430 Claremont Parkway, New York City.
Craftsman Film Laboratory, 251 W. 12th St., New York City.
Cromlow Film Laboratory, Inc. 220 W. 42nd St., New York City.
Dobbs Laboratory, 315 E. 48th St., New York City.
Eclipse Film Laboratory, 523 W. 23rd St., New York City.
Erbograph Company, 203 W. 146th St., New York City.
Evans Film Mfg. Co., 416 W. 216th St., New York City.
Film Developing Corp., 216 Weehawken St., Hoboken, N. J.
Lyman How, Wilkes-Barre, Pa.
Kessel, Nicholas Laboratory, Fort Lee, N. J.
Kineto Company of America, 71 W. 23rd St., New York City.
National Film Laboratory, Hudson Heights, New Jersey.
Palisade Laboratories, Palisades, N. J.
Republic Laboratories, Inc. 128 W. 52nd St., New York City.
Rex Laboratory, Inc. Cliffside, N. J.
Tremont Film Laboratories, Inc., 1942 Jerome Ave., New York City.
William Horsley Laboratory, 6600 Sunset Blvd., Hollywood, Calif.
To The Wise Advertiser

The Holiday Number of Motion Picture News will contain features and information of such a practical nature that it will be valued as a reference book the year around.

Your announcement will consequently have a multiplied value.

And, remember, in the News you have the largest circulating medium of the trade.

HAVE YOU SENT YOUR COPY IN?

The News Covers the Field
Coming!

The Most Beautiful Woman in the World in a Beautiful Picture

B. P. Schulberg presents

Katherine MacDonald in

"The Beautiful Liar"

A Comedy Drama by George Marion, Jr.; Directed by Wallace Worsley; Scenario by Ruth Wightman; Photography by Joseph Brotherton; Art Direction by Floyd Mueller; Art Titles by Renaud.

A First National Attraction
"A Marvelous Thing—A That Sweeps the Spec-

"All For A Woman" holds great crowds at the New York Strand in breathless suspense

A POWERFUL CHARACTERIZATION
"A powerful characterization with a great historical and notable theme. Splendidly staged and done with great artistry."—New York Evening Mail.

ACTING IS POWERFUL

STRANGELY FASCINATING PICTURE

STAGED WITHOUT A FLAW
"A marvelous thing—a tremendous photoplay that sweeps one along irresistibly. It bristles with the kind of drama that is hard on the breath. Acted and staged without a flaw. Remarkably vivid characterizations. Superbly effective scenes. The action is so enthralling one hardly notices the splendid settings."—New York Herald.

VIVID AND EXCITING
"A vivid, sweeping, exciting picture—flaming scenes, beautifully composed and directed."—New York Globe.

Andrew J. Callaghan's presentation of

ALL FOR
Tremendous Photoplay

A WOMAN

Critics unite in praising force
of action, exceptional acting
and flaming scenes

MARVELOUS IN POWER
“Almost marvelous power. Truly magnificent acting. Splendid graphic power with gripping characterization and a wonderful driving force. Quite the finest that has swept the screen in many moons. So overwhelming it is likely to get into your dreams.”—New York Sun.

A PRODIGIOUS DRAMA
“Splendid—a more prodigiously dramatic picture than I have seen in a long time.”—New York News.

SPLENDIDLY DONE

SUPERB—DEEPLY AFFECTING
“A superb and deeply affecting film spectacle; 6000 players in sweeping scenes which make the mob in this film a distinction. The climax beggars description.”—New York Evening Telegram.

REMARKABLE PRODUCTION

AN EXCELLENT PICTURE
“A film of fine intelligence and dramatic strength—an excellent picture.”—New York World.

A First National Attraction
HOW TO PUT

Never in the history of the picture industry has there been better exploitation possibilities than afforded in "Molly O". No town is too small for these drag-'em-in stunts. They're good for all alike. Just look them over.

SUNSHINE MOLLY 'O

Will remind you of those delicious biscuits Mother used to make.

Just try Molly 'O made of the best Butter Eggs-Milk and Flour by the quality bakers of America.

SPECIAL

MOLLY 'O BISCUIT DISPLAY CARDS 12"X18" AND 6"X7"

MOLLY O CARDS

MOLLY O DRESS

There are also many other tie-ups, including "Molly O" rompers, petticoats, candy, shoes, music records and albums. Get a press sheet and get in touch with your exchange at once.

MACK SENNETT'S

presentation of

"MOL"

Directed by F. Richard Jones — Distributed by
Released on the Open Market
IT OVER BIG!

America's foremost manufacturers jumped at the wonderful opportunity to tie up this name with their goods. Play dates are being sent to manufacturers and the names of dealers sent to exchanges. GET TOGETHER with the merchants in your city.

“Molly O” is bigger than Mickey.
“Molly O” is one of the biggest pictures of the year.

MABEL NORMAND in
LY O

Associated First National Pictures Inc.
Available to all Exhibitors
Franchise Holders and Exhibitors Tell What They Feel

I. Fitzgibbons, Regent Theatre, Bayshore, N. Y.
Richard Barthelmess' characterization of "Tol'able David" has real audience appeal. With supporting cast and story, should be a tremendous box office attraction.

Harold Franklin, Shea's Hippodrome, Philadelphia.
Marvelous. Exciting. Pleasing. In entertainment everything that a picture should be.

A. M. Rappaport, Ideal Theatre, Philadelphia.
Very good picture.

Daniel S. Bader, Lincoln Theatre, Philadelphia.
Marvelous picture. Should go big. Title means nothing. Suggest another title. Acting all that could be desired.

H. B. Varner, Lyric Theatre, Lexington, N. C.
A wonderful picture.

I did not leave a written expression regarding "Tol'able David" because I did not want to be hasty in my opinion. I think that "Tol'able David" shows Richard Barthelmess to be a wonderful actor, just as some of his previous pictures have shown him, and the photographic work showing the scenery of the Kentucky hills and valleys is splendid. Whether the story of "Tol'able David" dealing as it does almost entirely with a detestable type of Kentucky Mountaineer, would have an appeal to the public, is a question, and I feel sure that the drawing power of the title, "Tol'able David" would be rather weak. I fail to see anything in the picture that would send an audience out to tell its friends to go to see it.

Irving Rose, Pastime Theatre, Union Hill, N. J.
A picture that most critical and hardened movie fan will find he has to get his handkerchief ready. The entertainment is as complete as one can hope to enjoy.

A picture with a punch and sure to please the public.

Herbert A. Gillman, Dorchester Theatre, Dorchester, Mass.
Richard Barthelmess as Tol'able David cannot be surpassed. The cast is excellent and the settings perfection. A 100 per cent. picture. Will appeal to the virile loving public.

M. Stiefel, Philadelphia, Penna.
Mr. Barthelmess' acting is very good, but don't think much of story.

A First National Attraction
Think of Richard Barthelmess in "Tol'able David"

J. H. Michaels, Regent Theatre, Buffalo, N. Y.

A truly remarkable picture in every way.

Lowen Pizar, Colonial Theatre, Phoenixville.

A wonderfully acted picture which holds the interest throughout. Star and cast very good. It is bound to please.

L. F. Blumenthal, National Central Tivoli, Jersey City.

The sterling acting of Richard Barthelmess is an outstanding feature of the red-blooded American drama. It is a story of a go-getter and has a popular appeal that should make a good box office attraction.

Louis L. Bolinger, Summit Theatre, West Hoboken, N. J.

It gives me great pleasure in stating that to my opinion the acting scenes and photography is wonderful, story very good and think that if changes are made in title more suggestive that it will be a box-office winner.

W. G. Hartford, Imperial Theatre, Pawtucket, R. I.

Regarding criticism on Barthelmess' picture "Tol'able David" as a whole I consider it a good picture filled with heart interest, but in my opinion it will not be a box-office attraction. It does not measure up with Barthelmess' work in "Broken Blossoms" or "Way Down East." The support was exceptionally good; types well chosen; direction good; splendid scenery; excellent photography. However, with three deaths and one injured for life, it seems to me there should have been more comedy injected into the picture. The director missed the opportunity in this respect. There could have been some good comedy scenes in the country grocery store and there was a fine chance to pull off an old-fashioned rural barn dance which would in a measure offset the deaths which occur in this picture. This criticism may not be what you want, but it is a frank expression of my idea of the picture.

Wilmer and Vincent.

Very good picture.


Full of heart appeal and a wonderful punch.

Charles Segal, Philadelphia.

A picture that will touch the hearts of all. It sure will be a box office winner. Mr. Richard Barthelmess is some star, and deserves a lot of credit as well as Mr. King, the director.

W. S. Ayer, Exeter Theatre, Boston.

Splendid character work but scenes are held too long in planting atmosphere in first reels which causes picture to drag. After action begins work and direction fine but too many gruesome scenes introduced. Picture too morbid throughout. No comedy relief. Do not think type of story exactly what public wants. Barthelmess does splendid work. In more pleasant story think he will prove well worth while.

Richard Barthelmess in "Tol'able David" is presented by Inspiration Pictures, Inc. Story adapted by Edmund Goulding and Henry King from the Saturday Evening Post story by Joseph Hergesheimer. Directed by Henry King; photographed by Henry Cronjager.

They were made after viewing the picture at the Richard Barthelmess adoption dinner. Read them!
You Never Saw a More Remarkable Novelty!

The Mating Call!

Strongheart, the wolf dog, hears the mating cry of the wolf in the silences of the night, and his pulses atingle with the call of the wild. deserts his civilized home for the wilderness and the waiting mate.

H. O. DAVIS

presents

“The Silent Call”

From the story “The Cross Pull” by Hal G. Evarts in the Saturday Evening Post—a novel that thrilled millions.

A Lawrence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

Released on the open market Available to all exhibitors
A Regrettable Distortion of Fact

Thursday Morning—

At the hour of going to press we are taking it upon ourselves to set right, so far as we can, the highly sensational story which appears this morning in the New York papers—and probably the Associated Press reports—on the reorganization of the National Association of the Motion Picture Industry.

The newspaper headlines and the terms of the articles convey the impression to the public that an all-embracing combine of producers and distributors has been formed—for commercial and political purposes—and that Postmaster General Hays has been asked to head it.

* * *

The simple facts are these: That an ordinary reorganization of the present National Association is in progress and that Postmaster General Hays has been seriously considered to head it for the very same reasons that the name of ex-President Taft was mentioned at the Cleveland convention last year as a possible head of the Exhibitors' League.

That is all there is to a trade matter which, as soon as they got an inkling of it, the newspaper reporters eagerly and naturally jumped to as a "gigantic movie combine."

The object of the reorganization, so far as we know, is simply to make the present Association more comprehensive as to membership, more active and more influential. Its aims remain unchanged. They are, as before, to promote the good of the industry at large, and defend it against unjust legislation, the same kind of organization in scope and principle as is had by every other industry in the country. One main object sought by the new association is to secure effective co-operation with the M. P. T. O. A., so that in all outside matters the industry may maintain an effective unity.

* * *

The trade papers knew of the reorganization of the National Association some weeks ago. They considered it best, we feel sure, to wait until it was in some way perfected so that the full facts could be given to the trade. In fact, we are frank to state it was at the suggestion of this publication for one that, since a few facts were generally known by hearsay, a letter be sent to the trade papers asking that any spasmodic news be withheld until the full and authoritative announcement could be made.

Evidently these letters reached the New York World—how or why is inconceivable.

* * *

The thing is exceedingly regrettable—to say the least.

We are writing this editorial simply to set the exhibitor right in the matter.

This distortion of facts, this sensationalizing of an ordinary trade story will go to the eager eyes of every enemy of this industry and be used accordingly. Our friends will be puzzled. The legislator will be more confounded than ever. The public at large will get another wrong slant on this industry and its aims.

Why do we continue to have a deluge of bad publicity and no publicity at all that is even fairly just to the industry?

We have seen fat thrown recklessly in the fire before but never has it bubbled so much and so stingingely.

E. M. A. Johnston
“SEEING IT THROUGH”

“What Are You Doing to Increase Receipts, Cut Down Waste, Pull Your House Through in Times That Are Not so Good,”

Asked William A. Johnston Editorially. Here Are Some Answers

Motion Picture News offers 14 prizes for the articles submitted in this contest, and adjudged best.
First prize—$100.
Second prize—$50.
14 prizes of $5 each.
The contest closes December 14.
Mail articles to Editor, Motion Picture News.

Work With a Vim

Just got through reading your editorial in the News issue of Nov. 26th, and here is my answer to the question you ask, “What is it that the exhibitor can do?” etc.:

Go to work with a Vim. Work with a vigor, and the result will be VICTORY. How do you like it? It tells the story in every sense just the same.

You have a man down there, Mr. J. S. Dickerson, who knows me personally, and he will tell you the sort I am. However, there is just one addition to the above: Plain BRAINS and common sense. What I mean by that is this: Use the brains God gave him when it comes to buying his merchandise for sale in his theatre. Unless a man can BUY, and BUY GOOD things right these days, he is a goner.

In June I formed a company here and purchased the real estate on which this theatre is located. It had ruined its former owners through too liberal buying both in quantity and price. When the writer started on July 1st he was immediately confronted with a PACK of contracts which would have taken several years to fulfil. However, as is always the case, the film managers are human and are always willing to listen to reason if you use REASON with them. I can honestly say that to date I have NOT found but two exceptions to this statement out of TWENTY. The result proves that if “a man’s a man” he may expect a man’s consideration to his arguments whether it is in the exhibition of motion pictures or selling HOOTCH.

For my part I say: Let’s stop whining; work a little harder and more intelligently, and we’ll all be happy.

I am very sincerely yours,
Ross A. McVoy,
The Temple Theatre, Geneva, N. Y.

Cooperation Needed

Business has been decidedly off the past summer. There was some unemployment, and then the people slacked up on buying. We closed two of our smaller houses, which reduced expenses some, but in our larger houses we increased our orchestras and bought the strongest pictures to be had. Now, with our winter visitors coming in and our home folks employed, it looks as though we will have at least a satisfactory winter season.

As to just what the people want in the way of pictures, I wish I knew. One thing I do know and that is they want clean pictures, and that is the only kind I will book for our houses. There are plenty of pictures, and good pictures too, so the exhibitor has no trouble in selecting good programs, but to get them at a price which will show a profit to the house is another thing.

Tampa is listed as a city of 51,000 population. When the distributor sets a price upon a picture for Tampa they base the price upon that population. They do not investigate local conditions. They do not seem to know that Ybor City, with its 18,000 people, is a part of Tampa. The people of Ybor City are mostly Latin, and they patronize the four theatres over there. We get very little patronage from that section. Then we have around 12,000 negroes in Tampa. They have their own theatres. So, counting the suburbs, we have about 25,000 people from whom we must draw our business, instead of the 51,000 we are credited with.

If the distributor would investigate these local conditions, see what the exhibitor is up against, and meet him half way, they would get his friendship and co-operation. Producers and distributors have large investments and expense, and, of course, are entitled to a fair return, but we, too, have large investments and expenses and are entitled to a like return. I want them all to make money, but, by golly, we want to make some money too.

C. D. Cooley,
Consolidated Amusement Co., Tampa, Florida.

“Stick to the Ship!”

“Seeing it through” is merely a matter of making up one’s mind and “hopping to it,” so to speak.

As the mariner of old set his sails to drift along in the sea’s “dead calm,” so the exhibitor must adjust his affairs when the winds of prosperity die down and tranquil waters separate him from the horizon that holds forth promises of successful showmanship.

Possibly it was because I was born and brought up—and still dwell and am in business—on the shores of old Lake Erie, that I pictured myself a vessel master when the lull of adversity began to loom; acted accordingly and soon found myself prepared to cope with the various elements entering into its make-up, when eventually it became a realization.

The first thing I did, once I was convinced that there was slow sailing ahead, was to call my “crew” together for a conference. By my “crew” I mean my employees; my assistant, cashier, operators, musicians, ushers and others rendering service essential to the operation of my theatre.

I had an advantage over a great many exhibitors, I’ll admit, for I had a loyal “crew.” I knew it was loyal. In assembling loyalty, it is the standard by which I gauged the various individuals who, from time to time, had entered my employ.

Everything being as it was, there was not the slightest semblance of mutiny.

It was agreed in conference that inasmuch as “the old boat”—the theatre, of course—meant employment—in fact, “beans and biscuits”—to every one of us, we would stand together and see her into the breezes of prosperity regaling the dim distance.

And that’s what we’re doing—standing together.

I have had to cut pay, but in the cutting I have shared adversity with those directly affected on a fifty-fifty basis. My employees realize this fact and are making the best of the situation confronting with me. They smiled when we discussed the future and decided to stick together. They are still smiling. And a smile, by the way, means a lot around a picture theatre. It’s a puller and no mistake.

I have not advanced prices, having felt—and now feeling—that ten cents for children and thirty cents for adults in the afternoon, and fifteen cents for the youngsters and thirty-five cents for the grown-ups in the evening, is fair, in view of the fact that my theatre has a seating capacity of 725, and there is, as a rule, plenty of room. I have lessened the quantity of advertising space in the newspapers consumed ordinarily, but not to any great extent. This action was prompted by not one but several advances in advertising rates.

There is truly truth in the old saying, “Advertising pays.” It is also true that there are such things as “judicious advertising” and “injudicious advertising.” Prevaling “times” have taught me the difference.

While I have found it necessary to lower the standard of my house somewhat—that is, present the “cheaper” pictures more often than I would under normal conditions—I have given the very best I could afford at all times, and, having se-
WHAT SOME ARE DOING

Keeping Away from High Priced Specials—Running the Good Features That Were Put Out a Year or so Ago and Advertising Are Some of the Methods Used

lected deliberately and carefully, rejoice today in the knowledge that the public looks to my theatres instead of to my competitors for "quality.

I have exercised ordinary business judgment in the management of my theatre. I have saved here and there without detracting from the pleasure-affording propensities of my presentations.

Most managers would be surprised to know just what can be saved if saving is resorted to in earnest. For instance, very often a penny postal card or a sheet of paper, an envelope, a two-cent stamp and a little energy, will bring the same results as an elaborate one page or a fifty-cent night letter or telegram.

A little bit of the business judgment that would exercise in the running of a meat market or a dry goods store, will see most any exhibitor through the "calm" from which I believe we are emerging.

I might write on, but what's the use?

"Seeing it through" will eventually be consummated if the exhibitor will but—

Keep a stiff upper lip!

Use ordinary horse sense! Stay at the helm!

Smile, and—

Sail on! George J. Schade.

Schade Theatre, Sandusky, Ohio.

Play to the Family

Eliminate filth and substitute in its stead clean, wholesome pictures that the entire family may enjoy.

In our theatre we have shown nothing but clean pictures of the highest possible type. I was told it could not be done; that we must pander to the tastes of the sensual and the depraved. I was of the belief that the public was sick and tired of the sex appeal and wanted something clean and wholesome. I have used such features as "The Queen of Sheba," "The Toreador," "A Connecticut Yankee," and pictures of that type with startling success.

For the first time since the Liberty theatre was built we have played to capacity houses each night and have been compelled time and again to play continuous shows instead of following our usual policy of matinee and night performances in order to care for the crowds. This no buncome; it's the truth, and merely is cited to show what can be done by exhibitors who will stop to consider that mothers and fathers want pictures which they are not afraid or ashamed to have their growing children view. I believe a better day is in store for motion pictures everywhere as a result of the campaign to eliminate filth, and I am sure that in our the-

are no picture ever will be shown which could possibly offend any one.

The exchange man and the producer should always place himself mentally in the position of the exhibitor. He should ask this question of himself: "Will this picture appeal to men, women and children from every angle? Is it a picture which will enhance the reputation of the house?"

If the answer to both is not "Yes" then he should reject that offering.

Advertising from a selective standpoint—that is, using care and a careful checking system to determine the best mediums is another plan. I want the papers which are read after the dinner hour and which are so reliable that their reviews of my pictures are taken for gospel in those homes. If I show a bad picture—and perhaps one is liable to creep in—by bad I mean one which lacks appeal—I want the critics of the daily newspapers to frankly say so.

For when the public learns that they are telling the truth and are not hired press agents a favorable exhibitor. He should be earthed.

Harry Greenman,
Mgr. Fox's Liberty Theatre.
St. Louis, Mo.

Plugging the Leaks

The Garfield theatre, a neighborhood theater of 700 seats catering to a family trade with an admission price 17¢, children 1¢, and on special big features an admission price of 22¢, is successfully "seeing it through."

Despite constantly encroaching competition, the attendance at the Garfield is ever on the increase. On every side at varying distances the Garfield is surrounded by the stiffest of competition, but still it keeps its place in the hearts of the west side residents. Patronage remains faithful because no detail is overlooked in catering to their wants. A mailing list of 1,200 names sends a program to their mail box every Monday morning. Patrons are invited by an announcement on the screen to get on the program mailing list.

For the men patrons who do not like to throw away the greater part of a good cigar we have a checking receptacle in the lobby to place their cigar in till they leave. Also beside the "Check Your Cigar" container is a box of matches for their convenience.

Every Wednesday is "Jazz Night," and this always attracts capacity business and draws all the young folks. Jazz Night we show a feature and have a 25-minute Jazz Frolic, consisting of jazz music, comedy, singing and dancing.

Look back over the big pictures from two to four years ago, such as "Miracle Man," "Mickey," "Talgamde deals. Pick them out and run one or two of them a week and see if they do not draw better than some of the late releases you are running.

Pick four good comedies from those made by Keaton, Sennett, Cook, Chaplin, Lloyd, Al St. John, Johnny Hines or Lloyd Hamilton and run an "All Comedy Night."

It does not cost any more than a regular feature show and it is something different and draws all of the comedy fans and gives you a special night about once a month.

For the children have a "Serial Club" with some gift or prize to those who attend every episode. A children's "Candy Matinee" also draws good. Here in Chicago we buy a box containing five molasses kisses for one and three-fourths cents each in 250 lots.

Stimulate community interest and bring residents of your neighborhood to your corner as frequently as possible. Talk to your neighborhood merchants and have them increase the illumination in their show windows and change their window display at least once a week.

Last but not least, keep these three words on the end of your tongue for all who ask: "Business is good." And have your local merchants remember the same slogan.

Charles H. Ryan,
Garfield Theatre, Chicago, Ill.

Go Strong on Advertising

The writer has only recently taken over the directorship of this theatre from the Allen's Capitol at Cleveland, where he resigned to come here. After looking over the ground and the possibilities he decided to make the jump. The theatre is situated on the dividing line between Windsor and Walkerville, across the river from Detroit.

On Sundays the people go over the river for their amusements. In many cases they see features long before they are released here; in other cases we get pre-lease over Detroit. Business conditions are bad.

Contracts were immediately made for a second run on the big specials and the patrons were advised that all the big pictures worth while would be shown at the Walkerville. The scale is 25 cents and 35 cents, practically the same as at most houses. I paid prices for film subjects far below what the house had in previous days.

I reduced the newspaper bill about 25 per cent and used that amount for house advertise-

(Continued on page 3184)
Business “Picking Up” in Buffalo Territory

Members of the F.I.L.M. Club of Buffalo are looking to the future with confidence. At the big get-together meeting of the organization in the Hotel Iroquois last week every speaker told of a general “picking up” in all parts of the territory, and a quick return to normal was predicted. One speaker, who is an exhibitor as well as an exchange man, declared that records at his theatre showed a 30 per cent increase over last year’s receipts.

Allan S. Moritz, president and manager of the Buffalo Paramount office, presided. Mr. Moritz discussed the reorganization of the club and the excellent results which were being obtained in the campaign to better relations between exhibitor and distributor.

The evil of “bicycling” was discussed by Archie Moses, manager of the Buffalo R-C pictures Corporation exchange, who said that much of it was going on in Rochester, Syracuse and Binghamton. W. A. Mack, Pathé chief, talked on co-operation among the salesmen. Henry W. Kahn, manager of the Metro office, discussed the growth of the club and predicted that every exchange in Buffalo would be a member in six months.

Maryland's Censor Board Now Under Fire

In Maryland the board of censors is the object of considerable discussion at the present time. On the one hand are the “pro’s” who insist that the board must continue as a necessary welfare factor; on the other side there appears to be a large number who—to quote an editorial in the Baltimore Evening Sun—“rage and roar that the joy has been taken out of the movies as well as out of life generally by the moralists.” Commenting on the situation, the Baltimore Evening Sun wrote in part as follows:

“Censorships over the morality of this or that are like that—nobody agrees about where the line should be drawn except the censor. To a certain type of mind a real picture of Adam and Eve in the Garden of Eden would be shockingly obscene, and a picture of Adam and Eve in the Garden of Eden would be barred from the mails unless the statue was taken in a skirt and skirt. At the other extreme are the prurient-minded, to whom the vilest pictures are the most entertaining. Fortunately, the latter are in such minority that it would not pay to cater to them even were it allowed. “While there is a large proportion of movie fans who like to see something more or less spicy, it is also true that the great majority do a good bit of censoring on their own account. Censorships of all kinds are as a rule inordinately stupid. There should be no place for them in decent and intelligent America.”

Business News

Iowa M. P. T. O. in Drive for 100% Membership

Word from the Iowa Division of the Motion Picture Theatre Owners of America advises that a state-wide campaign has been launched with a view to enlist every independent exhibitor operating in Iowa as members of the organization. The campaign was decided upon at a meeting of the executive-committee on November 20th at the Savoy Hotel, Des Moines. The drive is proceeding by Congressional districts with an executive member in charge of the work in each district.


Radical Changes in Minneapolis Theatre World

Rumors of startling changes in the theatrical world in Minneapolis the first of the year were confirmed recently by J. H. Ruben of the Finkelstein and Ruben enterprises who returned from a five weeks conference with leading theatrical men at New York.

According to reports, Minneapolis is all set to take her part in the war which is destined to spread over the entire country, instigated by the Shubert interests. According to Mr. Ruben, the State theatre, Minneapolis' newest picture house and sister to the Capitol theatre at St. Paul, will show one Shubert headline vaudeville act every week in addition to the regular film program, commencing January 1. Later the Shubert vaudeville bills will be presented at either the Shubert theatre now featuring a stock company, or at the New Garrick theatre, at present a motion picture house. The New Lyric is also being considered for either stock or the vaudeville and the Lyric, will be closed to do a full day of remodeling it for stock or vaudeville.

New policies will be inaugurated at all the downtown first run picture houses of which, Finkelstein and Ruben control the majority. The first entire Shubert bill will come into the city February 1. The Capitol theatre at St. Paul will play the same acts that run at the Minneapolis State and the New Garrick, St. Paul, now a picture theatre will eventually house the Shubert vaudeville.

The fight has been prompted through the encouragement of the movie interests by the Keith and Orpheum interests, it is said.
3 Local Get-Togethers of Franchise-Holders
First Nat'l Exhibitors of Washington, Detroit and San Francisco Hear Delegates' Reports

Clean-up Week

With what is said to be the laudable desire of leading exhibitors and prominent exchange men in the Greater New York and Northern New Jersey zone to clean up all personal accounts, the Greater New York City Advisory Board has inaugurated its "Clean Up Week." December 24 and 31.

Wednesday, December 1st at the Hotel Statler, Detroit. Exhibitors from every section of the state were on hand, and only comparatively small number were obliged to wire their regrets at being unable to get away from business in their sections.

George W. Trendle, general manager and attorney for John H. Kunsky, original franchise holder in Michigan, presided at the meeting, which lasted from 11 o'clock in the morning until 4:30 in the afternoon, with a luncheon at noon.

James C. Ritter, of the Rialto theatre, Detroit; W. S. Butterfield, president of the Big-Boom Theatrical Circuit, with headquarters at Battle Creek and Joseph R. Denniston of the Family theatre, Monroe, the three delegates to the Chicago convention, were on the floor explaining in every detail just how their matters were handled and what plans the organization had for the future.

The Michigan Advisory Board, composed of five members, was then elected. The following members were chosen for the board: James C. Ritter, Rialto, Detroit; Joseph R. Denniston, Family, Monroe; Glen Cross, Regent, Battle Creek; A. J. Kleist, Jr., Oakland, Pontiac; George W. Trendle, Kunsky Theatrical Enterprises, Detroit.

A resolution was passed asking the home-office to approve or reject playing contracts within ten days from the date of signing, in order to avoid embarrassment to both the exhibitor and the exchange.

The regional "get-together" of Northern California franchise holders was held Nov. 29 at San Francisco. The advisory board appointed consists of the following: Oliver Kehrlein, Kinema theatre, Fresno, chairman; Robert McNeil, New Lyceum theatre, San Francisco; Will Kahn, Chimes theatre, Oakland; George Mann, Rialto theatre, Eureka; C. C. Griffin, New Piedmont theatre, Oakland; Ellis J. Arkus, Stanford theatre, Palo Alto, Joseph Bauer, Wigwam theatre, San Francisco.

Sam Y. Edwards, manager of the San Francisco exchange, called the meeting to order and introduced Roy Hall, general manager of Turner & Dahlken, main franchise holder in the San Francisco territory, the temporary chairman, who pointed out the benefits that would accrue from the carrying out of the "get-together spirit" in the future.

The reports of the three delegates to the Chicago meeting, C. C. Griffin, Joseph Bauer and Ellis J. Arkus, were then heard.

Each of the three speakers was called upon to answer numerous questions shot at them by those in attendance, and all were answered to the complete satisfaction of the franchise holders.

Following the addresses, the delegates resolved unanimously that a vote of confidence and thanks be given to Messrs. Griffith, Bauer and Arkus, for their successful handling of the affairs of the Northern California franchise holders, and to Manager Edwards and his staff for their work.

City Council Bans Showing of Clara Hamon Picture

Following the announcement of a local theatre in Ardmore, Okla., that the Clara Sibert Hamon picture, "Fate," would be shown there, the City Council of Ardmore met and issued an order prohibiting the exhibition of this picture in the city.
Mr. W. A. Johnson,  
Editor, Motion Picture News,  
New York City.

Dear Sir:—  
I realize that advertising is the source of livelihood of every trade journal and that the producers are also the advertisers. Unfortunately, this must always be so. No one could expect a trade journal to support itself by the principle of publication, but I would not expect it, it is time that some trade journal, with the courage of its convictions, poured a volley into the trenches of those leeches who are bleeding the small exhibitor white.

Greed is not peculiar to the producer. The artists first contracted it and caused the first advance in admission prices. They still suffer with it. The exhibitors have also, in many cases, succumbed to the disease but the real heavy losses have been those of the small exhibitor.

I have always refrained from it but greed is becoming a real threat to the continued existence of the small exhibitor.

During the "mad" days when money was plentiful and everyone was eagerly seeking a place to spend it, the small town theatre made a profit. Not a big profit, but quite satisfactory. Film rentals were doubled, tripled, quadrupled and in many cases they were multiplied ten or twelve times, until today we are paying more for a two-reel comedy than we formerly paid for a good five-reel feature.

In spite of this, he had something left at the end of each week as money was then the cheapest thing on earth. When the slump came the price of commodities receded. We, of the small towns, had many high-priced pictures under contract and played them in the face of certain loss because we had to do it or lose our deposits. How can any theatre exist in the face of heavy overhead expenses, high advertising costs and grinding taxes, on forty per cent of his gross?

As an example: We recently applied for quotations on three of the successful pictures of the year. We were informed that they would play for us FIFTY PER CENT of the gross receipts, provided we would guarantee them TWELVE HUNDRED DOLLARS as their share for EACH of THESE PICTURES. We have paid the cost of hundreds of dollars in any week in this town with the best located house we have. In order to get either of these productions we would have to guarantee them more for their share than we have ever done in an entire week with four different pictures. And up to the present we have been paying a rental of FIFTY DOLLARS for pictures made by the same stars. The colossal gall of a producer to want to butt a bare print, which cost less than five hundred dollars against an investment of five or twenty thousand dollars which is represented by the theatre. The proper percentage basis, without a guarantee, would be seventy-thirty, with the seventy going to the house.

Another producer has made about four good pictures in the past five years. These four he has only produced in the last year. After forcing a New York run for two or three of these he sends his salesmen out to book these on a percentage basis, provided the exhibitor will buy two unknown pictures at prices four times greater than he has been paying for the pictures of the same stars. IF YOU DON'T BUY THESE YOU CAN'T EVEN BOOK THE BIG ONE ON PERCENTAGE. I believe they used to call the grocer who compelled you to buy ten pounds of sugar during the sugar shortage, a profiteer. If he was a profiteer, what term will describe this producer?

Franchise, sub-franchise, group-bookings. These are the pet names for the new grafts. If you tell them you cannot pay those rentals and continue to exist, they advise you to "raise prices" when about one out of every ten of them is good enough to satisfy your patrons at program prices.

We fear prices must stay down if it is to remain the popular entertainment it has grown to be. The exhibitor seems to be the only one who realizes this. National advertising campaigns costing small fortunes, which the producer collects from the exhibitor in increased rentals, have got to stop. Million dollar contracts to a few screen favorites must be eliminated. The so-called "BIG PICTURES" at legitimate theatre prices has got to stop. Crazy directors who spend fortunes in making a picture that gives the theatre satisfaction than the old program feature must be eliminated from the industry. Sanity must return and return quickly if the motion picture industry is to weather the storm of hard times. The little exhibitor is the one who has got to be considered. Rentals have got to come down to a point where the small town can buy the big pictures while they are worth running. If they do not, then the little exhibitor is going to close shop and open a Bevo joint or some other legitimate undertaking that is not dictated by hogs.

Our firm has had, for years, a reputation for being eminently fair with all exchanges. We have never presumed upon the fact that we had the "name" that no other exhibition, or picture, has, and are willing to sell their pictures to us at a small figure. We wanted the best and newest productions and were willing to pay for them so long as the price was within reason, but now we cannot even half the price.

The splendid reputation we have built up with our patrons is being jeopardized by the producer's greed. We offer the very top dollar at which we can hope to make money and they laugh at us. Where are we to turn? There is but one hope, Shubert Vaudeville.

When the price of admission gets above a certain figure the public of small towns will not pay it. Today it is possible to buy a good vaudeville bill for what good pictures will cost and the public will pay more for vaudeville than it will for pictures. If the Shuberts extend their activities to the small town, the theatres may find there a means of continuing in business. If this fails, and the producer does not recede from his present demands for pictures, there'll be more closed theatres in the United States in the next six months than there are "boobs" in New York.

Very truly,

Grand theatre, Jonesboro, Arkansas.

Sincerely yours,

WM. D. TAYLOR,  
President, Motion Picture Directors' Association.

Editor, Motion Picture News,  
729 Seventh Avenue, New York City, N. Y.

Dear Sir:—  
As the result of a spirited discussion held at the last meeting of the Motion Picture Directors' Association, I have been instructed to write you this letter.

The Motion Picture Directors Association feels that it would be to the material advantage of the industry if certain extravagant and unnecessary phases of motion picture presentation were curtailed.

We mean specifically:

1. Atmospheric prologues;
2. Vaudeville numbers;
3. Expensive orchestras.

In almost all the larger cities of the United States, first-run theatre managers have gradually added theatrical features to their feature entertainment until today in many instances the theatre-goer is in a position to make a selection of the feature entertainment desired. It makes no difference to the manager of a first-run theatre what the play is not the thing but what the trimming are. In other words it is belittling the importance of the photoplay upon which the entire industry has built.

In the second place, added numbers often take up so much of the program time that the feature picture is "raced" by the projectionist in order to maintain a timetable schedule. This works previous injustice alike to audience and to author, director and players.

In the third place, the current system is increasing the cost of exhibition to such a prohibitive figure that many exhibitors are forced out of business by the loss they must sustain, and admission prices are increased to such extent that we lose an intelligent and intelligent—but economical—portion of our public.

In the opinion of this association, whose members are dedicating their lives to the betterment of motion pictures, the over-elaborate prologue is a useless adjunct to the feature picture, often even destroying dramatic effect and turning the climax to anti-climax; the place for vaudeville is in the vaudeville house, and the greater portion of the picture-going public prefers its motion picture comedy and drama "straight" and while the financial accomplishment is an invaluable part of picture presentation and is working wonders in furthering musical culture in this country, expensive orchestras are unnecessary and often in poor taste.

The Motion Picture Directors Association believes that these theatrical features have been brought to become such an important part in American picture programs through a mistaken sense of showmanship and in some cases mere personal rivalry between managers. We believe that the public is fatigued by it and that it does not increase the attractiveness of motion pictures to the general public.

Sincerely yours,

Wm. W. COLLINS.
Normalcy Coming Quicker Than Was Expected

By R. S. Cole,
President of R-C Pictures Corporation

As the various earnings statements for corporations are being published it is no doubt causing quite a little surprise when it is realized that business is coming back much more quickly than those not on the inside had realized. No better indication of this is the surprise given Wall Street when the quarterly statement ending September for the United States Steel Corporation was made public.

The moving picture industry is also slowly but steadily "coming back." There is no question but that the industry went through a most trying period during the last few months, especially during June, July, and August. While these months are always bad in the motion picture industry, they were especially bad during the present year.

There were many reasons for this, chiefly due, however, to the added business depression and the resultant fright which always accompanies such depression, which seriously affected the attendance at the theatres. A little encouragement in the downward direction caused a great many theatre owners throughout America to either close their theatres or to run them on short time. The "short time" movement was far in excess of any similar reduction of playing dates during recent years. Many exhibitors went into the market for the cheapest, most mediocre pictures attainable, with a view to cutting down their expenditures to an irreducible minimum, with the result that the patrons, accustomed to better entertainment, remained away.

It is a well known advertising slogan that when business is bad and times are bad, a big advertising campaign should be inaugurated and carried through—not when times are good, when such intensive effort is not necessary. But many moving picture exhibitors evidently overlooked this idea which might be considered a parallel in connection with the class of product they should have offered their patrons, and the result was that their action invited further depreciation of their earnings, and in the same proportion must have affected the earnings of all producing organizations, owing to the demand for their product being so seriously curtailed during the full period.

No doubt the various motion picture producing organizations have gone through a very trying period, but a great deal of good has come out of conditions which were forced upon them. This good has come through a proper readjustment of production plans, production costs, etc. and except where their financial position had been in jeopardy, such corporations are now gradually seeing the benefits of the changes which were made, and the steady return toward normal business.

When it is considered that approximately 20,000,000 people attend motion picture theatres daily in America, with a daily box-office income of $4,000,000, it can be realized that the motion picture industry long ago advanced to a position of permanency in the business world, and today occupies the position of fourth or fifth biggest industry in America. A volume of business to that extent having been created, must necessarily continue, and while the return to normal conditions will doubtless be a little slower this year as compared with other years in view of the extraordinary depression during the summer season, there is nothing that I can see which foretells anything but a very satisfactory return to normalcy, to such corporations as may be operating on conservative but constructive lines.

There is no question but that when the condition of closer cooperation between the exhibitors and the producers, which is being earnestly sought, is brought about, the effect on the industry as a whole will be most pronounced. Nevertheless, every indication from the beginning of the fall season, presumably beginning about Labor Day, points to a continuation of the progress which this industry has made—perhaps not so meteoric—but nevertheless, safe and sound.

Universities Recognizing Power of Screen

Course in Production at Columbia; Faculties Favorable to Film as Educational Force

That the motion-picture industry is winning recognition among leading universities of the country as a dignified profession and powerful educational medium is demonstrated in reports being received by Motion Picture News from various sources. Columbia University, one of the leading collegiate institutions of the East, only recently established a course in motion-picture production with Rowland Rogers, formerly production-manager of the Fox studios, in charge. From Chicago comes word that Grace Partridge Smith, associated with the University of Iowa, has received in response to a questionnaire, recently sent out by her to the leading Universities of the country, assurances that the faculties questioned are in the main "favorable" to the film as an educational medium in the classroom.

The course at Columbia University was established this autumn with thirty-three students enrolled and it has been so successful to date that the University has decided to extend it for another term and has invited Professor Rogers to remain. It is likely to become a fixed course.

The students are taught everything in the technical line of production; from lights to camera and direction. It is the plan that eventually they will have a studio of their own and make their own pictures. Up-to-date the class has been making use of the William Fox studios in New York City.

Herbert Brenon, Fox director, has been invited to deliver a lecture before the Columbia class, and has accepted. William Farnum also will talk to the students in the near future.

"Motion pictures certainly do move," said Mr. Brenon in accepting the Columbia invitation. "It was only twelve years ago, when the industry was very young, that I took my company to a certain college for the purpose of shooting a few scenes on the campus. I was not only ordered off the place, but threatened with arrest as a trespasser if I attempted it again.

"And last week," he continued, "I had the pleasure of receiving an invitation from that same college to go up there and make a two-reel picture of their activities. Of course I shall accept. Now (Continued on page 3181)
500 Incorporations in N. Y. in 1921 Probable

A total of 33 companies, representing a capitalization of $1,503,500, were incorporated in the motion picture business in New York state during the month of November, as compared to 28 companies, having a capitalization of $1,452,500, which were incorporated in this state during the previous month.

Up to December 1, there had been incorporated in New York state this year, a total of 422 motion picture companies. These represent an aggregate capitalization amounting to $26,015,300.

It was noticeable that the records in the state corporation bureau for November show that not a single one of the companies incorporating was located outside of New York City, or the immediate vicinity. While the capitalization runs somewhat lower than in times past, there is, however, a distinct atmosphere of improvement shown in the general trend of business, as indicated by the increase in the number of incorporations of all sort in the state, and of which the motion picture industry is a part.

It is thought that the year's totals will show approximately 500 companies as having been formed and incorporated in New York state this year and that the capitalization of these will come close to the thirty million dollar mark.

Street Corner, Movies Aid “Mail Early” Campaign

The Post Office Department is making use of the screen this year to spread the doctrine of their Christmas “Mail Early” campaign. In Washington, D. C., the postmaster is making use of street-projection machines and a screen, which are carried in motor trucks. Converts are made at street-corner showings of pictures.

Hammel J oins Paramount’s N. Y. Sales Force

John A. Hammel has joined the sales staff at Paramount’s New York Exchange. Mr. Hammel’s film experience dates back over a period of twelve years, during which time he has had charge of the New York offices of the General Film Company as well as those of Pathe. He also served a term as president of the F. I. L. M. Club of New York.

To Confer on Use of Slow-Burning Film Stock

The substitution of non-inflammable and slow-burning film for nitro-cellulose film stock now in general use is to be again brought up for discussion. In response to a letter from Franklin H. Wentworth, secretary of the National Fire Protection Association, a committee appointed by Jules E. Brulatour, chairman of the Fire Prevention Committee of the National Association, will attend a conference to be held in New York late in January, at which the subject will be discussed.

The committee appointed comprises: Jack G. Leo, vice-president, Fox Film Corporation; Frank Meyers, assistant-secretary and manager of laboratories, Famous Players-Lasky Corporation; F. N. Brockell, sales manager, Associated First National Pictures; E. M. Porter, general manager, Precision Machine Company; Albert deRoode, counsel, Committee on Fire Prevention, N. A. M. P. I.; H. Yates, managing director, Allied Laboratories, and Frederick H. Elliott, committee secretary.

The conference will also take up the matter of film reels with a view to making certain desirable improvements in the construction of the spoils.

Ray Tendered Luncheon to Meet New York Press

In honor of Charles Ray’s first visit to New York City, his friend and business associate, Arthur S. Kane tendered the star a luncheon at Delmonico’s on December 5th. Representatives of the local newspapers, fan magazines and trade papers were invited in response to Mr. Ray’s desire to meet the men who have been writing about him and his work for the public.

The invited guests included, in addition to the guest of honor, Mr. Ray, the following:

Arthur S. Kane, J. C. Baglino, Richard Willis, Albert A. Kidder, Jr., Henry E. Wilkinson, Silas F. Seidler, Frank J. Shellabarger, Charles Gitchell, Picture-Play; Miss Susan Elizabeth Brady, M. P. Chast; Miss Adele Fletcher, M. P. Magazine; Frederick James Smith, Shadowland; Miss Ethel Reesman, M. P. Stories; Lu Senaren, M. P. Stories; Miss Dorothy Herzog, Movie Weekly; Mr. Anthony, Film Fun; Harold Harvey, Movie Weekly; Philip Lomax, I.K.M.; Jay Kaufman, Dramatic Mirror; S. M. Miller, N. Y. Review; Sandra Dietrich, Zita’s; W. L. Boynton, Ex. Trade Review; Oscar Cooper, Ex. Trade Review; Monte W. Sahn, Ex. Trade Review; Arthur Johnson, M. P. World; F. Didden, M. P. World; John Archer, M. P. World; Edward Weissel, M. P. World; George D. Gould, M. P. News; Wm. A. Johnson, M. P. News; Lawrence Reid, M. P. News; Marlin Quigley, Ex. Herald; James Beebe, Ex. Herald; Joshua Lowe, Variety; Joseph Dannenberg, Wirt’s; Maurice Kan, Wirt’s; Miss Louella O. Parsons, Morning Telegraph; J. O. Spearing, N. Y. Times; Frank Michael, N. Y. V. World; Tom Hamlin, Motion Picture Magazine; Miss Katherine Cade; N. Y. Tribune; Stephen Rathbun, Sun; Joseph Mulvaney, N. Y. American; Ethel McElroy, Daily News; Don Allen, Evening Post; Patterson McNaught, Globe; Miss Aline Smith, Globe; Ben H. Holman, Evening Mail; Glade Hall, M. P. Magazine; Robert G. Walsh, Evening Telegram; Miss Jane Dion, Evening Telegram; Mr. H. Reisch, Daily Mirror; W. Thompson, Vigil, M. Play Magazine; E. L. Yearby, First National, Horace Judge, E. H. Vreeland, Motion Picture; First National; Albert T. Reid, Mr. Pollock, Brooklyn Eagle; Robert E. Sherwood, Life; James H. Willard, Brooklyn Ledger; "De" Evans, Photoplay; Grenville Pohly, Town’s Weekly; and representatives from N. V. Col. Cine News, Brooklyn Times, Brooklyn Citizen, Brooklyn Standard Union.
Announcement

The "BOOKING GUIDE"
will be ready for Mailing

DECEMBER 16th

Have you put in your ORDER?

Already over 3,000 containers are ready. Addressed, stamped and waiting delivery of copies in order to be mailed to Theatre Men. These are ADVANCE ORDERS

BOOKING GUIDE and NEWS
should be used together. In this way every theatre man has 100% information on all pictures.

Send in this coupon today.

Enclosed you will find $2.50 for which please enter my subscription to Motion Picture News and the coming edition of the Booking Guide.

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Exhibitor Amalgamation in Ohio Is Discussed

Sam Bullock, secretary of the Motion Picture Theatre Owners of America, conferred with members of the South Ohio Association last week. For the purpose of ascertaining the sentiment of these exhibitors with regard to an amalgamation with the Northern Ohio Association. A meeting is to be held at Toledo on December 12 and 13, at which it is hoped to crystallize the sentiment for one State organization, the need of which has been felt in the past, declared Mr. Bullock.

Following the meeting, it was stated that the members of the Southern Ohio Association did not regard the amalgamation favorably, as it was felt that two organizations could function better than one. However, the matter was not definitely settled, and the subject will receive further consideration.

Bryson to Succeed Kahn as Universal Foreign Manager

Announcement has just been made at the Universal offices that James V. Bryson has been appointed foreign manager to succeed Geo. E. Kahn, resigned. The new foreign manager assumes his duties on January 1, 1922.

Mr. Bryson has spent 18 months in the Orient as special representative empowered to open up offices and to place Universal pictures into direct contact with exhibitors. He has already fulfilled his mission in Australia, New Zealand, China and Japan.

Universities Recognize the Power of the Screen

(Continued from page 3181)

comes this invitation from Columbia to tell them something about practical production. Of course, I shall accept this, too, and be delighted at the opportunity.

The Society for Visual Education with headquarters in Chicago, reports in detail the results of Miss Grace Partridge Smith's questionnaire campaign among the Universities of the country. Summing up the answers received, Miss Smith advises the Society for Visual Education that the faculties questioned report themselves in the main as "favorable" to the film as an educational aid in the classroom. Universities which responded to the request for information include Yale, Harvard, Princeton, Columbia, Vermont, California, Washington, Oregon, Kansas, Nebraska, Oklahoma, Missouri, Minnesota, Indiana, Illinois and Iowa.

Tabulated results show that moving pictures are used, to a greater or less extent, for instruction in many courses, including Latin, Greek, English, home economics, journalism, agriculture, engineering, commerce, geology, biology, education, athletics, architecture and business administration. Mention was also made of their use in colleges of medicine, military departments and "others."

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<td>J. H. Hurschman, formerly connected with Universal, Selznick and American, and J. L. Marcroft, formerly with Triangle, have formed the H. &amp; M. Film Exchange with home offices in Salt Lake City, Utah.</td>
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<td>A. Jules Benedict of Fox's Dallas, Texas, office has, figuratively, added a &quot;t&quot; to his name by formally marrying Mrs. Madeleine E. Cash of Fort Worth, Texas.</td>
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<td>Thomas E. Hancock, veteran film man and formerly president of the Los Angeles Film Board of Trade, died suddenly in Los Angeles on December 2.</td>
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<td>F. E. Adams, managing director of Provincial Cinematograph Theatres, Ltd., the largest motion picture circuit in England, arrived last week in Los Angeles, accompanied by F. G. Ball, booking manager of the English circuit, Robert Atkinson and Hugh Turtle, prominent English business men interested in the motion picture industry.</td>
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New York Censor Board to Suggest Changes in Law

"Seeing It Through" (Continued from page 3177)

"Seeing It Thoroughly" the other campaign work. I make it a point to put in some extra strong vaudeville attraction for two or three days and let the patrons know it. I jazzed the orchestra up. Put pep each week into the ushers. Changed the lights in the marquise to nitrogens. Went over all the loose acts in the house. Started daily matinees to keep the patrons on this side. Cancelled some short subjects that had been run for months. Bought a few novelty reels. Jazzed my advertising up, using the screen for all its worth without overdoing it. Tied up with several stores for permanent window displays. And in a few short weeks the receipts have mounted up and the house is doing fine, but will do better before long. Am aiming for 80 per cent capacity every day and will get it. Never stop advertising is my motto and we let the public know it.

M. ROSENFELD, Walkerville Theatre, Walkerville, Ontario.

Success of R-C Campaign Results in Gala Affair

The success which attended the R. S. Cole Month sales drive by the distributing organization of R-C Pictures Corporation, with Charles R. Rogers as general manager of distribution, prompted the staff at the studio, Hollywood, to hold a gala meeting a few days ago, and drink a standing toast to R. S. Cole and R-C Pictures Corporation.

The group which is shown on this page responded with enthusiasm and drank a bumper of grape juice to the continued success and prosperity of Mr. Cole and the corporation.


Allied Film Laboratories to Hold Ball

Although less than a year old, the Allied Film Laboratories Association, Inc., has completed plans for a big "Movie" ball. The affair will take place in the Twelfth Regiment Armory, New York City, on New Year's Eve and, according to present plans, will be repeated each year at the same time.

The Twelfth Regiment Armory, one of the most spacious in the city, was selected because of its size. It is anticipated that the general public as well as all branches of the industry will welcome the opportunity to get together in a grand jubilee. The support given by the public in years past to the annual movie ball will be revived and the laboratory men in charge of this affair see in it an opportunity to make the people engaged in the industry a bit bigger in the eyes of the public.
What Is Real Value of Star Personality?
By J. A. Gove

WHAT is the real value of star personality? Is it overestimated or rated high enough? Or is the day of the star over? Those are some of the questions which Jay A. Gove, Realart's assistant general manager, says are again engaging the attention of the industry and answers them in a manner which should prove of interest not only to his contemporaries but to exhibitors as well.

"At least one producer-distributor has come out unequivocally with the statement and the policy that 'the play's the thing,' the whole thing—meaning, of course, the story," says Mrs. Gove, "and another is equally emphatic in saying that the direction and general production is what makes or unmakes the picture, regardless of story or cast. Still another holds that given the proper advertising and exploitation any old picture can be put across.

"And in each of these contentions there is a germ of truth, but none of them are wholly correct, for to insure the success of any picture there must be a composite of all these factors; story, adequate production and exploitation—plus star personality whether announced or suppressed."

"One need only look about him for signs that emphatically point out the fact that star personality is the most potent factor in the sustained popularity of motion pictures. The exhibitors themselves are one of the best mediums through which we can view the situation as it affects stars, for they have the receiver at their ears at all times and the public is at the other end of the wire. Every day, after every performance, in fact, patrons make it their business to comment on the picture so that the exhibitors are not left long in doubt as to how the picture went across. And where their comment is not restricted to the commonplace remark that 'That was a dandy picture,' they more than likely enlarge upon the one outstanding feature—the leading players. Seldom is praise rendered exclusively or even particularly to the author, the story or the director. Glance through the exhibit comments in the trade journals; few of these reports ever fail to mention the star."

"And to clinch the argument there is the ample testimony of the fan magazines which depend for their very existence on their ability to give their readers what they want, and their contents indicate what that want is—news of the stars. Scarcely a month passes but what some new magazine makes its appearance, and they all seem to thrive. Fan magazine circulation is tremendous and this is all the more remarkable because as a rule they are rather high priced. Where would they be if it were not for star personality?"

"Turn to any of the question and answer departments which are a feature in nearly all the fan magazines. What do you find? Queries which exclusively concern screen players; how, when and why they eat, what they do in their spare time, whether their pictures appear, their antecedents, hobbies, interests and habits are all laid bare to satisfy the curiosity of this army of admirers.

"Printers who prepare the stock programs for hundreds of theatres will tell you that 90 per cent of the reading matter which is used to boost the pictures hinge their text on the stars.

"The publicity departments of the various companies are flooded with requests for off-stage photos of the stars and production stills from their pictures. And the letters that the stars themselves receive from all over the world! As a specific instance I might mention that Mary Miles Minter has a bona fide list of correspondents that number nearly a hundred thousand names.

"In the old days some companies religiously concealed the identity of their players. Delve into the history of this business and see if I am not right in saying that the companies which forged ahead to success were the ones which let down the bars, and not only gave out the names of the cast, but inaugurated the practice of featuring or starring certain players. And inversely, those which stubbornly refused to adopt the policy have been lost in the shuffle.

"'No, star personality is a very tangible asset to every exhibitor and its true value is registered very definitely in the box-office. The public is fickle, it is a sure bid for patronage. The real dyed-in-the-wool fans look for their favorites."

"That the exhibitor recognizes this condition is apparent from the tenor of his queries when approached by a film salesman. 'Who's in it?' will more than likely be the first question to know, and it is dollars to doughnuts that the picture stands a better chance for a booking if the salesman is able to answer that so and so is starred than if he has to stand there fumbling his Adam's apple while he mumbles the old wheeze 'all star cast' and tries to make a sale without the selling factor of real star personality.

"In conclusion let me quote the Rev. Dr. William Carter, a prominent clergyman of Brooklyn, N. Y., who recently addressed the Associated Motion Picture Advertisers along the lines of how best to interest the forty-odd millions of church people in the motion pictures. Speaking about the apparent disinterestedness of the majority of these potential devotees of the screen he laid it to the innate character of a large number of the stories themselves, suggesting the greater use of stars. 'I stand,' he wrote, 'emphasizing the need for well-known players to interpret the roles.' 'Last night,' said Dr. Carter, 'I saw a marvelous production founded upon a famous story by one of the old masters and I felt sorry for the exhibitor who had booked this picture with the apparent purpose of showing a better grade attraction to his clientele for there were but a handful of people to see it. It was exquisitely produced, there is not a better author known, yet it was a dismal failure from the revenue viewpoint. I am convinced that had this picture contained the name of some well-known screen personage, it would have proved one of the most popular films of the times, and saved the day for the exhibitor.'"

"Only the most skeptical and obstinate will question the existence of star personality as a real factor today. And while I do not wish to disparage the occasional 'special,' I maintain that the star pictures are the bread and butter of the exhibitors.

New England Exhibitors Meet in Boston

Exhibitors from every New England state met at the Copley Square Plaza, Boston, on December 6 and 7 to perfect the arrangements for the state organization of the M. P. E. O. C.

The following officials were elected: Jacob Laurie, Boston, President; G. W. Allen, Jr., New Bedford, 1st vice President; John Keon, Salem, 2nd Vice President; E. R. Gregory, Dorchester, Treasurer; N. Yennius, Fall River, Executive Secretary; and Charles Ross, Boston, Recording Secretary.
According to reports coming in from different cities, Virginia Lee Corbin, the well known child movie actress, is making a big hit in her personal appearance and is proving a valuable box office attraction.

Master Advertisers Corporation have removed their offices to 752 S. Wabash avenue, and Al Dezel and Jo Fischer are busy at the new headquarters with a number of important publicity and exploitation campaigns which they have under way, including that of Jemspey Carpenter fight pictures at the Barbee.

Tom Gallery's personal appearances at the Stratford theatre last week in connection with the screening of "Wallingford," in which he starred, drew good crowds to that house. Tom Gallery is very popular locally, and is the son of the well known Captain Gallery, a veteran of the Chicago police force.

L. J. Siakel, of the Tatra Film Corporation, Company 

returns from Czecho-Slovakia, where he directed the making of "Janosik," a seven reel feature picture depicting dramatic incidents in the history of Czecho-Slovakia. The picture had a showing at one Chicago theatre, but it proved a popular success. Mr. Siakel reports that seventy-five per cent. of pictures being shown in Czecho-Slovakia are American produced, and among the features popular in that country at the time he left were Douglas Fairbanks' "Three Musketeers" and "The Mark of Zoro." German pictures are not popular there as they are considered far behind the American made film drama, and according to Mr. Siakel, many have the disadvantage of being very vulgar.

The symphony concerts given on Sunday at 11:45 A. M. at the Chicago Theatre are proving popular attractions. The symphony orchestras, under the direction of Nathaniel Finston, is made up of one hundred musicians selected from the Chicago, Tivoli, Riviera, Central Park orchestras, and the concerts are given in advance of the regular program without extra charge. In his last concert, Director Finston had prepared an all-Wagner program made up of six numbers taken from five operas of this famous composer.

Sales Manager Fichtenbaum, of First, in a number of theatres, Mr. Wooden and H. A. Washburn to his sales staff and rearranged the territories of the different feature and short subject salesman. Mr. Wooden, who until recently was with Robertson-Cole, will handle Sterlite Eagle at A. H. Gottsborn, who also was working for Robertson-Cole, will cover Central Illinois, making his headquarters at Peoria. Jack Schwartz, of the feature division, will work out of Freeport. S. Andrews in the southern territory with headquarters at Quincy and Jack Holland in the central territory with Bloomington as his base. Benny Edel will handle the reel department, will work in the Springfield district and Milton Stern, of the same department, will make his headquarters at Kewanee.

Sam I. Levin, president of the Salt Lake Theatre Supply Company, made a special trip to Chicago to visit the Enterprise Optical Company's plant and see how the new Midgetograph De Luxe Projectors are made. He was much impressed by the efficiency of the big factory and the excellent quality of the workmanship and materials that go into the new Midgetograph. He reports he will install Midgetograph De Luxe equipment in his territory within the next thirty days.

Managers Martin and Gillick, of the Pathe Exchange, have completed arrangements for a trade showing of "Never Weaken" and "A Sailor Made Man" also will be presented. An event of unusual interest in connection with this showing will be the appearance of Victor M. Kamm, general manager of the exchange department, who is coming from New York especially to address the exhibitors present at the showing on how to put "White Eagle" over so that it will prove a great box office attraction.

Mr. Shapiro is not going to tell how much money can be spent to put this over, but how much can be gotten for nothing.

The Motion Picture Theatre Owners of Illinois have completed plans for their one day convention, which will be held at the Jefferson Hotel, Peoria, on December 15th. The principal speakers will be President Sidney Cohen and General Counsel James Walker of the national organization, who, besides making a report on general conditions, will be the feature speaker of the day. A. W. Oberhein, managing director, is well known to theatrical and business circles in the state, and is thoroughly familiar with all branches of the show and theatre business.

Acme Studios in New Offices

The opening of the new offices and display rooms of the Acme Scene Artist Studios at Suite 308, 36 West Randolph street, is of interest to those connected with the motion picture theatre.

The offices are completely outfitted in up-to-date style and the display rooms and miniature stage are equipped to the smallest detail with the most elaborate, and it is hoped that the theatrical manager to select his stage settings and curtains in the most realistic environment and with real theatrical illumination.

A. W. Oberhein, managing director, will be well known to theatrical managers. His latest connection was with the Fabrik Studios as assistant manager, and he is thoroughly familiar with all branches of the show and theatre business.

"Shadows of Conscience" Rights Obtained

Pioneer Film Corporation has just signed a contract with Russells Productions whereby it takes over the rights to "Shadows of Conscience," the fine seven reel feature starring Russell Simpson, supported by Barbara Tenen and a strong cast of players, for all of New York State, Northern New Jersey, all of Indiana and Northern Illinois. President LeFoucart, of Pioneer, stated to Berry Russell, who represented Russells Productions in the transaction, that he regarded this as one of the biggest and strongest pictures ever put on the state right market, and that his company was enthusiastic over the box office possibilities of this production.

Russells Productions announce that Charles Meade will represent them in selling "Shadows of Conscience" in New England territory and will start work immediately.
FAMOUS PLAYERS

The Sheik—Wonderful picture. The talk of the town. Kept on for a second week. Business extraordinary. Had a line in front of the house all day Sunday despite constant rain. (Middle West.)

Drew exceptionally well first half, but tapered off commencing Thursday. Patrons divided in opinion of picture. Those who read the book did not like it. (East.)

One of the best drawing cards and most stupendous offerings of the year. We ran the picture two weeks to capacity crowds in a theatre seating 4,000 persons. The picture cannot be too highly recommended. (Middle West.)

Much publicity and press comments have been published to do a lively week's business. (Middle West.)

Good story, well acted and some beautiful scenery. Held for a second week. (Middle West.)

This picture went over in fine shape. It is a wonderful production. One of the best this year. (West.)

Good picture playing to capacity houses. (East.)

Good picture, good box office value on account of popularity of the book and the hit that it makes with both the ladies. Exploitation stunt, man made up as sheik's rob and structure generally popular. (Middle West.)

A very good picture. It is something out of the routine, somewhat out of the ordinary and went over well with us. (South.)

Great picture and wonderful box office attraction. Broke Sunday record and did capacity business all week. Elaborate stage setting had much to do with the success of the engagement. (Middle West.)

 Held for second week. Please and brought good business. (West.)

Drew immensely. (East.)

Under the Lash—Gloria Swanson shows exceptional ability as an emotional actress in this fine picture. Went over big for week. (Middle West.)

An average picture with which we had poor business. (West.)

Beyond—Ethel Clayton, although popular here, did not attract much of a house, due largely to a smallpox epidemic. (Middle West.)

A fairly good picture with mediocre business. (West.)

The Mask—Well liked. Receipts pleasing. (East.)

Exit the Vamp—Pleasing picture. Average receipts. (East.)

Wife—Fairly entertaining. Fair box office average. (West.)

A Wise Fool—Nothing new, but business was right good, due no doubt to the splendid character, the approach of the fall season and other causes. (South.)

To Please One Woman—A lavish apology for a plot. Fair box office attraction. (Middle West.)

Miss Luva Bet—The women attended this one in large numbers, but business was only fair. Special exploitation stunt, boy runaway home, enticed to see the picture. (Middle West.)

Passing Thru—Three Word Brand—Good picture, business poor. (Middle West.)

Experience—This picture did not go over so well. There is too much reform in it. People don't care for it. (West.)

Don't Tell Everything—Did not hold up the second week. First week was big. (Middle West.)

ASSOCIATED FIRST NATIONAL Two Minutes to Go—A fairly entertaining photoplay. Charles Ray is pretty well liked hereabouts. Comes well up to the average, to put it mildly. (South.)

Charles Ray not suited for a football hero and picture was rather inconsistent but because of fact that big football game was played here during the week it did well. Cannot say much for the picture scheme than that. (Middle West.)

The Child Thou Gavest Me—An entertaining production which held up for a week run, helped along undoubtedly by the added attraction. "The Idle Class." (East.)

Well liked and paid splendidly despite mama's remarkably short memory as to who papa was. (East.)

The Devil's Garden—This brought very poor business as the picture is not good. (East.)

Her Social Value—Business was not so good on this. Fair picture. (Middle West.)

Tol'able David—Very very well liked. Considered a wonderful picture. (Middle West.)

Molly O—One of the best audience pictures of the year. Crowded houses all the week, and the second week at that, with advanced prices. The kind of picture the family wants to see. (Middle West.)

Gypsy Blood—Pola Negri is a fine "Carmen" but the show as a whole is unsatisfactory. Many muddled the title as misleading. (Middle West.)

Woman's Place—An average picture with fair business. (West.)

The Invisible Fear—A long drawn-out affair. Anita Stewart helps to put it over. Only a fair box office value. (Middle West.)

The Wonderful Thing—Very good picture with good box office draw. Audience seems pleased with conception of exception starring role here as the Centerville, Iowa, scenes draw. (Middle West.)

FOX Over the Hill—In second week broke records for showing. When other houses' business took a drop this house only dropped $3.00. Called forth many voluntary expressions of approval which were published in paper. Special exploitation stunt, boy runaway from home, enticed to see the picture. (Middle West.)

Meagre business. Pulling out a four week engagement with difficulty. Comments of uninterested patrons are that it isn't as good as some of the other "Mother" pictures recently released. (Middle West.)

Broke all records for showing at the largest theatre here. Special exploitation stunts, contest with poses by Mary Carr, special showing of picture to ministers and club women and a window showing a miniature house and hill with scene electric lighted. (Middle West.)

Queen of Sheba—Greatest picture of the age. We turned large crowds to popular was this feature and were compelled to show it for the second week and to give three shows each night. Wonderful photography. (Middle West.)

Good picture playing to capacity houses. (East.)

 Ended two weeks' run. (East.)

The Rough Diamond—Good picture, business fair. (Middle West.)

Little Miss Hackshaw—Business average. (Middle West.)

The Primal Law—Fun picture. Fair business. (Middle West.)

Thunderclap—Picture and business both pretty bad. (Middle West.)

REAL ART

The Speed Girl—Fair picture, attendance fair with a sudden slump in middle of week. (Middle West.)

A good attendance for the week. Bebe Daniels' recent speeding escapade on the coast served to stimulate interest in the picture. (Middle West.)

Very good picture which seemed to please my patrons. Good business. (Middle West.)

Moral—Patrons enjoyed this subject. Miss McAvoy getting popular here. Holidays approaching is the cause of the only average business. (East.)

Beautiful picture but business only fair. (East.)

Her Winning Way—Well entertainment. Fair box office receipts. (West.)

Her Face Value—Fair picture and business. (Middle West.)

Little Italy—Drew good business, good picture. (Middle West.)

RC PICTURES

The Sting of the Lash—Great picture. Good picture. (Middle West.)

The Barricade—Picture and business both only fair. (East.)

The Foolish Age—Good comedy. Good attendance. (Middle West.)

METRO

The Four Horsemen—Very good picture which brought wonderful business. (East.)

The Conquering Power—Strong picture which went over so well we are holding it for a second week. (Middle West.)

Fool's Paradise—Excellent production in every way. Business splendid. (East.)

SEIZNICK

A Man's Home—Picture with strong audience appeal. Played to excellent business. (Middle West.)

An average picture and an average box office attraction. (Middle West.)

The Way of a Maid—Excellent. (Middle West.)

HODKINSON

The Mysterious Rider—Showed in conjunction with Harold Lloyd's "Never Weaken" and the combined program attracted a good attendance for the week. (Middle West.)

Pilgrims of the Night—Pleased our audiences and we played to good business. (Middle West.)

UNIVERSAL

Conflict—Second week held up O. K. (West.)

Dr. Jim—Average program picture Consequentially average business. (Middle West.)

DR. HINE

Without Benefit of Clergy—Has the real Kipling atmosphere. A good picture which drew well. (Middle West.)

SELECT

Remorseless Love—A right good show. Business splendid, comment favorable, little or no criticism. Miss Elaine Hammerstein showed up to her usual good form and she already had an unsual, strong grip upon our fans, anyway. (South.)

UNITED ARTISTS

The Nut—Fine business on second showing. (Middle West.)

AFFILIATED DISTRIBUTORS

Burn 'Em Up Barnes—A real moneymaker. Johnny Hines' admirers supported him great on this one. Good business all week. (Middle West.)

EDUCATIONAL

Saying Sister Susie—A fine comedy that was run in a program with "The Sheik." People talked about it as much as about the feature. (Middle West.)

GOLDWYN

Cabinet of Dr. Caligari—Freak picture and one that account played to crowded houses. (East.)

ARROW

Love, Hate and a Woman—Picture and business only fair. (East.)
With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—

Rivoli Theatre—

Capitol Theatre—
Second week of "The Lotus Eaters." Central Theatre—
"Molly O" continued. Lyric Theatre—
"Our Mutual Friend" continued. Astor Theatre—
"Theodosia" continued.

Cleveland

State Theatre—

Kinema Theatre—
Second week of "One Arabian Night." Loew's State Theatre—

SEATTLE

Coliseum Theatre—

Clemmer Theatre—

Strand Theatre—
Second week of "The Sheik." Next—Don't Tell Everything.

Blue Mouse Theatre—

Liberty Theatre—

Winter Garden Theatre—

CLEVELAND

State Theatre—

Next Week—"The Child Thou Gavest Me." Allen—
Overture—Special overture that goes with "Over the Hill." Theme—"Silver Threads Among the Gold." Feature—"Over the Hill," fourth consecutive week.

Park—

This is the way the Symphony theatre, Los Angeles, billed "The Rough Diamond."
ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.

BUFFALO

Shea’s Hippodrome—

ST. PAUL

Capitol Theatre—

OMAHA

Strand Theatre—

CHICAGO

Chicago Theatre—

Intermission—“I Want You Morning, Noon and Night.” Coming Feature—Ladies Must Live.

Barbee’s Theatre—
Feature—Dempsey-Carpenter Fight. Fourth week. Randolph Theatre—
Organ selections. Feature—Way Down East. Third week. Coming Feature—Over the Hill. Wood Theatre—
The Queen of Sheba. Fourth week. Roosevelt Theatre—

This ad on “The Mysterious Rider” says “moolahoma will over it. The display was used by the Moon theatre, Omaha. Next Week—“Queenie” with Shirley Mason.

Standard—

KINEMA

A full page on “Conflict” used by the Kinema theatre, Salt Lake City.

Shea’s Criterion—
Overture—“Good Bye”—Tosti. The Shea company relinquishes its control of this house this week. Vocal—“The Wren,” sung by Carolyn Amore. Feature—The Bonnie Brier Bush—Paramount all-star. Comedy—One Moment Please—Sunshine. Current Events—Criterion Pictorial. Next Week—House will be dark. Fox company will lease theatre later this month for a six week season of its big features.

Low State—

Mark Strand—

Palace—
Feature—The Inner Chamber—Alice Joyce.

DES MOINES

Des Moines—

Garden—
Comedy—Educational. Feature—Bebe Daniels in the Speed Girl.
Doric Theatre—
Feature—"A Poor Relation." Will Rogers. Next Week—"The Golem."—All star.
Newman Theatre—
Royal Theatre—

MINNEAPOLIS
State Theatre—

DETOIT
Madison Theatre—

INDIANAPOLIS
Circle Theatre—
Next Week—The Lotus Eater. Loew's State Theatre—
Ohio Theatre—

KANSAS CITY
Liberty Theatre—

Baltimore
Rivoli—

Motion Picture News

Next Week—"Desert Blossoms."—Fox.
Karlton—

Philadelphia
Stanley—
Stanton—
News—Fox. Feature—"Queen of Sheba."—Fox. Indefinite run.
Areadia—
Regent—

America
Lon Chaney and the title of the picture are featured on this display card by the American Theatre, Baker, on "The Ace of Hearts."
Vocal—Dorothy Gishens.
(a) The Wren.
(b) The Only Girl.
Feature—Get Rich Quick Wallingford—Star cast.

Parkway—
Overture—Classic.
Current Events—Parkway News and Special Review.
Feature—The Sheik—Ayes and Valentino.
Special—Prizma.
Vocal—R. Stidman, baritone.
New—
Overture—Specially arranged to feature.
Feature—Way Down East.

Strand—
Overture—Medley of popular airs.
Feature—The Great Impersonation.
Comedy—Love and Doughnuts—Ben Turpin.
New Wizard—
Overture—Classical Selections.
Current Events—Kinograms.
Feature—The Unpardonable Sin—Neilan's.
Comedy—Screen Snapshots.

DES MOINES

Des Moines—
Overture—"Rustle of Spring."

News—
Comedy— Buster Keaton in The Playhouse.
Feature—Richard Barthelmess in To Table David.

Coming—

Strand—
Overture—"When Shall We Meet Again."

News—
Education—Kinograms.
Comedy—Fast and Furious, with Larry Semon.
Feature—Katherine MacDonald in Her Social Value.
Coming—Lois Weber's What Do Men Want?

Sherman—

News—Pathe.
Serial—Miracles of the Jungle.
Feature—Bert Lytell in Lady Fingers.

ATLANTA

Howard Theatre—
Howard News and Views.

MILWAUKEE

Strand Theatre—
Weekly—Kinograms and Topics.
Feature—"The Conquering Power"—Rudolph Valentino and Alice Terry.

Alhambra Theatre—
The Queen of Sheba—Second Week.

Butterfly Theatre—
Overture—Medley of Popular Songs.
Comedy—Snookums.
Weekly—Pathe Review and Fox News.
Song—"Kiss Waltz"—Miss Ilsa Weissenhorn.
Feature—The Jade of Jade—Pauline Frederick.

Merrill Theatre—
Special—Screen Snapshots.
Tony Sarg's Almanac.
Feature—"The Sheik"—Rudolph Valentino and Anees Ayres.

WASHINGTON

Metropolitan—
Overture—Tagliacci Fantasia.

Trianon Theatre—
Feature—The Old Nest—All Star Pathé Review.
The Fly and the Anti—Aesop's Fables.
International News.

Globe Theatre—
Feature—Dawn of the East—Alice Brady.
Rolin Comedy—The Hustler.
Pathé News.

Tudor Theatre—
Feature—The Black Panthers' Cup—Florence Reed.
Comedy—Federated Screen Snapshots.

CINCINNATI

Strand—
Current Events—Pathé 97.
Cartoon—Aesop's Fables—Pathé.
Comedy—Falling for Fanny—Christie.
Feature—The Call of the North.
Next Week—The Way of a Maid.

Walnut—
Current Events—Pathé 96.
Topics of the Day—Literary Digest.
Educational—The Runaway Train—Lyman H. Howe.
Feature—The Sheik—Second week.
Next Week—The Lotus Eater.

Gifts—
Current Events—Fox News.
Feature—Over the Hill—Seventh Week.
Next Week—Molly O.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Everything for Sale.
Next Week—Nobody.

Capitol—
Overture—Rienzi (Wagner)—Capi tol Unit Orchestra, Theodore Hahn, Jr., conductor.
Capitol News and Events Novelty.
Scene—Old and New England.
Overture—Theodore Hahne, Jr., conductor.
Feature—Disraeli.
Syncopated Novelty—Two Little Girls in Blue—Orchestral Unit II, in jazz costume, on stage.
Comedy—The Fall Guy—Larry Semon.
Next Week—The Grim Comedian.

NEW ORLEANS

Strand Theatre—
Feature—Don't Tell Everything—All Star.
Educational—Comedy — The Va
grant.
Next Week—Nelly—Prizma.
Pathé News.

Liberty Theatre—
Feature—Dream Street—United Artists.
Comedy—When the Whale was Jonah—Tony Sarg.
Pathé Review.
International News.
Illustrating by cut the prologue number for "The Cabinet of Dr. Caligari" originated by S. Barret McCormick, managing director of the Allen theatre, Cleveland, O.: Story appears on the following page.
Fake Traffic Notices Used to Sell “Experience”

Three separate novelties took Sioux City, Iowa, by surprise, which accounts for the big business done by “Experience” at the Royal theatre.

John J. Friend, Manager, with the assistance of R. C. Gary, Paramount exploiter, first got some penny post cards which were run through a press, the copy announcing the run of the picture. It was the first time Friedl had used his mailing list in some time.

Automobilists found ominous official-looking envelopes tied to their steering wheels which read: “Important Traffic Notice.” Inside were heralds announcing “Experience.” More than 10,000 of these heralds were distributed by a door-to-door canvass.

Every newsboy in Sioux City wore a pasteboard foolscap on which the announcement for “Experience” was printed.

Friedl says it pays to cut loose every now and then with a heavy novelty campaign. Novelties used continuously cease to be novel. But after the public has just about forgotten the last stunt, break out again, says the Hesteter manager.

O’Hara Comes Through with Another Artistic Idea

A striking all-Anatol window was secured by S. O’Hara, manager of the Armory theatre, Clarinda, Iowa.

The basis of the scheme was a twenty-four sheet which shows Wallace Reid holding strings which lead up to the heads of the women involved in his numerous affairs. The Reid figure and the heads were cut out and real ribbon attached. One sheet and framed stills neatly arranged completed the display.

“Old Nest” window display secured for the showing of the picture at the Majestic theatre, Shreveport, La.

McCormick’s Futurist’s Ball

Novel Presentation Number Staged at Allen’s Theatre, Cleveland

S. B. McCORMICK’S presentation of “The Cabinet of Dr. Caligari” got its cue from the picture or at least from Mr. McCormick’s audience angle on the picture, which was “freak.”

In describing the prologue number originated for the feature, Mr. McCormick writes as follows:

“My stage prelude or prologue was called ‘The Futurist Ball’ and was in itself a big musical review with about fifty people, very colorful and spectacular, and was supposed to represent the condition of the world in 1950 when the Futurists, Cubists, Impressionists, Crayonists, etc., were in control of the world and everything was done on a strictly futuristic basis. The stage was a burlesque cast setting. To the strains of a Stravinsky composition, the messenger from 1950 steps before the curtain, his costume ultra-modernistic. He tells the audience to imagine themselves in the year 1950 when the world is in control of the Futurists, etc.

“The curtains then open upon the Orchestra from Mars dressed in weird robes, long peaked hats with strange eye glasses and eye lashes, playing upon a weird collection of musical instruments. The tune was ‘Ain’t We Got Fun.’ It sounded very Caligari when it came from this collection of mouth organs, tubas, oboes and jazz whistles. Then came the dancers at the Futurist Ball—the entire company in very bizarre costume creations and their dancing thoroughly in keeping with the mental condition of Caligari.

“Next was the Zimmeresque Fashion Show with the models wearing extreme and futuristic costumes, beautiful and caring. Following them came the Ziegfeld Follies Chorus of 1930—four dancing boys in ballet skirts, tights and toe shippers with evening clothes from the waist up including top hats. They did a ballet number to a jazzy ‘moment musical.’

“At the finish of this the Messenger from 1950 enters and starts to tell the story of Dr. Caligari and the curtains close in and we start the picture as a continuation of his talk.”
Proclaims Mark Twain Week

Bridgeport Exhibitor Puts Over Fine Campaign for "Connecticut Yankee"

Exploitation which evoked favorable comment from newspaper editors was effected recently by James Rourke, manager of the Empire theatre, Bridgeport, Conn., in connection with the showing of "A Connecticut Yankee in King Arthur's Court."

It required little persuasion to get the mayor and the local chamber of commerce to proclaim a "Mark Twain Week." The celebration of the memorial week was concurrent with the showing of the picture. Therefore it was natural for the newspapers to mention conspicuously Twain's great work, "A Connecticut Yankee," which was being shown at the Empire theatre, and natural, also, for parents to bring their children to view the classic story on the screen.

Because all the schools were celebrating the holiday week, there was a great rush on the local library for volumes of Mark Twain's books. So great was the demand that papers published articles about it. Then came the announcement that Mr. Rourke, the exhibitor, had donated to the library ten volumes of "A Connecticut Yankee." All the papers were compelled again to devote considerable news space to this incident because of their duty to announce new books listed in the library and because of their traditional announcement of the names of contributors to the library's stock.

Then three motorcyclists, attired in knights' mail and armor and carrying spear and shield, sped through the city's streets. To the rear of the motorcybes were attached canvas-cardboard signs which read: "Here's one of the Jazz Knights in Mark Twain's "A Connecticut Yankee"—Empire Next Week."

Special showings of the film were given free for gold star mothers and the orphans of Bridgeport. This, too, brought its share of free newspaper publicity.

Another stunt used was in connection with the classified want ads of the daily papers. The stunt was a circulation builder for the newspapers, and they were glad to co-operate. It was this—each day during the run five names of Bridgeportians selected at random from a city directory were printed in scattered positions on the want-ad pages. The persons finding their names were entitled to two passes each to see the picture. The scheme worked ideally.

To the two thousand names on Mr. Rourke's mailing list were sent proclamations "by King Arthur," commanding the recipient to see the picture. The proclamations were 12 x 18 inches and printed in red and black on a buff paper.

The result of the exploitation packed the house during the entire run.

Snell Horns In On Circus Parade

It is not often that a theatre can tie up with a circus, but Assistant Manager Snell, of the Imperial theatre, Gadsden, Ala., used Robinson's circus parade to advertise his program. He got permission to place this banner on the largest elephant in the parade: "The two biggest things in town today—Harold Lloyd in 'I Do.' That was all, but it had the kick in it, and got the business.

Schools Aid Brown Put Over "Woman's Place"

Net score: Ivanhoe, 1.
Loew's Palace, 899.

Looks like a lopsided contest between a literary classic and a modern theatre, but it merely shows the batting average of a publicity campaign inaugurated by G. E. Brown, managing director of Loew's Palace theatre, Memphis.

In addition to a full-fledged publicity and advertising campaign which he put over for "Woman's Place," Brown tied into the Central High School Annex for an essay on "Woman's Place" and on the Palace theatre. Through certain influences Brown was able to have the teachers permit the 900 children in the annex to choose for their weekly literary essay either Ivanhoe or Loew's Palace.

Out of the total enrollment of the annex only one pupil wrote on Ivanhoe and the other 899 chose the Palace theatre and Constance Talmadge as the more interesting subject.

Prizes were offered for the best ten essays, consisting of box seats to the Palace on "Annex Night." More than 300 children came and paid admissions to enjoy seeing the prize winners in the boxes.

The prize-winning essays are to be carried in the annex weekly paper and another competitive essay-writing stunt is already under way at the school.

Chambers Books "The Blot" For Teachers' Convention Dates

A state teachers' convention at Wichita, Kansas, gave Stanley Chambers his cue for booking "The Blot" for dates to correspond with those of the convention.

Inasmuch as the story of "The Blot" revolves around the problem of inadequate pay for teachers, the picture proved a center of attraction for the visitors and their Wichita friends, and was advertised to the limit by word of mouth on the floor of the convention and wherever else the teachers met.
Rural Ballyhoo Used for
"Way Down East"
by Barger

When Manager L. G. Barger presented "Way Down East" at the Avondale theatre, North Tonawanda, N. Y., he put on an excellent exploitation campaign which enabled him to put over his first week run at this recently opened theatre.

Mr. Barger covered both Tonawanda and North Tonawanda with large banners placed across streets, such as used in political campaigns. He also used two big farm wagons, especially decorated and plastered with "Way Down East" signs. The drivers were rigged out in rube costumes.

Three thousand post cards were sent to residents of the two cities, much newspaper space was used, several attractive window display tie-ups put over and window cards placed in almost every store.

Cantrell's Campaign for
"March Hare"

ADVERTISING broadcast for a hundred wild rabbits attracted attention to the "March Hare" for Manager Cantrell, of the Knickerbocker theatre, Nashville, Tenn. He stated that these would be turned loose with attached passes on the uptown streets. But failing to get them he "decorated" his lobby with boxes of Belgian Hares and the number grew from eight to sixteen in three days! Big rabbits of cardboard were used on the theatre auto on the streets and were also placed on the stage for a week in advance of showing.

Soriero Uses Novelty Herald Advertising

A novel throwaway for the showing of "For Those We Love" was used with very good success by Thomas D. Soriero, manager of the Strand theatre, Lowell, Mass.

He bought at a small cost several thousand of the small cardboard walking dolls with four feet, which rotate as though walking when pushed gently along on any surface. The doll carries on its arm a basket, on the side of which appeared the ad for the picture. Mr. Soriero used the following advertising matter: "I'd walk a mile to the Strand theatre next Monday, Tuesday and Wednesday to see Betty Compson in the Goldwyn super-special, 'For Those We Love.'"

These were distributed at the box office the week before the showing, in hotels and cigar stores and mailed in envelopes to the Strand's mailing list.

Mr. Soriero found the stunt provocative of much interest and in connection with the regular channels of advertising and publicity had a pronounced effect on business.

Young Works Hard for
"Lord Fauntleroy"

Edwin Forrest Young, publicity director for the Rialto and Majestic theatres, Louisville, Ky., made a special play for the patronage of children when "Little Lord Fauntleroy" played the Majestic.

On Thursday of a week's run, newspaper space announced a "surprise matinee" for the next day, and stated that every child attending would receive a gift. This consisted of a free ticket to the opening performance of the week's feature. The house was jammed the day after the ad appeared, with children standing in line for two hours to get in.

On Friday "slates" appeared in all the newspapers announcing a contest among the Louisville Herald's newsboys for the most popular newsboy. The idea was that the boys were to cut the "slates" from the newspapers, insert the names of their favorites, and the boy receiving the largest vote, or leading the biggest gang to the Majestic, got a $10 prize. There was a second prize of $5 and a third of $3. The answer was that the newspaper gave one and two-column news stories on the contest, and that boys from all sections of the city stormed the Majestic, making it necessary to give two morning performances to take care of the crowds.
Novel “Cappy Ricks” Lobby Display

When Manager Enrico Leide, of the Howard theatre, Atlanta, played “Cappy Ricks,” he achieved a splendid effect of the New England Coast in his lobby and a fine scheme of presentation which added no little to the success of the picture's run. On the outside of the theatre, in front of the box-office, all advertising cards and posters were framed in life-preservers—the old-fashioned round ones such as were used by sailing vessels of the type of the Florrie R. Across the front of the theatre were three large life-preservers, the first one framing a card on which the name of Thomas Meighan, as star, appeared in large letters—deep sea-blue letters on a gray background, framed by the dingy white of the life-preserver. The center circle held a card which gave the name of the picture and the third one, on the left, framed the name of Agnes Ayres.

Between the box-office and the main entrance were smaller life-preservers which framed lines from the sub-titles, in teaser effect, or sentences like “Do you like romance?” “Adventures galore,” “His last fifty cents—and the only girl in the world at his elbow,” “As refreshing as a sea-breeze,” and so on.

Inside the main entrance and along the beautiful grand staircase which is a special feature of the Howard's main lobby, were a quantity of the small pines which grow, supposedly, along the Maine coast and through these gleamed tiny electric bulbs that added immensely to the effectiveness of the scene. Rusty old anchors, coils of rope, a sea-battered officer's cap and similar trophies were scattered about.

A special musical score had been arranged by Mr. Leide, who, in addition to managing the theatre, conducts the forty-piece concert orchestra. There was a short prologue—an effective representation of the storm scene which is the climax of the picture. The stage-setting showed a sea-scape with a tiny sailing vessel, all sails spread, setting out gaily from port. Half-way in the middle of the stage the tiny vessel encounters difficulties and thunder and lightning, followed, as the tiny ship disappears, with a calm, and a beautiful moon-rise.

Kennedy’s Statute of Liberty Lobby Display

Manager Kennedy, of the Galax theatre, Birmingham, Ala., attracted extra business on “The Land of Hope” by a splendid duplication of the Statue of Liberty in the lobby. It was eight feet high, made of cardboard and painted a pure white. A powerful electric light was connected into the upheld torch of Liberty, with fine effect.

Vivid Red “Heart” Basis of Lobby Display

For “Hearts of the Range,” when the picture played the Strand theatre, Atlanta, Manager Schmidt had a huge heart cut out of cardboard and wrapped in red tissue paper. This carried letters cut out of cardboard and mounted to conform to the shape of the heart, giving the name of the picture.

Encircling the heart at a distance of about two or three inches were tiny electric globes, shaded in green and concealed in the wrapping of paper. When the current was on these globes threw a weird green light on the lettering of the heart which made it all very effective.

Buffalo Showman Tries “Mystery Girl” Stunt

“Why Girls Leave Home” was shown Buffalo at the Mark Strand by Manager E. O. Weinberg, following an excellent exploitation campaign, one of the features of which was a “mystery girl” stunt arranged with the Buffalo Enquirer through which Mr. Weinberg offered readers an opportunity to win some Christmas money by identifying the “mystery girl” as she appeared at various points in the city. Through the tie-up with the newspaper the Strand got some long stories and big cuts on page one.

Mr. Weinberg also put out a number of sandwich men, carrying signs bearing the title of the picture. Teaser ads were run in the local newspapers. There was a liberal use of billboards. Little red cards in the form of hearts were suspended in strings throughout the lobby a week in advance of the showing. The advertising on opening day was doubled. Small cards, bearing the inscription, “Do you know why girls leave home?” were given out in stores, restaurants, trolleys and public places. It was a widespread campaign and brought fine results at the box office.

Attractive Prologue for “Way Down East”

An exceptionally attractive prologue and setting was arranged for “Way Down East” when this picture was shown at the Halsey theatre, Newark, N. J., and is credited with having been of much value “talking” advertising for the production.

The stage setting showed the river with its timbered banks in the background, with a foreground representing the typical village street, the old wagon shop on one side and the toll-house on the other. Before the wagon shop a white pig rooted contentedly in the dirt. Against an old-fashioned picket fence at the head of the street, a local quartette and soloist leaned and sang “Way Down East” songs.

This cut shows the cast and stage setting for a prologue on “Way Down East,” presented at the Halsey theatre, Newark.
**Grauman Prologue Highly Original Number**

An appropriate feature of the program Grauman's theatre the week ending November 13th added in observance of Armistice Week was the showing of the official United States Signal Corps picture, "Flashes From the Front" preceded by a patriotic prologue in which more than thirty people took part.

The prologue scene represented the disembarkation of troops from a transport, which was painted in scenery at the rear of the stage. A gangplank led to a opening in the side of the "ship," and army doughboys on the stage. Above, soldiers leaned over the railing of the ship. Beside the gangplank civilians stood, obviously awaiting the return of saved ones.

Clad as a Belgian orphan, a girl corset left the ship and rendered "Keep The Home Fires Burning." A soldier sang Harry Lauder's "Pack Up Your Troubles in Your Old Kit Bag." Salvation Army girls sang patriotic airs and a doughboy soloist, "There's a Long, Long Trail." The Griffith boys executed a military dance. In conclusion, a lieutenant put a squad of veterans through the manual of arms.

**Victoria Theatre Builds Novel Lobby Front**

The management of the Victoria theatre, Philadelphia, used the Producers' Press Book as the foundation of a most nique lobby display on "Why Girls Leave Home." He had the cover of the press book enlarged to the size of a sheet, placed on one side of the lobby, and he had a two-column ad enlarged also to the size of a sheet and placed on the other side of the lobby. The usual electric light display in front of the theatre, in addition to carrying the display of the picture in high-powered nitrogen lamps, was augmented by an electrical question mark which was connected with a flasher. All this material was used in conjunction with the regulation posters, photographs, oil paintings and other accessories.

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**Hager’s “Conflict” Campaign**

Salt Lake City Branch Manager and Newspaper Effect Tie-up

It has remained for Gus A. Hager, branch manager of Universal's Salt Lake City exchange, to develop a new way of co-operating with the exhibitors and newspapers of his territory. When "Outside the Law," was released Mr. Hager, in planning his sales campaign, bethought himself of the daily papers of Salt Lake City and their lust for business in the circulation department. Accordingly Mr. Hager went to Norman E. Beck, dramatic and motion picture editor of the Salt Lake City Telegram, with a plan whereby he was to buy up a couple hundred one-month subscriptions to the Telegram and present them with his compliments to the exhibitors of the section. Beck, however, went him one better and offered to write each exhibitor a personal letter calling attention to Mr. Hager's complimentary subscription and also to direct their notice to the publicity and advertising the being run by the Kinema theatre on "Outside the Law." The letters went out and the papers followed. The small-town exhibitors were not in the habit of hearing from key city dramatic editors on the subject of pictures, so followed the publicity and display advertising pretty carefully. The final shot was a half-page in the Sunday dramatic section of the Telegram announcing the general release of "Outside the Law" and inviting exhibitors to wire for dates. The result was an avalanche of orders for Hager and the sailing made pretty easy for his salesmen in reaching the quota.

When "Conflict" was released the same stunt was worked with the same results. The entire cost of the exploitation for the entire territory was less than two hundred dollars and Hager's quota was reached and topped in record time.

The exhibitors were well pleased and, needless to say, the newspaper was also the winner, as when the dramatic editor had finished with the exchange's mailing list he turned it over to the country circulation manager, who lost no time in soliciting the exhibitors for a regular subscription to the paper on the strength of the motion picture news it carried.

Here is a new thought in selling films and incidentally is an idea that most newspapers will grasp. Even though your paper is hard boiled when it comes to picture exploitation it is a safe bet you can land this one.
Grauman's, Los Angeles, Stages Style Show

Sid Grauman has explored a new theatrical field, and as a result won the praise of newspaper critics when he staged a midwinter Fashion Show in which he also presented Max Fisher and his Ziegfeld Follies instrumentalists at the Grauman Million Dollar theatre, Los Angeles, in conjunction with the showing of "Enchantment" during Thanksgiving Week.

The fact that never before in Southern California had a fashion show devoted exclusively to furrs been attempted at this season in the year was a novelty which in itself attracted large crowds to the box office.

Mr. Grauman opened the act with Fisher and his ensemble playing current popular selections. When three airs had been rendered the fashion parade began. Clad in modish furrs whose aggregate value exceeded $250,000, a dozen players from the Famous Players-Lasky studios, displayed the creations under spotlights as they walked across the balcony and descending the stairs to the stage, continuing until they disappeared in the wings. The set represented the ballroom of a leading Los Angeles hotel. When each creation had been displayed the actress-models appeared, and at various places on the balcony, on the stage, simultaneously as a finale. Meanwhile, as during the parade, the Fisher instrumentalists played accompaniments.

Birmingham House Attractively Decorated

Stage settings and effects were provided Manager Phillips of Strand theatre, Birmingham, Ala., for his showing of "After the Show." Paper and cloth draperies, tassels and hangings on doors and walls, and from the ceiling, gave a proper atmosphere and helped intrigue the passersby.

Twenty-four Sheets Gets Attention of Klamath Falls Fans

Klamath Falls, Ore., may not be as big a city as New York, but H. W. Poole, the manager of the Liberty theatre there, believes in doing things in a big city way. Witness his exploitation for "Our Mutual Friend" and "The Old Oaken Bucket." Twenty-four sheets were used, an innovation for Klamath Falls, and the result was highly successful.

In addition, throw-aways were distributed at the homes of all of the residents. "You'll like the Liberty better after seeing 'Our Mutual Friend,'" Mr. Poole advertised.

Chariot Race for "Sheba Again Used

A chariot race down one of the main streets of Detroit was the most striking feature of a singularly elaborate exploitation campaign conducted by the Fox Washington theatre for the "Queen of Sheba" engagement.

Two charioteers, attired in the flowing togas of Roman racers and driving two white steeds staged a "slow" race down this street, attracting thousands of noon day lunchers and distributing in their flight large numbers of circus heralds. The street was literally covered with heralds, most of which were picked up by the curious onlookers. The chariots were plastered with large signs announcing the advent of the "Queen of Sheba."

Further exploitation consisted of making motion pictures of the crowds entering the theatre during the second week of the run of the picture, and showing them on the screen the following day. In this way many persons paid admission twice during the showing of the production—hoping to identify themselves or friends on the second visit.

Arrangements with advertising managers of most of Detroit's leading department stores resulted in the use of the phrase, "The Queen of Sheba Says," in their newspaper advertising copy for several days.

By tying up with a morning newspaper a contest was conducted for the school children of the city, in which prizes were awarded for the best stories concerning the legend of the Queen of Sheba and King Solomon.

Herald displays were placed in all the leading hotel lobbies, and hundreds of circus heralds were left in the offices of doctors and dentists throughout Detroit.

Window displays also were employed. It is said that this exploitation campaign was one of the most productive of good results ever attempted by a theatre in Detroit.

Settling the Cave-Man Argument

Do women love masterful men? This is the vital question that has absorbed all Boise, Idaho, when the story of the man with "heart hot as desert sands," "The Sheik," played there.

The Pinney theatre stirred the town to intellectual activity through the Boise Capital-News, and offered prizes of $10 in cash for the best 100-word essay and a box to the theatre for the second prize.

As usual, giving the contest to the paper threw the publicity on the front page with the increased value to the theatre.

Explaining by illustration the accompanying story relative to the mid-winter fashion show which served as a prologue to "Enchantment" when this picture played at Grauman theatre, Los Angeles
Special Screening Endorsements Sells "Over the Hill" at Albany

The Albany Club, the leading social organization of Albany, N. Y., through its secretary issued invitations to each of its members to attend a private view of "Over the Hill" and thus ushered in one of the most comprehensive exploitation campaigns ever attempted by Manager Elliott of the Clinton Square theatre in that city.

As a result of the exclusive showing, letters were received by Mr. Elliott from more than 100 of the 300 persons who witnessed this filming of the picture. Excerpts from the letters written by the more prominent members of the club were used in the copy of newspaper advertisements. These included the opinions of clergymen and business men.

The preview was so arranged as to put the entire burden of detail on the club, thus lending the prestige of having not one theatre but the organization offer the presentation. This cleared the way for long stories in the columns of the daily press. In this way the Governor of the State of New York was attracted and attended the showing.

Then came further campaigning. Five thousand snip cards were printed and by means of attached strings were hung in doorknobs and on automobiles and other vehicles.

Window displays were placed in two phonograph stores, two music sheet stores and two leading stationery windows.

A special poster display was set up in the vicinity of the Albany railroad station, thus attracting attention of all the city's visitors. At the corner of the street where the theatre is situated another similar display was erected.

Hotels and restaurants throughout the business district of the city carried mention of "Over the Hill" on their window cards of menus. In the lobbies of the leading hotels displays of stills were made.

Masters Decorates for "Frontier of the Stars"

MANAGER MASTERS of the Capitol and Princess theatres, Bowling Green, Ky., had a good display at the latter house on "Frontier of the Stars." A veritable cloudland was created in the lobby, with painted card board and several colors of serpentine arranged and draped cleverly. Invisible wires strung through the clouds bore silver stars of all sizes scattered correctly at varying distances. Patrons expressed appreciation of the artificial fairyland.

Cooperative Advertising Wins in Winona

"Forbidden Fruit" just visited Winona, Minn., but its entry was one of triumph.

The Opera House got to work and asked the Republican-Herald for free space. The paper wanted some favors. So the theatre representative visited ten merchant friends, procured the necessary double truck and the paper was willing to come through with a four-page special section.

Goldman Has Fine Prologue for "The Sheik"

Managing Director William Goldman, of the Missouri theatre, in St. Louis, used a novel presentation effect to accompany "The Sheik," which was continued into its second week.

As the curtain arose on the Missouri Symphony Orchestra, seated as usual at this theatre in a semi-circle on the stage, a background of Oriental atmosphere was revealed, and then from the mists there arose a huge tent and far in the distance the desert. From the tent emerged The Sheik himself, a tenor soloist on the Missouri staff, bedecked in the Arabian garb, and who sang a weird, plaintive and musical interpretation of the picture as a sort of prologue.

The magnificence of the scene brought forth salvos of applause from the large audiences which saw each showing of the picture.
Stuart Booms “Down East”
Dallas Managing Director Plans and Executes Big Exploitation Campaign

HERSCHEL STUART, managing director of the Palace, “Dallas Million Dollar Theatre,” tells an interesting story of how he put “Way Down East” over to a successful engagement, despite the fact that the picture previously had been shown in Dallas as a road show attraction.

Mr. Stuart says he advertised conservatively ten days in advance of show date, and then goes on to tell how he hooked with an afternoon newspaper, obtaining twelve inches daily, for five days, announcing a newspaper matinee for school children on Saturday morning, getting two-column heads with cuts and other extra free reading matter in connection with the picture.

Mr. Stuart says he tied up with another afternoon paper for front page and other double-column layouts, calling attention to the newspaper’s invitation to all people from New England states, now resident in or near Dallas, to see “Way Down East” on a designated afternoon and evening as the guests of the newspaper. A Dallas newspaper comic writer saw the picture in the character of “Uncle Jake,” as he is known locally, and wrote a story of his experience at his “first modern picture presentation.”

In the matter of outdoor exploitation Mr. Stuart used 1,500 sheets of lithographs, cloth banners, tack cards, etc., in the city of Dallas and the surrounding country. There also was a daily street parade at noon and evening with a “rube” orchestra on a float, carrying banners announcing the picture and dates.

There was used the character of “Seth Perkins” from Vermont, with a dog with a banner announcing the show. Herald were distributed in hotel room boxes also.

At the presentation of the picture an orchestra played “Home Sweet Home” at the opening with red house-lights dimming down from maximum to darkness. Wind machines and ice machines were used also during the storm and the scene showing the ice floe. Blue house lights were dimmed during the snowstorm and the house cooling system was turned on.

Teaser Stuff Goes Good for “No Woman Knows”
Manager James F. Jackson, of the Tudor theatre, Atlanta, hooked big on the “teaser” stuff when he played “No Woman Knows” for a week’s engagement.

The billboards had been utilized and carried twenty-four sheets in screaming colors—a vivid yellow with black box-cap letters—with such sentiments as “Will the Arms Conference Mean Universal Peace? No Woman Knows!” “How to Avoid Automobile Accidents—No Woman Knows!” “What Does Man Want Here Below? No Woman Knows!” and so on.

Then, beginning a week ahead of his play date, the local papers carried one-inch ads, with “teaser” lines similar to the bill boards.

A smashing ad on Sunday tied up the billboards and “teaser” stuff with the run of the picture.

The lobby carried a cut-out of Mabel Julienne Scott in a tense pose with a book under her arm, the book labelled “Fanny Herself” A display of the published book was made in the lobby, and a tie-up with a local book shop by reason of which they staged a special sale on the novels of Edna Ferber all added to the successful week.
New “Hush Money” Idea Originated

Manager Frank Miller, of the Rialto theatre, Augusta, went the Liberty Lady stunt one better when he played “Hush Money” for a two-day engagement recently.

In the first place Mr. Miller is one of the few exhibitors who doesn’t mind setting up a special lobby set that seems to make it difficult to enter the theatre. For this particular picture he built a white picket fence clear across the front of the theatre, entrance to and exit from the theatre being almost concealed behind two red brick fence posts at either side of the lobby.

Back of this fence, and completely hiding the front of the theatre, was a black crop, which made the white pickets of the fence, and the red brick posts stand out in vivid relief.

Midway in the white pickets, in the centre of the lobby, was a flight of white-painted steps, like an old-fashioned staircase. These steps were wide at the bottom and rowing narrow as they approached the top. At the foot of the steps, on either side, were the canvas moneybags used by the boxoffice. These two were stuffed with pebbles and were marked $1,000. Two steps p were two bags marked $500, further down $200 bags, and so on to the top. These were placed at intervals along the steps was active money. At the top of the steps, raked in money bags, was a giant silver dollar, made of cardboard. A hole had been cut so that a cloth could be drawn over the mouth of the Liberty Head, thus carrying out the idea of Hush Money.

It was a lobby that attracted both attention and business.

East Indian Atmosphere Provided for Atlanta Lobby Front

A bit of India was transplanted to Atlanta for the week’s run of “The Great Impersonation,” by Manager Jack Kaniska, of the Rialto theatre, Atlanta. The boxoffice was masked behind cane and bamboo until it resembled a tiny Hindu hut. On either side of it were cocoapalm timber and bamboo. The floor was covered with a painted canvas which resembled the hard-packed earth and stones of a native village.

On either side of the little hut which was the ticket office were tiny fires—red electric bulbs with leaves scattered over them. Over these fires were the three sticks, Hindu fashion, which hold up the pots in which the natives cook.

The space between the box office and the entrance to the theatre was a thicket of undergrowth, with two or three coconut trees (cut-outs) and, hidden in this jungle, crouched as if about to spring, and only his head showing, was a great striped tiger—an amazingly life-like cutout, borrowed from a circus poster, cut out and mounted by an Atlanta firm. The special lobby paid for itself several times over in added business.

“Over the Hill” Billed in Sixty Wisconsin Cities

There are approximately sixty towns near La Crosse, Wis., from which the La Crosse theatre often draws patronage. Reaching these numerous towns through paid advertising in the various local daily and weekly newspapers is a matter involving considerable expense, as well as labor; therefore the management of La Crosse’s leading house seldom undertakes to reach this field in this way.

But with the showing of “Over the Hill,” a new exploitation plan was conceived and executed with decided success.

Here was the little scheme which proved so advantageous:

With the assistance of a Fox representative, a special newspaper story was prepared which, ordinarily typed, would consume at least a half-column space. This story was typewritten (not printed), each sheet being made to appear as an original, and was sent to the editor of each newspaper in each of these neighboring towns.

The proposition placed before the editor was this: “You print the enclosed story and present your newspaper containing it at the door of our theatre, and we will permit you and your immediate family to see ’Over the Hill’ as our guests.”

Each sheet being worth 50 cents and many editors bring four or five members of the family, it was a fair exchange of courtesies and lacked the usual flavor of free publicity.

In addition to this bit of exploitation, the management decorated several downtown windows with tie-up displays, used 600 placards about the city, arranged for elaborate street-car advertisements, and conducted a special showing for the clergyman, teachers and social leaders.
Pfeifle Gets Merchants' Aid
Detroit Suburban House Puts Over Co-operative Exploitation

BUILDING up business at no extra cost is a problem that is bothering every theatre manager of outskirt houses in the country today, so perhaps a hint from H. R. Pfeifle, manager of the Priscilla, one of Detroit's suburban theatres, will give exhibitors an idea of good co-operative exploitation that won't cost them a nickel.

Pfeifle's main business getting scheme is the establishment of co-operative nights during each week, at which times he goes after the people with such magnets as free bread, free coal and free food stuffs of every kind.

The manager of the Priscilla first made arrangements with the leading bakery in his vicinity to give away 50 loaves of the bread they were introducing at his theatre on a certain night. The result was that Pfeifle had to call for the police to keep the crowd in order. He did a great business that night and the bread makers got a lot of real publicity out of the idea. Now they have a "bread night" once each week, at which time a certain number of loaves are given away.

Another idea worked out by Pfeifle was to make arrangements with a coal dealer to give away one ton of coal on a certain night each week.

Pfeifle is attempting to have something out of the ordinary to offer his patrons five out of the seven nights of the week. He contends that Saturday and Sunday will take care of themselves. The Priscilla manager's idea can be worked out in any neighborhood community where people burn coal, eat bread or folks sell these commodities.

At Boasberg of the Paramount Detroit office exploitation department got first page publicity for "The Sheik," playing at the Broadway Strand, Detroit, when he sent out 500 telegrams to newspaper men and prominent people worded as follows:

"Take the entire family to see 'The Sheik' at the Broadway Strand."

(Signed) A Wise Man.

The stunt stirred up considerable excitement and one woman called the police because, as she said, "some one had sent her a telegram to get her out of the house so they could rob the place." Hundreds of people phoned the Broadway Strand to find what it was all about.

McClure Uses the Lobby Telegraph Stunt for "Old Nest"

For the presentation of "The Old Nest" in the Allen theatre, Winnipeg, Manitoba, during the week of November 7, Manager McClure established a public telegraph office in the lobby of the theatre through an arrangement with the Canadian Pacific Railway Telegraph Company. This was done because of the nature of the feature and because of the invitation which was flashed on the screen at the conclusion of the picture for patrons to send messages home to mothers or other loved ones.

Reading notices in the newspapers also told of the opening of a telegraph booth in the theatre lobby and the statement was made that very few would be able to resist the impulse to send a message home to mother or family.

Wireless Apparatus Installed as Lobby Display

Manager Willard Patterson of the Criterion theatre, Atlanta, played "Gilded Lies" recently, for a return engagement, to a highly successful three-day run.

There is considerable business in the picture around a wireless machine, and counting on the curiosity of the "here instinc," Patterson had a small but complete wireless outfit set up in the lobby of the theatre, with an operator to run it. The crackling and sputtering of the instruments never failed to attract attention, and there was a crowd around the wireless machine for the entire three-day run—a great many of the spectators satisfying their curiosity by going into the theatre to watch the handsome Mr. O'Brien play with wireless in the picture.
Clergymen Attend Special Showing of "Over the Hill"

Fargo, S. D., was recently the scene of an agitation in opposition to motion pictures of a certain sort—in other words, of a demand for more strict local censorship.

Several clergymen had openly denounced from their pulpits the character of certain productions. Accordingly then, with this fact in mind, when "Over the Hill" was booked for the Strand theatre in that town, the management decided to exploit the picture in such a way as to convince all who might have been influenced by the general attack.

To begin with, invitations were extended to all the clergymen in Fargo and in neighboring towns to attend a private view of the picture a few days prior to the opening. In addition, most of the clergymen were spoken to over the telephone and urged to be certain to see the picture. In this way the presence of more than 90 per cent. of them was assured.

Following the showing, many of the ministers who had spoken against motion picture productions volunteered testimonial letters which contained commendation of "Over the Hill." These letters were used in part in the advertisements in the daily papers; and coming, as they did in several cases, from men who were supposed to be unalterably opposed to pictures, they had a double force.

In addition to the newspaper space, heralds were printed containing extracts from the letters and mailed to all the farmhouses within a radius of twenty-five miles of Fargo. This play upon popular sentiment produced the results it set out to accomplish, and the engagement of the picture was one of the most successful experienced by the Strand.

Several window displays were used in the business section of Fargo, and the town was well plastered with the appealing posters.

Bride and Groom Stunt Used at Florence, Ala.

MANAGER FRANK WARFEL, of the Majestic theatre, Florence, Ala., used a novel ballyhoo on "Man, Woman, Marriage." He built a wooden cage, mounted it on a wagon, and placed inside a man and woman chained together. They were dressed as bride and groom, the former being one of his boy ushers dolled up in a lovely gown, satin pumps, silk hose, bridal veil and "her" spouse in evening clothes. Both were masked and created great interest on the streets. The horses carried theatre banners.

Use Your Title for All It's Worth

"Don't Tell Everything," but tell your friends that the New Liberty theatre, Peru, Ind., opens Thanksgiving Day at 12:30.

This was the wording of the knob-card gotten out by Manager Dale Loomis for his new house.

Loomis learned his exploitation lessons well. He wanted a lot of publicity. He didn't want to pay for it. He found the merchants entirely agreeable to co-operative propositions.

Magnificent Presentation for "The Sheik"

The most spectacular of operatic settings was outdone in the prologue to "The Sheik," arranged for the Roosevelt theatre, Chicago, by Manager R. C. McMullen. It cleverly reproduced in flesh one of the scenes of the picture.

As shown by the accompanying cut, the setting for the prologue was Egyptian, with the desert and pyramids on the back drop, pillars at the sides and on the stage palm, fans, rugs and cushions in oriental confusion. The curtain rose on an Arabian dance by a harem girl and her attendant. A European girl, dressed as Agnes Ayres, reclined on an oriental dian.

The opening number was a soprano solo. "Allah's Holiday," sung by the European girl. This was followed by a baritone solo, "Kashmir's Song," started off stage and ending in front, sung by an artist in Sheik's costume. This baritone solo is the same as the one sung under the English girl's window in the picture.

As a climax Mr. MacMullen secured Lola Gonzales, an oriental dancer, for a personal appearance at his house. This number won rounds of applause at every performance.

Illustrating the accompanying story relative to the prologue presented for "The Sheik" during the run at the Roosevelt theatre, Chicago
How Herschel Stuart Exploited "Disraeli"

Because Disraeli, Prime Minister of England, was a Jew and the first of his race ever to become Premier of the British Empire, Herschel Stuart, managing director of the Palace theatre, Dallas, Texas, appealed directly to the Jewish people of Dallas in putting over "Disraeli."

Mr. Stuart induced the two local rabbis to announce the picture and the date of the engagement at each church service ten days in advance of the showing. Jewish Sunday schools also held contests with Palace tickets for prizes.

A ten-inch advertisement set in Jewish type was run in the local newspapers, being the first time such a thing ever was done. Because of this the ad created much comment and was noticed by many persons who otherwise would not have seen the announcement. The Jewish type also got a lot of free publicity when it was reproduced in the news columns, with a special news feature story bringing out the fact that Disraeli was one of the greatest Jewish statesmen.

Mr. Stuart virtually put the responsibility of playing "Disraeli" up to the Jewish people of Dallas. They, in turn, worked hard by word-of-mouth advertising to demonstrate that the Palace management was justified in booking the feature.

Mr. Stuart declares that the engagement was a financial success.

Morrison Pulls Sure Fire Stunt for "The Kid"

On this page will be found a cut showing the Chaplin and Jackie Coogan imitators induced to compete for prizes by J. A. Morrison, manager of the Star theatre, Medford, Ont., in connection with the showing of "The Kid."

The stunt went over big, with plenty of press notices and interest from Medford residents as the contestants marched about town. Mr. Morrison competed in the event.

Miller's Teasers Made Fremont Wonder

Fremont, Ohio, recently was threatened with a smallpox epidemic and in consequence theatres and churches went out of business temporarily, and Board of Health signs on Fremont residences were common sights.

About the time everything was back to normal, Carl F. Miller of the Strand theatre booked "The Sign on the Door."

One evening there appeared in the local papers a mysterious line reading "The Sign on the Door," and people wondered what it meant, naturally connecting the phrase with the smallpox scare.

A few days later Mr. Miller explained by display advertising and public curiosity and perhaps fears were satisfied.
Chinese Atmosphere Stressed in Lobby Display

For “Dawn of the East,” at the Forsyth theatre, Atlanta, Manager Jack Kaliska built up a beautiful Chinese lobby. The lobby of the Forsyth is peculiarly adapted to this sort of thing, and the Chinese decorations were very effective. Trailing wisteria blossoms about a tea-house of narrow white laths, and sliding paper panels, with plenty of beautiful silken Chinese—distinguished from Japanese—lamps added their colorful note, as did a huge bowl of goldfish mounted on a carved and lacquered Chinese pedestal.

In addition to the lobby, Manager Kaliska worked a street ballyhoo that was, perhaps, one of the best of its kind that has ever played Atlanta.

An elaborately carved sedan-chair, painted with much gilt paint and decorated in dragons, cherry blossoms and such things dear to the Chinese heart was built.

A girl on the general type of Alice Brady, and dressed in Chinese garb that as nearly duplicated as possible the costume worn by Miss Brady for her wedding to the Chinaman in the picture, occupied the sedan-chair, which was borne through the streets by two husky bearers, dressed in Chinese costume, and preceded by a third, who carried a bing bell which he rang lustily. The bell attracted attention and the odd equipment held it—so it developed into most successful exploitation.

Chinese Atmosphere Stressed in Lobby Display

Searchlight Advertises “Over the Hill”

As a novel means of attracting attention to the front of his theatre during the run of “Over the Hill” Manager A. J. Diebold, of the Strand theatre, Waterloo, Iowa., constructed a small parapet on the roof of the building on which he rested a 500-watt searchlight.

The searchlight swept the streets and buildings in the vicinity of the theatre and attracted general attention. Banner signs which were placed at various stations within a block of the house were given intermittent illumination by directing upon them the light from the roof.

Manager Diebold also ran a Mary Carr picture contest in the evening newspaper of Waterloo. It started five days prior to the opening of the production’s run and aroused the interest of all school children in the community. Prizes of free tickets to the Strand were awarded to a number of winners. The contest was on identification of famous women in American history—a series of pictures for which Mary Carr, the mother in “Over the Hill,” posed.

“Dream Street” Lobby Pleases Gadsden, Ala.

Assistant Manager Snell, of the Imperial theatre, Gadsden, Ala., built a fine lobby display on “Dream Street.” A complete Chinese atmosphere was created; the ushers and ticket girls were dressed in correct costume, vari-colored lanterns of all shapes and sizes decorated the lobby; also strips of colored crepe and strings of beads. Several tea tables were used with bowls, chopsticks, etc., borrowed from the local laundry Celestial. Several banners in Chinese characters were displayed with cards reading “Answered Inside” on them.

Clever Window Display Devised by Cross

An effective window display was obtained in a local store by Manager G. A. Cross of the Post theatre, Battle Creek, Mich., for his showing of “Dangerous Curve Ahead.”

It consisted of a stretch of country landscape with a miniature railroad track in the foreground. A toy railway engine just starting to cross a bridge was being flagged by a toy man. At one side stood a toy wagon hitched up to a toy horse. One of the tracks of the railroad was bent where the road curved, showing that the train would be wrecked if it continued.

One of the “Dangerous Curve Ahead” traffic stanchions devised by Goldwyn to exploit the picture was placed where the track curved. A poster of the picture was shown at the left. In the background, partly concealed by shrubbery, was a house.

This window display received more favorable comment than almost any other picture exploitation stunt that Battle Creek has seen and Manager Cross estimates that it sent hundreds of patrons to the Post theatre while “Dangerous Curve Ahead” was playing.

Cantrell’s Ballyhoo for “Gypsy Blood”

Manager Cantrell, of the Knickerbocker theatre, Nashville, Tenn., had good results from a ballyhoo on “Gypsy Blood” by the use of four “gypsy” girls in the uptown streets and stores. These were elegantly and wildly costumed and drew interest everywhere, many people insisting on having their fortunes told on the spot, but the novices were unequal to that. Instead they gave away Turkish cigarettes by the hundreds, wrapped in a neat slip of paper announcing the picture. A tent in the lobby with a kettle and artificial fire carried out the idea and a big cutout of Pola Negri was placed inside.

Setting used during Thanksgiving Week at the Tivoli theatre, Chattanooga, Tenn., in connection with the engagement of “Two Minutes to Go”
Cut-out Tiger Used Effectively by Byars

For "Back the Tiger" when it played a three-day run at the Alamo No. 2 Manager Byars had built in his lobby an enormous cage, which also filled the space allowing just a narrow strip on each side for entrance and exit. The cage had iron bars and the floor was covered with sawdust and straw, like a real circus cage.

Inside the cage was a startlingly realistic cut-out of a striped Bengal tiger, mounted in a position as if crouching about to spring.

Over the cage was a sign which read:

"The striped Bengal tiger of the jungles is no more dangerous than the 'tiger of Chance—for the one only takes a human life, while the other fastens its fang claws on the very soul of its victim."

On one side of the lobby wall was a sign on cream-colored background, lettered in dull blue, with a cut-out of Conway Tearle just beneath it. This sign read "Would you sell yourself body and soul for $100,000? This man did, Why?"

Across the top of the theatre was a banner with several scenes from the advertising paper, cut out, and with such phrases as "See the glory—and the horror—of an Alaskan gold rush. "Thrills and adventure were his—until—but see the picture."

New One in the Street Car Ballyhoo Line

Ballyhooing a show from a street car is so old that it no longer causes the kids to run to curb, but when you ballyhoo the theatre from the only street car the town has ever seen it's a different story.

Manager Otto Schmid of the Ellen theatre, Bozeman, Mont., got a car from a neighboring town and had it towed along the interurban tracks to Bozeman. He put a single banner announcing "The Affairs of Anatol" and let the car drive the length of the tracks within the city limits. At times, when the tracks were clear, it ventured a few miles into the country to deliver its message to the farmers. A convenient spur cleared the road when the regular interurban came along.

Albany Manager Builds Fine Lobby Front

Fred Elliott, manager of the Clinton Square theatre, Albany, N. Y., with the assistance of a Fox representative, built an entirely new front for his house and executed a clever bit of exploitation during the recent run of "Thunderclap."

Decorations covering the front of the lobby gave the appearance of a large, artistically constructed billboard and hid everything but box office, entrance and exits. The large "billboard," had a background of dull yellow and attracted attention for several blocks along three directions due to the triangular shape of its construction. On it were large, promiscuous letterings designed to give the atmosphere of the racetrack. Cut-outs of horses and judges' stands were superimposed on the background to lend additional color.

For street ballyhoo three men were dressed as jockies and sent through the city's streets astride spirited horses. On the saddle clothes were canvas signs telling of the engagement at the Clinton Square.

Skinner's Shadow Box Display Finds Favor

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, is using some great shadow-box type frames in the lobby of the big west side neighborhood theatre in exploiting his productions.

For "At the End of the World," Mr. Skinner had a real eye-catcher. It was a maritime scene with a miniature light-house striking in the background. In the top of the lighthouse a bright light flashed out. This light caught the eye the moment one entered the lobby and the rest of the frame was so attractive that every one stopped to read it. Recently Mr. Skinner had a frame on "One Arabian Night" which also attracted a lot of attention.

Scenes from the sheets offered at the exchanges on the films are used. Figures are cut out, mounted on beaver board and placed in relief in the shadow box. Varicolored lights are placed at the bottom of the cut-outs. The lights are all hidden from view. The stunt is a departure from the usual placing of one-sheets in frames and gets the message over in classier form.

Setter Provides Prologue for "Old Nest"

Manager Setter, of the new Diamond theatre, Bowling Green, Ky., staged a fine prologue on "The Old Nest." The curtain rose on a duplication of the last scene from the feature, with the seven actors appropriately chosen and costumed. A hidden quartet of local talent sang "A Mother's Rosary" as the mother mourned alone with her boy's photograph, and "When You and I Were Young, Maggie," when the father came in; then "My Old Kentucky Home," when the children appeared. Not a word was spoken throughout the prologue which consumed seven minutes. The effort aroused much favorable comment.
Johnson Stages Prologue for "One Arabian Night"

During the showing of "One Arabian Night" at the Rialto theatre, Omaha, Managing Director Julius K. Johnson staged an Oriental prologue which proved a sensation, and undoubtedly added to the success of the week's engagement.

The setting consisted of two beautiful drops, showing the interior of an Arabian palace with a soloist and dancer. The prologue opened with the orchestra playing the introduction to "The Vision of Salome," by Joyce, till the curtains were parted; then the soloist, G. Swanson, sang the old favorite, "Till the Sands of the Desert Grow Cold," after which the orchestra immediately went into the introduction of "The Dance of the Egyptian Maidens," by Shelley, which was presented by Miss Billert.

Mr. Johnson also planned a very effective exploitation campaign consisting of the pressbook teasers which were used a week in advance of showing, and the Prizma trailer two weeks in advance, with the result that the picture played to a big week's business.

Box Office Remodeled to Resemble Scene in Picture

For "A Trip to Paradise," when it played a two-day run at the Rialto theatre, Augusta, Manager Miller transformed his lobby into a box office such as was used in the picture.

The box office itself was concealed by three canvas "flats" painted a vivid yellow, and lettered in black. The sign, which was painted on the canvas itself, read "Take a Trip to Paradise—price fifteen and twenty-five." On one side was a crudely lettered hand, pointing inside and reading "This Way to Paradise."

A cut-out of Bert Lytell, with his megaphone, was made from a twenty-four sheet and mounted close beside the box office.

The vivid coloring of the canvas and the whole atmosphere helped.

Small Town Manager Builds Fine Lobby Display

That exploitation of worth-while pictures pays in tangible box-office results, even in the smallest of towns, is the experience of Ernest Weldon, manager of the Jewel theatre, in Rusk, Texas.

When Mr. Weldon booked "The Girl From God's Country" he decided it was a picture well worth going after. With the aid of a few sheets of compo board he transformed his lobby into a scene from the North Woods. His box office, in the center, was turned into an imitation of a log cabin. Along either side were scenes showing lakes and snowclad mountains, painted on compo board, and on which were mounted cut-outs from the regular paper. For the center of the lobby in front of the box office he made a cut-out of the huge grizzly from a six sheet, which also carried his billing. Rocks, covered with pine needles and moss, added to the realism.

The novelty of the display not only brought out most of Mr. Weldon's town people to the showing, but people from many miles out of town, hearing of the lobby display, drove in to see it and to look at the picture.

Lobby display on "The Girl From God's Country," designed by Manager Ernest Weldon, of the Jewel theatre, Rusk, Texas.
Topeka Merchants Help Isis on "Man's Home"

The Isis theatre management put across its drive in Topeka, Kan., with an effective twist to the advertising hook-up plan used by many theatres in conjunction with local merchants. "A Man's Home" furnished an excellent title and opportunity to advertise the furnishings and needs of a man's home and the double-truck in the Topeka capital proved how merchants of the Kansas capital took advantage of their opportunity.

A ticket feature, as a prize offering, gave a "double twist" to the advertising hook-up. An illustration was cut into sections one inch square, and one of these squares was inserted in every advertisement comprising the double-page spread. The trick was to cut out and assemble these sections of the illustrations into a complete picture. Then it was necessary to return with each illustration the names of the twenty-one advertisers in the "spread," together with a mention of what they advertised.

For the first ten correct answers four tickets each were given; for the next twenty correct answers two tickets were offered, and the next twenty approved replies won a single ticket each, making a total of 100 tickets to the Isis for "A Man's Home" engagement. The scattered sections of the illustration made a talking point for the theatre management—and "A Man's Home" was mentioned in every one of the merchant's advertisements, being appropriately worked into the text of the announcement.

Free Passes Still a Bait

You can still bribe a small boy on passes. Joseph D. Schwarz, manager of the Universal theatre, Auburn, N. Y., got a whole boy scout patrol to parade for "Experience" during the four-day run of the picture.

Each boy carried a stick holding a card making up one of the letters of the title.

Novel Style Show Presented at Cleveland

George Dumond, managing director of Loew's State theatre, Cleveland, took advantage of the time, the place and the opportunity to stage an effective style show in conjunction with a local ready-to-wear store, the Oppenheim Collins Company.

Through the Oppenheim Collins Company Dumond secured the mannikins and the fashion exhibits that had been displayed at the local manufacturers' style show at the Winton Hotel.

The style show opened with the stage looking exactly like the exterior of the Oppenheim Collins store on Euclid avenue. Windows with display figures, background, and sign over the windows, all as Clevelanders are used to seeing it on their regular shopping expeditions.

The window set was a tableau. The heavy velvet curtains were pulled. Then to snappy music the models came out from the wings, one at a time, walked to the center of the stage, then out on a runway that was built over the orchestra pit right out into the audience. The runway was well lighted, of course, and the effect was similar to a musical comedy.

Occasionally the display of gowns was interrupted by a vocalist, whose songs came as a pleasant interlude.

As a grand finale, the models again appeared in the window set.

The women elbowed each other out of the way all week to get down in front to see the beautiful gowns. Manager Dumond says that he had hundreds of women come in for the style show alone.

Paper Sacks Sell "After the Show" for Steege

Will Steege, of the Capitol theatre, Grand Falls, Mont., saw to it that practically every grocer and maker in town ran their paper sacks through a press printing advertisements for "After the Show."
CHATS WITH THE PICTURE GOER
Suggestions by an exhibitor on establishing close relationship with the public

By HARRY L. NEWMAN

The Mailing List
Would you keep it if it reached you in your morning mail? Of course you would, and that is what hundreds of enthusiastic patrons of —— are doing. The management will be pleased to mail to you our program regularly every week if you will leave your name and address at the box-office. So, if you are not already one, become a regular program reader. Get the latest information regarding film plays and players, news about screen favorites, etc. If you already are on our mailing list you may enter the name of any friends who you think would like to receive our weekly program. We will be pleased to send them one and will thank you for your interest in them and the —— theatre.

Our Aims
The presentation of the playphoto is a study, and we are constantly aiming to improve every feature that makes for your greater enjoyment of our shows. The same great care is also exercised in selecting and making up our musical program. Our attendants show the utmost courtesy at all times—in fact, we make it our motto to cater to your smallest desire. We know the kind of theatre you desire and we run it accordingly. It is yours, use it, for it contains that indescribable something called "Home."

Opportunities
It frequently happens that just a little hint, dropped casually, will set up a train of thought in my mind that will lead to an excellent publicity plan, or to a scheme of house betterment that will work to decided advantage for all concerned. These paragraphs are just little hints intended for that purpose. So with this issue of the "Victoria Chat" we throw open our columns to such of the public as may have suggestions to offer upon any matter connected with the art of playphoto matters and the operation of our theatre or the stars or plays which we announce.

Dropping Into Poetry
When we count the nickels, The pennies and the dimes We know that our patrons All have had good times.

Newman Gives Philly the Once-Over
News Traveling Representative Calls on Quaker City Exhibitors and Exchangemen

On reaching Philadelphia I dropped into the offices of the Stanley Company. In due time I found myself closeted with Frank W. Buhler, general manager of the concern, who is a very enthusiastic prosperity rooter. Mr. Buhler looks after the 48 houses controlled by the Stanley Company. The new Stanley theatre is a palace. It was meant for the Stanley's best and they have accomplished their purpose.

The Karlton is the newest house in the string and is another model theatre. I had the pleasure also of meeting Mr. Einstein, advertising and publicity director for the Stanleys. He handles all the exploitation and advertising for the 48 houses and is a congenial and businesslike chap.

The Aldine is another new Philadelphia house, having opened its doors on Armistice Day. It is under the direction of Fred D. and M. E. Felt and is a dream. The seating capacity is 1,500, all on the main floor. Also met Ray Brown and am not over stating when I say he is one of the finest. The Ambassador is another of the Felt Brother houses. It is located in West Philadelphia and seats 1,500.

Another nice house, also new, is the 69th Street theatre, located in the residential section. D. Berkery is the manager.

Among the film exchange men I met, George M. Dembrow, the Fox branch manager, was first. Mr. Dembrow is a live wire and one of the best known film men in the territory, having been on the job for nine years.

Max Milder, of the Selznick office, is another oldtimer, having been in charge of the office five years. Mr. Milder before coming to "Philly" was branch manager for General Film at Pittsburgh.

Vitagraph's manager here is John P. Bethell, who also is an old G. F. man. He has been with Vitagraph two years, and is a warm friend of the exhibitors and a man of strong personality.

Eli M. Orovitz, the local Paramount exploiter, and I had quite a chat. We talked advertising and exploitation and didn't fail to agree on what is good stuff.

I have interviewed George P. Arrons, the popular secretary of the M. P. T. O. A., and found him an efficient business man, thoroughly sold with his job and ready to help boost for the good of the industry.

Another exchange manager I have called on is E. J. Smith, of Universal. Mr. Smith has been here a year and a half, coming from Cleveland. His slogan is "Keep going—While You Rest, You Rust," and he lives up to it. M. Lessey looks after the Screen Craft Film Co. handling state rights features. The Red Seal Film Co. is managed by W. R. Priest. Another live-wire state rights concern is the Twentieth Century Company, with Gene Marcus in the driver's seat. J. Singer, of the Blue Ribbon Film Company, is having success with a number of big features and is a strong booster for the News. The De Luxe Film Company is headed by A. Luchese. He has a lot of big ones playing solid in his territory.

Educational's exchange is managed by C. S. Goodwin. He is a hustler and Educational's short subjects are well represented in all theatres. Getting back to exhibitors I have met, I can mention with pleasure Mr. Leopold, the energetic manager of Colonial theatre, Germantown; Mr. Madden, who is in charge of the Great Northern theatre, another Stanley house; W. C. Hunt, who looks after a half dozen houses, among which are the Logan and Auditorium; George T. Bradley, the young representative of the Carman theatre; Ben Schindler, of the Victoria and Family; Harry Martin, of the Midvale theatre; Morris Lampert, who is now connected with the Rialto; Sam B. Blatt, of the Owl, and William Weber, a newcomer at the Logan.

Am leaving here for Harrisburg and Pittsburgh.
New Malcolm Strauss Film

"Tears of the Sea," by Author of "The Jest," Features New Star

"Tears of the Sea," soon to be released by the Associated International Pictures, under the American screen debut of Miss Isabelle Savory, the noted English actress who will be seen as the featured player. Malcolm Strauss, president of the Associated International Pictures, is responsible for the starring of the vivacious Miss Savory.

Those who recognize the name of Malcolm Strauss will recall his varied experiences as a producer, director, and investor. His first professional engagement was in the theater, and his subsequent experiences have been various, his endeavors being far more enhanced through the medium of the screen.

In "Tears of the Sea," Miss Savory's forthcoming production, the Associated International Pictures were fortunate in having Sam Benelli write the story with her in mind for the stellar role. Benelli is remembered by New York critics as the author of "The Jest," in which Jack and Lionel Barrymore appeared.

In making an announcement regarding "Tears of the Sea," Mr. Strauss had the following to say: "Tears of the Sea," Means something besides a picture. Nothing has been left undone to give it all the artistry to elevate the standard of the screen. We feel that it will find dignity and subtlety to a much abused form of drama. We can not believe that the Associated International Pictures will take every step in the definite hope that it will prove a boon to the industry. In bringing Sam Benelli, the author, and Miss Isabelle Savory as the featured player before screen follows. We are merely serving as the logical channel to preserve those traditions to which our organization has dedicated itself.

Franklin Backer Visits Franchise Holders

With the release of the first Amalgamated production, "Ashes," set for New Year's Day, and the second and third of the series of twelve special pictures co-starring Broadway favorites, which are to supply the first year's output of Coast East Productions through independent exchanges holding franchises for the Amalgamated product, ready for the screen, Franklin E. Backer has left New York to have personal conferences with the exchanges handling the features so that all details of the cooperation with the New York office in regard to exploitation and presentation may be worked out as quickly and thoroughly as possible.

Mr. Backer's first stop was Philadelphia and his schedule calls for a visit to practically every exchange center east of the Rockies.

Eddie Lyons' Next Is "Just a Minute"

Arrow announces that Eddie Lyons, director-comedian, has just completed another scene of his latest super-comedy, "Just a Minute." Production will start shortly on the next of the series of comedies for "Arrow" entitled "Moving Day."

Arrow-Kyne Series Sold for New England

Arrow Film Corporation announces that the series of Peter B. Kyne productions, the first of which, "A Motion to Adjourn" is ready, have been sold for New England to the Lightning Photoplays Company of Boston.

The Master of Beasts Interests Buyers

"The Master of Beasts," which is the first release of Hirsh's Jungle Series of five five-reel wild animal pictures, is said to be of extraordinary interest and developed in an unusual manner. In regard to the picture Mr. Hirsh said that he arranged for the production of this series I bore in mind the fact that there are several great animal subjects on the market and I determined to develop my jungle series along different lines. I considered it to be the best interest of exhibitors to offer them a complete five-reel subject, of which there will be four in this series, each independent of the others, and never diminishing lure for every one in the great beasts of the jungle, and the magnificent Hagemann collection of these creatures forms the nucleus about and through which stories of perilous adventure, high excitement and touches of humor are woven.

Mr. Hirsh stated that numerous buyers of territorial rights are now negotiating for the series.
GEO. H. DAVIS PRESENTS
A HARRY REVIER PRODUCTION

"LIFE'S GREATEST QUESTION"

AN EMOTIONAL PLAY OF A WOMAN'S PROBLEM -- SHOULD SHE HAVE TOLD?

FEATURING
ROY STEWART
LOUISE LOVELY AND DOROTHY VALEGRA

PRODUCED BY
QUALITY FILM PRODUCTIONS, INC.
JOE. BRANDT, PRES.
1600 BROADWAY, NEW YORK.
Board of Review Praises

“The Four Seasons” Listed Among Current Exceptional Photoplays

In the November Bulletin of "Exceptional Photoplays" just published by the National Board of Review of Motion Pictures, the Urban Popular Classic, "The Four Seasons," heads the list of the Department entitled "Current Photoplays: Containing Points of Exceptional Merit." The reviewer says in part:

"As its title suggests, the pictorial background of this film is the changing aspect of Nature through the cycle of the year. The idea, however, has not been to present Spring, Summer, Autumn and Winter as subjects for the scenic, but to indicate each season's significance by the corresponding changes that go on in the forms and habits of all living things.

"In this way the picture of each season becomes the setting for a series of scenes depicting the struggle of each form of life to adapt itself to the circumstances of Nature that enfold it. The forms of life are thus made characters in a real drama, none the less gripping because it has only to do with such widely different folk as the elk, the eves-swallow, the snake and the tadpole.

"It is evidence of the success of the film that each of these beings, as its life comes into play against one natural condition after another, takes on a personality and thereby creates in the spectator an interest in its fate. The episode which first shows the ground hog asleep in its hole deep beneath the snow—so soundly asleep that it appears petrified—and then being placed, apparently still lifeless, within the reach of artificial warmth, where it stirs and wakes as if at the touch of real Spring, while attending to other business, arrests the attention with such wonderment that accompanies a revelation. It is like watching a purpose, hidden and unsuspected, reveal itself. The picture discloses many of such things to us, sometimes with an amount of very fine detail..."

"The sum of it all is that ‘The Four Seasons’ is a distinct innovation in the matter of the instructional-entertainment film."

Company Formed to Distribute Ray Features

The formation of a new film distributing company with Joe Brandt as president is announced this week. The new company is to be known as Art Brand Productions, Inc., and has been incorporated for the special purpose of handling the release to the State Right Market of the series of two-reel featurettes starring Charles Ray which have been secured by Art Brand Productions, Inc.

Reggie Morris to the Fore

Producer of Arrow-Speed Comedies
Talks on New Comedy Methods

"Are Husbands Happy?" is the very appropriate title of the forthcoming Reggie Morris Speed Comedy set for immediate release. This is the sixth of the series of twelve comedies made under the direction of Reggie Morris and which Arrow is distributing throughout the world.

While Reggie Morris was at work with his band of young and eager funsters on the coast, Frank Marshall, the business leader of the concern, paid a visit to the East, and intermediate cities, to look after the affairs of this growing comedy organization.

The Morris Company was formed last winter and so far has made and released six Speed Comedies, which are meeting with great success.

"Directors of motion pictures are plentiful enough but comedy makers are few," states Mr. Marshall. "The sense of continued humor which you must put on the screen is one of the things that few individuals possess and can commercialize."

"One of the Reggie Morris pictures now in course of release, is a burlesque fight picture. It was necessary to have a number of audience, not quite so big as which Mr. Dempsey and Carpenter performed before, but big enough to constitute a real fight audience. So out go Morris and his lieutenants into the unsolicited sections of the city and desert thrown in to go into the studio and have all the Morris comedians, wallop the big fellows."

"Reggie Morris Company is unique in many respects. Keene Thompson writes all the stories which are given over by the company in session. Then again each member of the company in addition to his salary is given stock equal to his salary week by week."
Record Speed in Printing Movie Ball Film

Initiative was displayed Saturday night by the Astor Film Laboratories of the Republic Film Laboratories when motion pictures taken during the evening at the Theatre Owners Chamber of Commerce Ball at the Hotel Astor were rushed to the laboratory, developed and printed, cut, titled, burned in and back to the Astor where they were shown in the Ballroom before the Ball was over.

The whole thing required exactly one hour and twenty-seven minutes, not including the "shooting" of the scenes, which was done by the laboratory personnel during the evening by Kenneth Carson, Roy Foster and Willard Van der Veen, under the supervision of Joe Brandt and Jack Cohn.

Bible Features to Be Withheld Until Feb.

Louis Weiss, of Artclass Pictures Corporation, which organization controls the super production of the Old Testament, has announced that this subject will not be presented on the screen as a feature entertainment for legitimate theatres until the New Year. It has been proposed to present this film in one of New York's leading theatres during the Christmas season with appropriate entertainment for that period of the year. Due to the extraordinary amount of work necessary to negotiations for several feet of negative into feature length, however, it has been found impossible to finish the task in sufficient time.

At the present moment it is believed that the Bible film will be ready as one of the new season's attractions about the middle of February.

"Mother Eternal" to be Sold Solidly Shortly

According to the number of sales made on state rights by Abramson on "Mother Eternal," starring Vivian Martin, which had an extended run at the Casino Theatre, conditions throughout the independent field are gradually becoming better, states Abramson. Independent producers have been quick to realize the box-office value of this production, and to date, it has enjoyed splendid bookings. Negotiations for territories unsold indicate that "Mother Eternal" will shortly be booked solid.

Mae Murray Will Take Scenes in Cuba

Mae Murray and Robert Z. Leonard are on their way to Cuba for the Spanish shots of the next Tiffany Production. "The Haunted Mansion," and his assistant Ray Enright, arrived a few weeks ago and have been busily engaged in making preparations for the Spanish scenes of the serial. Murray is to star in the story of a man who inherits the "jungle Goddess" and is to take a leading part in the story of a man who inherits the "jungle Goddess" and is to take a leading part in the story of a man who inherits the "jungle Goddess." A title for Miss Murray's next offering has not as yet been determined. The picture will be from an original story by Edmund Goulding, who will also write the continuity.

Brandt-Davis Offer New Feature

"LIFE'S GREATEST QUESTION," the new George H. Davis-Joe Brandt special feature which has been heralded as a successor to these producers' popular "The Heart of the North," is offered on the States Right market this week. Mr. Brandt and Mr. Davis who produced the picture, have personally started the sales campaign and already, it is reported, are receiving numerous inquiries from franchise agents. A picture of the "Heart of the North" requesting first view of this feature in their territory.

There is an added interest in this picture in that, like its predecessor, a "Heart of the North" Production, it is announced as a "double-edge" attraction in that it is both a story of the great Northwest with its setting in the heart of the open places, and at the same time, a problem play of the so-called "Hollywood" type with its setting in the City where. Billed as "an emotional play of a woman's problem should she have told?"

The story revolves mainly around four people—the husband, played by Harry von Meter; the wife, Nan Cumber- land—Louise Lovely; the Man in the Case, played by Roy Stewart; and the Girl—Dorothy Valegra—and it is of interest to those who admired Roy Stewart's work in "The Heart of the North" that he is again seen in the romantic role of a member of the Canadian Northwest Mounted Police. The title of the picture lends itself to special teaser and feature exploitation and special work is to be done along these lines.

Acclaim Skinner's Return

Exceptional Announcement of "Mister Anthony" Excites Trade

INNUMERABLE commendatory messages have been received by Alexander Beystyn, president of Exceptional Pictures Corporation, following announcement of Otis Skinner for a photoplay version of his most successful play, "Mister Anthony," by that company.

From every department of the industry have come words of congratulation for the progressiveness of Exceptional Pictures in bringing back to the silent drama one who will again be doing big business in films such as will always find a ready place within it.

Exhibitors have shown a keen interest in the announcement of Otis Skinner in "Mister Anthony," as it is an assurance of one of the worthwhile productions upon which the theatre men have their hopes for the upbringing of patronage. It is pictures of the type of "Mister Anthony" that draw new patrons to the motion pictures, and through them are held as future devotees of the feature pictures.

No detail is to be spared by Exceptional Pictures in the arrangement for the actual production of "Mister Anthony." The sincere endeavor which has characterized its past achievements will be placed behind everything that goes toward the making of Otis Skinner's production. No effort will be neglected to impress the outstanding light of the coming season. Plans are already being laid for the careful working out of every feature which will go into the completed "Mister Anthony." From the original continuity to the final cutting, the sincerity of effort for which Exceptional Pictures is known, will be imparted to every factor.

Mystery in Jungle Serial

Col. Selig Promises Some Weird Scenes in His "Jungle Goddess"

COLONEL WM. M. SELIG, in making "The Jungle Goddess," the new fifteen episode animal serial, for the Export & Import Film Company, market, is said to be shooting a picture which is to offer its director the chief in what the phenomena of the strange animal contrivances add greatly to the air of mystery and weirdness predominating the serial.

"The effect of mystery in 'The Jungle Goddess,'" says the Colonel, "I am proportionately increasing the box-office value of this serial. I have made a study of the effect on movie audiences. I have found that it is the usual in settings and action which helps to intensify the audience's interest. "The script for 'The Jungle Goddess' calls for action, plenty of action, taking our leading characters in a swirl of complications across three continents. The speeding train, the submarine, the airplane and the radio are all to play their parts in furnishing thrills for this chapter-play photo serial."

"The picture is a story of a man who has gone further than anyone has ever gone before, to make a real animal-jungle masterpiece serial. I am putting wild stories and wild characters into a rather impossible. I am coiling the terrors of the jungle with the actualizing a new man."

"To top this off I am introducing in 'The Jungle Goddess' some mystery figures which will score a success with both serial and picture audiences. In one weird jungle city there will be a mysterious figure of a jungle god. By a carefully built up me- chanical contrivance it is possible to move the giant arms of this grotesque figure."
Weiss Brothers Control New Producing Unit

Louis Weiss, one of the moving spirits in Adventures of Tarzan Serial Sales Corporation and Artclass Pictures Corporation, announced this week that Weiss Brothers has taken the entire control of a new producing unit formed recently under the name of Clarion Photoplays, Inc., George Merrick and Max Cohen, formerly associated in the above mentioned organization, have withdrawn and Clarion Photoplays, Inc., is now officed as follows: Max Weiss, president; Louis Weiss, vice president, and Adolph Weiss, treasurer.

Harry G. Kosch, attorney for Weiss Brothers' various interests, has been appointed secretary of Clarion Photoplays, Inc., which controls a considerable number of stories from the pens of well known authors. It is stated that this new organization holds the photoplay rights to more than seventy-five stories written by such well known authors as Jack London, Rex Beach, Rupert Hughes, Gertrude Atherton, Mary Roberts Rhinheart, Sir Gilbert Parker, James Oliver Curwood and others. Plans are now in course of construction for the production of a star author's series of pictures, four in number each year.

New Female Lead for Monty Banks

Thelma Worth, cousin of Betty Compson, has been engaged by Jack Warner, of Warner Brothers, to play the leading feminine role opposite Monty Banks in the forthcoming new series of Banks comedies.

Miss Worth is a protegee of Miss Compson, having studied the technique of acting before the camera under the personal supervision of her talented and renowned cousin.

"Nature's Babies" to Run in Philadelphia

"Nature's Babies," the Urban special which ran for eight weeks at the Criterion theater in Philadelphia, to run indefinitely at the new Carlton theater there during the engagement of Cecil De Mille's newest picture, "Poo',s Paradise." "Nature's Babies" is one of the tremendous collection in Mr. Urban's "Animal Kingdom" series. They are all produced by the Kineto Company of America, Inc.

Interest in "Pasteboard Crown" Grows

Beginning with the preliminary arrangements for making a screen production of "A Pasteboard Crown," an unusual interest has been evidenced in all branches of the industry. Possibly this is due, primarily, to the fact that it is the novel written by the dramatic and unusual actress of a past generation, Clara Morris, and the initial attempt to dramatize her book, for the screen.

The original adaptation, in the document of a synopsis, was written by Eve Unsell, just after the end of the trial by the producers of one of the most popular pictures of the past year, "The Man of the Century," with which Clara Morris was connected also. The story of a woman who was an illiterate at the beginning and a writer of verse at the end, "A Pasteboard Crown" offers admirably as a screen play. It is an example of the clean, wholesome type of entertainment Messrs. Nathan & Semerad believe the public want. Yet it is equipped with all the requisites of entertaining value, heart interest, suspense and tangible plot.

Since the picture has been complete the producers have been agreeably surprised and gratified at the number of inquiries had from all parts of the country, regarding the distribution of their picture, and as to when it will be available.

Wesley Barry as he appears in "School Days," to be offered on the independent market by Warner Brothers

Sees England's Return to Pre-War Conditions

William Alexander of the Alexander Film Corporation, now in London to pilot the popular English screen player, Billy Norwood, to this country, has just called to his associates a message putting a new aspect on film conditions in London and Great Britain generally.

The situation, Mr. Alexander finds at present is prospective of a swift and substantial return of the United Kingdom's post war film patronage. Only in Ireland are things still discouraging.

Johnny Hines Finishes New Torchy Comedy

Johnny Hines, the young American star with the Affiliated Distributors, Inc., has completed his fifteenth Torchy comedy short, "Torchy's Luck." According to Mr. Burr it is the most elaborate of the series. Several well known people were engaged during the filming, among them being George Lee and Alice Hamilton, the forty-two pound comedian, who is well known for his work in several big features. Mr. Hamilton makes a good comedy partner for Mr. Hines, and the two have some fine comedy situations. In one of the scenes a trained rat is used, and twenty-seven cats. A number of street scenes were built, which is something unusual for a two-reel picture. George Peters, one of the best cameramen of the day, was especially engaged.

Warner Buys Rights for "Out of the Inkwell"

The exclusive distribution rights of California for Max Fleischer's famous cartoon series, "Out of the Inkwell," were purchased recently by S. L. Warner, and the rights for Greater New York and Northern New Jersey by Warner Brothers, it is announced.

"Oh, Mabel Behave" Is Sold Abroad

AST week one of the quickest foreign deals ever recorded was closed when Nathan Hirsh, president of Photocraft Productions, Inc., sold the Great Britain rights of "Oh Mabel Behave" to M. P. Sales Co., of London. The American representative, after viewing the picture, called Mr. Nichols to lose no time in securing the right of this attraction and the next day Mr. Hirsh received a cable from Mr. Nichols requesting the contract to be forwarded for signing.

A unusually large number of state right buyers were in town the past week, all of whom called at the Photocraft offices to see this much talked of production, and negotiated for their respective territories.

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“A Doll’s House” to Be of Feature Length

AZIMOVA has abandoned her original plan of making Ibsen’s “A Doll’s House” and Oscar Wilde’s “Salome” into a dual film program. The famous screen star has decided that the Ibsen subject is entirely too important and elaborate a subject in itself to permit of any shorter treatment than a full program production. Hence “A Doll’s House,” work upon which is rapidly progressing at the Brunton studio, Hollywood, will be turned out at feature length. Release will be made through United Artists.

Lucille Carlisle Again Opposite Semon

Lucille Carlisle, who was a familiar and attractive figure in many of the Larry Semon comedies until nearly a year ago, has again joined the Vitagraph comedian’s company and is the leading woman in his newest comedy which is now nearing completion at the Hollywood studio.

Mix and Russell Pictures Completed

Production at the William Fox Hollywood studio goes on apace. The latest to finish are Tom Mix and William Russell, directed by Edward Sedgwick and Ralph Lewis respectively. Neither of the pictures has been named.

Circuits Book Stone Film

“The Duke of Chimney Butte” in Many Big Houses, Reports R-C

FRED STONE’S return to the screen in productions distributed by R-C Pictures is being made an event of great importance by hundreds of exhibitors throughout the country who recognize the personal popularity of the star among all classes of theatregoers, according to Charles R. Rogers, general manager of distribution for R-C.

The star’s first R-C release, “The Duke of Chimney Butte,” is already entertaining picture audiences in many of the big key points and has been booked “solid” by the Keith, Proctor and Moss circuits, embracing many of the leading theatres in the East.

Mort Singer, general manager of the Orpheum circuit, also placed his stamp of approval upon the “Duke of Chimney Butte” and it will be shown in the theatres of the Western chain following its pre-release showing in Chicago, where Mr. Stone is appearing in his current musical comedy smash, “Tip Top.” Other lesser circuits have seized the opportunity to cash on the popularity of the famous entertainer, New York State and Western territories giving, “The Duke of Chimney Butte,” a particularly heavy play, according to Mr. Rogers.

“The Duke of Chimney Butte” is a Western comedy developed from an entirely new angle. While it has plenty of thrills in the form of dare-devil riding, roping and marksmanship, in which Mr. Stone is expert, it possesses also a delightful element of comedy. Stone, in fact, is reported to have by all odds the best role in which he has ever appeared on the screen. Andrew J. Callaghan produced the picture.

E. K. Lincoln Will Support Hope Hampton

After an absence from the screen of nearly a year, Edward K. Lincol, long a favorite among photoplay fans in stellar and leading roles, will be seen in support of Hope Hampton in her next First National picture, “White Faith,” now in process of production at Fort Lee, N. J., under the direction of Clarence L. Brown.

With Mr. Lincoln in “White Faith,” supporting Miss Hampton, will be Leon Chaney, Edgar Norton and Kathleen Kirkham.

“Woman He Married” Is Nearing Completion

Only a few more scenes for Anita Stewart’s next picture, “The Woman He Married,” remain to be shot, according to reports from the Louis B. Mayer headquarters. With Fred Niblo directing, the production of this future First National release has gone along smoothly and very successfully. The work is now ahead of the original shooting schedule.

The story is along society drama lines with just enough melodrama and mystery to keep the spectator’s interest keyed to a high pitch.

“Doll’s House” Announces Coming Release

ASSOCIATED Exhibitors offer for release on December 11th, Mr. and Mrs. Carter DeHaven in “Marry the Poor Girl.” It is a six-reel comedy drama, taken from Oliver Morosco’s stage success by Owen Davis and directed by Lloyd Ingham.

“The Unfoldment,” a George H. Kern production, will be the initial feature released by Associated exhibitors for the new year, it being scheduled for January 1st. It is in six reels and is a powerfully dramatic photoplay, based upon truth as the highest incentive toward human happiness. The cast includes Barbara Bedford, Florence Lawrence, Lydia Knott, William Conklin, Murdock MacQuarrie, Charles K. French, Albert Prisco and Raymond Cannon.

Author’s Representative Opens Offices

Carl G. Milligan, the past year manager of screen story sales department of the Robert H. Davis Corporation, has taken over the entire business and opened offices in Acolian Hall under the name of Service for Authors, Inc., Milligan will continue to represent a number of well known authors in placing their material for picture, stage and publication purposes. Davis will resume his former position as managing editor of the Munsey publications on January 1st.

THE following statement, addressed to the motion picture exhibitors, has been received from R. S. Cole, president of R-C Pictures:

"A few weeks ago the General Manager for the Distributing Corporation, which I have the honor to serve as President, took up with the selling organization to name the month of November as "R. S. Cole Month."

After all of the details had been arranged and the instructions given, the idea was then presented to me in the form of a surmise.

"By this act on their part they have proved to me not only their loyalty and enthusiasm for the corporation they are serving, but I believe their affection and esteem for me personally.

"It has been a rule of this business to name such periods by different organizations when by concert of effort and joint action of exhibitors more satisfactory results have been obtained during that period, but in viewing the results which were obtained by this organization during the month of November they have given concrete evidence of the results. Month was more than an empty phrase, for the results which were obtained have been exceedingly gratifying. It has become a month which will always stand out in the history of the Robertson-Cole Distributing Corporation.

"It has been endeavored at all times to have our organization realize the ethics of business under which they would operate in coming in contact with the various exhibitors and to help but feel that the extraordinary co-operation and support which our exhibitors have given us has to a certain extent shown that they appreciate the efforts we are putting forth to try and live up to the ideals of our organization."

"I cannot help but express to you personally my thanks and sincere appreciation for whatever part you did in making the month of November such a successful one for us, and forgetting entirely the fact that it may have encouraged us for bigger things in the future due to the manner in which the exhibitors have responded, it is particularly gratifying to me for two reasons. First, I do not feel that it is an indication of your friendship and good will toward me and the organization; and second, it would seem to indicate that R-C Pictures and R-C Service have the endorsement of you gentlemen.

"We have a definite purpose in view for the future, which is to try and offer a class of product which will deserve your continued support."

An Appreciation from R. S. Cole

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Special Paramount Posters

Paper Prepared for "Fool's Paradise" of Most Attractive Design

FOR Cecil B. DeMille's special production, "Fool's Paradise," Paramount has prepared a series of special one-sheet lobby display posters, of the same character and quality as those issued on "The Affairs of Anatol," "Experience" and "The Sheik," which have proved immensely popular among exhibitors.

These posters were executed by Henry Clive, who designed those used on the productions mentioned above, and are distinguished by the brilliancy of coloring and the fidelity to the faces and figures of the characters represented that marked his work on the two previous productions.

Paramount is making a special effort to have the poster issued on its big special productions in keeping with the productions themselves, and hope that this policy is succeeding is attested in a number of letters from leading exhibitors which were received by the Morgan Lithograph Co., of Cleveland, and forwarded by that company to the Paramount home office. These letters all express the highest praise for the selling value of the "Anatol" paper, and the following are but a few of the messages received:

From A. C. McFarland, House Manager, C. A. Clancy Co., Houston, Texas: "Anatol" broke all records at the Queen theatre, Houston, and I feel that your paper helps to a great extent to put this theatre over.

F. A. Petrich, Loew's Warwick theatre, Brooklyn: "The posters on "The Affairs of Anatol" are without a doubt the very best I have ever had the pleasure of showing in my twelve years in the theatrical business.

E. T. McCarthy, Orpheum theatre, Fargo, N. D.: "We did a record-breaking business on "The Affairs of Anatol" and I wish to compliment you on the special one and three sheets. They are some of the most beautiful posters we have ever had, and it has certainly brought the desired results."

Harry E. Gardner, Rialto Theatre, Pueblo, Colo.: "I have had many compliments upon the special three and one sheets on "Anatol." The latter were especially effective in lobby and foyer while the three-sheets are finest I have ever handled."

In addition to the special lobby display posters now being issued on "Fool's Paradise," a series of outdoor paper in the usual sizes has been prepared, a striking 24-sheet designed by C. E. Millard being especially noteworthy.

New Leading Lady With Bert Lytell

Another promising screen luminary has been unearthed at the Metro studios in Andree Tournier, a beautiful seventeen-year-old blonde, whom after playing small parts for several months, has been selected by Bayard Veiller to appear opposite Bert Lytell in his new starring picture, "The Phantom Bride," which Mr. Veiller is directing.

Hodkinson December List

"Bashful Suitor" and "Fifty Candles" Scheduled for December 11

THREE productions are announced for release by W. W. Hodkinson during the month of December, according to a report received from Hodkinson office this week. They are "The Bashful Suitor," second in the series of Triart Great Masterpieces; "Fifty Candles," fourth in the series of Irving V. Willat productions, and "Cameron of the Royal Mounted," the second Win- nipeg Productions-Ralph Connor picture presented by Ernest Shipman.

The release date of "The Bashful Suitor" is December 11. Featured in "The Bashful Suitor" are Mary Brandon and Pierre Gendron. It is a two-reel production adapted from the theme suggested in the painting of "The Bashful Suitor," which was purchased by Hodkinson for $6,000 and now hangs in the Metropolitan Museum of Art in New York City. The production is under the direction of Dynamic Director Herbert Blaché and Art Director Lejaren A. Hiller.

"Fifty Candles," the Irving V. Willat Production, is also scheduled for release on December 11th. Featured in "Fifty Candles" are Earl Derr Biggers which appeared originally in the Saturday Evening Post. It is a mystery story done in Mr. Biggers' best style of mystery writing, and is said to contain a number of unusually starting developments. The cast includes Marjorie Daw, Bertram Grassby, Dorothy Sibley, Edward Burns, William Carroll, Wade Boteler and Ruth King.

Dorothy Sibley was the winner of the recent beauty contest conducted by "The City Suitor" through The Movie Weekly.

The release date of "Cameron of the Royal Mounted" is set for December 25th. The story is by Ralph Conner. Included in the cast are Gaston Glass, Irving Cummings and Vivienne Osborne. It was directed by Henry MacRae.

"The City Feller" to Be Ready Soon

Julien Josephson's first Goldwyn photoplay will soon be completed at the Goldwyn studios. It is called "The City Feller" and was directed by William Beaudine. His first Goldwyn picture, and is now in the final stages of filming.

"The City Feller" is a story of Western small town life and is full of first-hand observation on the manners and customs of small town people.

Cullen Landis, a strong favorite in Goldwyn productions, portrays "The City Feller." Patsy Ruth Miller plays opposite him.

Others in the cast of "The City Feller" are Bert Woodruff, George Pierce, Raymond Cannon, Gus Leonard, Harry Rattenbury, Joe Day; L. J. Connor, John Coser, Lilan Sylvestor, L. H. King, Co. delia Callahan and Alberta Lee.
Mae Murray Features for Metro

"Peacock Alley" to Be First of Series of Four

METRO has completed negotiations for the release of four special productions in the coming year starring Mae Murray. The arrangements were concluded by William E. Atkinson, general manager for Metro, and Robert Z. Leonard, director general, and M. H. Hoffman, vice-president and general manager for Tiffany Productions, Inc.

The first picture to be released will be "Peacock Alley," which scored a sensational success at a recent special showing at the Hotel Commodore. "Peacock Alley," by Edmund Goulding, is based on a story by Ouida Bergere. It is presented by Robert Z. Leonard, its director. The production is titled by Frederic and Fanny Hatton, authors of "Lombardi, Ltd." and "The Walk-Offs," which were produced by Metro.

"I am pleased at getting Miss Murray under the Metro banner," said Mr. Atkinson, in commenting on the contract. "It has not been Metro's custom to take productions other than our own for distribution, but, in the case of these Tiffany productions, I feel we have obtained something of super-excellent quality.

You can count the pictures of other producers that Metro has distributed on one hand. Recently we made an exception in going out of our own fold to take 'Figigin Mad,' the William Desmond production, and its wild success has justified our action."

"I think 'Peacock Alley' is going to be one of the greatest hits of many years. Those who saw it at the Hotel Commodore showing unanimously, as far as I can find, agree with me. Miss Murray has had so many notable successes, has surprised herself in this picture. It's a great story and Metro is proud to have obtained the right to distribute it."

"We are not yet ready to announce the three other pictures in which Miss Murray will be seen, but they will be up to the standard of that Tiffany Productions has set with its magnificent work on 'Peacock Alley.'"

The story of "Peacock Alley" deals mainly with the night life of Paris and New York, in contrast with what Miss Murray and in Indiana. Miss Murray appears as Cleo, a young Parisian dancer who falls in love with an Indiana boy, whom she marries.

The cast of the picture includes Monte Blue, as the husband, Edward G. Robinson, Jeffery Lewis, Anders Randolph, William Toker, Howard Lang, William Frederic and M. Durante.

Mabel Normand Picture Completes First Week of Run

"Molly O" Captures Fans

"MOLLY O" has rounded out the third week of its scheduled four-week New York run at the Central theatre (Broadway and 47th St.) and New York has 'taken' to this latest comedy drama of Mack Sennett, directed by F. Richard Jones.

That the New York press has agreed as to the merits of "Molly O" can easily be seen from the following excerpts of the leading dailies:

Daily News: "Normand fans are going to take this to their separate hearts with a wild whoop of joy, because it is just exactly the sort of thing in which they like to see their own Mabel. She is funny and pretty and abused, and finally triumphant. No one could wish for more. A sight for which we have been waiting is Mabel Normand."

Evening World: "Molly O" with Mabel Normand as the bright particular star, is the outstanding feature. This latest, by the makers of 'Mickey,' is a treat. If you like Mabel Normand, you will be crazy over 'Molly O.' And almost everyone does like Mabel. Don't they? The 'eyes' have it. Mabel makes an ideal 'Molly O.'"

Evening Mail: "Mabel Normand has always done her best work under the banner of Mack Sennett, and in 'Molly O' this truth is again demonstrated. The funny Miss Normand has never been better than in the title role of 'Molly O.' The picture ends with a sensational scene on a dirigible in midair that is excellent.

Evening Globe: "Mabel Normand has evolved a role which delighted an audience of admirers. She was graduated from the pie throwing motif in the silent drama, and has made a success of plots, which neatly combine slapstick and sentiment."

Evening Telegram: "Laughs and sighs mix deliciously with Cinderella-like romance in 'Molly O' the dashingly starring Mabel Normand. There are serious moments in which havoc is played with the heart strings. And for thrills, a battle amid the clouds on a palatial air-roadster is put on by one of the high spots. 'Molly O' sparkles as one of the most fascinating pictures of the screen."

New York American: "Molly O" is a revel of fun and excitement. Miss Normand in the title role shows that she has lost none of the art of pantomime that made her one of the first famous film comedienne. The picture is staged on high comedy principles.

Morning Telegraph: "The opening night audience laughed at 'Molly O' until the orchestra was introduced along with "dragging" with the same laugh making quality which made Finley-Peter Dunne and Mark Twain famous."

Sig Schlager Appointed to Hodkinson Staff

Sig Schlager has been appointed assistant to General Sales Manager W. W. Small of the Hodkinson office, according to an announcement this week. In his new capacity he will specialize on the exploitation of certain Hodkinson releases.

Claire Windsor Signed by Goldwyn Pictures

Claire Windsor has been engaged under a new Goldwyn contract as a result of her good work in "Grand Larceny." Miss Windsor will next appear in the leading role of "Death of a Sinner," based on the South Seas story by Peter B. Kyne. E. Mason Hopper will direct the production.

Vignola Is Completing "Beauty's Worth"

Robert G. Vignola, director of special productions for Cosmopolitan, is now engaged at International Studios, New York, giving the finishing touches to "Beauty's Worth," the Sophie Kerr story starring Marion Davies. This is Metro's production with Marion Davies in the star role, his first being "Enchantment," which is reported a big success all over the country.

"Beauty's Worth" was made for the most part in Los Angeles but there were many important scenes which required the resources of the New York studio and the company returned to New York. The adaptation was made by Luther Reed, and the camera work was made under the direction of Ira Morgan. Forrest Stanley who played the male lead opposite Miss Davies in "Enchantment" plays an important role in "Beauty's Worth."
**Naval Film at Annapolis**

"Battle of Jutland" to Be Shown Before U. S. Middies January 7th

The special showing of "The Battle of Jutland," which Educational is to give at the Naval Academy at Annapolis has been set for January 7 by arrangement with Admiral Wilson, superintendent of the Academy.

Through the courtesy of Dr. Hugo Kiesenfeld, managing director of the Rialto theatre, New York, where "The Battle of Jutland" was given its American premiere, the musical score prepared and used by him at the Rialto has been sent to the Academy for use by the band there in connection with the presentation of the picture.

The Secretary of the Navy and the Assistant Secretary of the Navy will be invited to be present at the showing, and probably navy and army officers in Washington will also be invited.

A complete program of Educational Pictures will be built around "The Battle of Jutland," furnishing a whole evening of diversified entertainment for the officers and students present. One of the Selig-Rork Photoplays, a two-reel comedy, a Robert C. Bruce Scenic and a Kinograms news reel will be supplied by Educational's Washington branch for the entertainment.

Another showing of "The Battle of Jutland" at the Marine Barracks at Washington will be given just before or just after the Annapolis entertainment, and a third screening at the Naval War College at Newport, Rhode Island, is being considered.

**New Truex Comedy Offered**

Pathe Announces "Stick Around" as Headling Program for Dec. 18

Pathe Exchange, Inc., announces the new two-reel comedy, "Stick Around," from the pen of P. G. Wodehouse, the well-known musical comedy and magazine writer, as the leading offering of the short subject features and one serial episode which have been scheduled for release the week of December 18. Julia Mills is the leading lady. The picture was produced by the A. Y. Vee Bee Corporation.

"Neck and Neck" is the title of the thirteenth episode of the new Pathé serial, "Hurricane Hutch," starring Charles Hutchison.

"Two-Gun Gussie" is the current reissued one-reel comedy starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard prominent in the cast. In the first Lloyd suddenly departs from his usual characterization and becomes a bad man of the wild and woolly west.

"Shake 'Em Up" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The offering has a Mexican setting and is a satire on melodramas of the border. "The Wolf and the Kid" is the current "Aesop's Film Fable," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

Pathe Review No. 134 presents a series of interesting subjects, perhaps the most remarkable being "The Caxing of Chivalry," which was photographed in the Metropolitan Museum of Art, Pathe News Nos. 102 and 103 and Topics of the Day No. 138 complete the program.

**More Hughes Pictures Soon**

Three More of Famous Author's Stories to Be Completed Shortly

Rupert Hughes has already figured largely in Goldwyn's fifth year product. And he's going to figure still larger. Three Rupert Hughes photoplays have already been released by Goldwyn—"The Old Nest," "Dangerous Curve Ahead," and "From the Ground Up." The first two were Goldwyn specials—two of the biggest and most human pictures yet produced in America. "From the Ground Up" was used as a starring vehicle for Tom Moore and gave him one of his best roles—as good as the one which Mr. Hughes supplied him with in "Hold Your Horses" last year.

The three Hughes pictures nearing completion and which will be included in Goldwyn's fifth year product are "The Wall Flower," "Sent for Out and Remembrance," the latter two being working titles. Mr. Hughes not only writer the comedies himself, but has helped prepare the stories. And the producer himself has continued his association with Mr. Hughes, making his emerging as full-fledged motion picture director with the latter.

"The Wall Flower" is another big Hughes real life drama with Colleen Moore in the leading role. Richard Dix plays opposite her while others in the cast are Gertude Astor, Laura LaPlante, Tom Gallery, Rush Hughes (son of the author), Dana Todd, Fanny Stockbridge and Emily Rait.

Colleen Moore also plays the lead in Mr. Hughes newest photoplay temporarily called "Sent for Out." Alfred Green directed this picture with the author as assistant. Ralph Graves acts the leading man's role. Others in the cast are J. farrel MacDonald, Kate Price, James Mason, Kathleen O'Connor, Florence Drew, Harold Holland, Mary Warren, Elinor Hancock, Monti Collins, C. E. Mason and C. B. Leary.

For "Remembrance," Mr. Hughes selected an all-star cast headed by four well-known screen personalities. J. Harrie Wadsworth, Kate Lester, Fatsy Ruth Miller, and Colleen Landis. Other important roles are portrayed by Nell Craig, Dana Todd, John Ales, Richard Beach, J. Arthur Trumble and Lucille Riksen. James Dugan has been assigned to Mr. Hughes as his assistant in directing this picture.

**Records Broken in Detroit**

"Over the Hill" Draws Big Crowds in Simultaneous Run in 26 Houses

From the office of William Fox it is announced that the experiment of playing "Over the Hill" in twenty-six Detroit houses for the week ending November 26 proved an unquestioned success. By placing the picture in twenty-six houses Fox established a new maximum for simultaneous showings of an attraction.

The result was far more gratifying than expected, it is said. Fact is, it was so satisfactory that arrangements have been made to play "Over the Hill" in Detroit again in January, when forty theatres have booked the attraction. The theatres participating in the engagement of "Over the Hill" for the week of November 26 were: The New Home, the Gratiot, the Lakewood, the Ritz, the Arcade, the Grand Theatre, the Farnum, the La Vedra, the Acme, the Merrick, the Ferndale, the Dix, the Crescent, the Delray, the Imperial, the Grand Theatre, the Myrtle, the Fleur de Lys, the Dawn, the Park, the Central, the Crown, the Lowery Lane, the Majestic and the Strand.

"It must be remembered, too," states Fox, "that this was not the first time "Over the Hill" has run in Detroit. For seven weeks it had been playing at the Washington Theatre with people going to see it at every performance, with the biggest business reported in the history of Detroit theatres.

"Despite the weather's run at the Washington theatre, and in the face of the general let-down in industrial business with thousands of workmen idle, "Over the Hill" played during the week to an aggregate of 131,000 persons. It means that the seating capacity of the 26 houses was 600 and the average price of admission during the run was thirty-five cents. Word of the tremendous success of the run quickly reached the ears of exhibitors who had failed to book the picture, and the situation impelled them to believe that the pulling power of "Over the Hill" was not yet exhausted in Detroit and that its appeal to the public that it was capable of still greater things."
Strong Cast Assembled by Christy Cabanne

CHRISTY CABANNE, who recently completed "At the Stage Door," has started work on his new subject titled, "Beyond the Rainbow." The picture is an adaptation of two stories, "The Mirage," by Eustace Hale Ball and "The Price of Fine Feathers," by Solita Solano.

Mr. Cabanne is assembling a particularly strong cast for "Beyond the Rainbow." Included in the line-up are such well-known players as Courtenay Foote, Lillian ("Billie") Dove, Virginia Lee, Diana Allen, James Harrison, Huntly Gordon, Macey Harlan, Rose Coghlan, Helen Ware, George Fawcett, Margaretie Courtot, Walter Miller, Charles Craig and Edmund Breese. Miss Clara Bow, winner of the recent "Fame and Fortune" popularity competition, is also to be presented in this picture.

Paramount Subjects Started Last Week

Monday, November 28, witnessed the starting of two new Paramount productions at the Lasky studio. They are "Beyond the Rocks," the Elinor Glyn story in which Gloria Swanson is starred, and William D. Taylor's production, temporarily titled "The Noose," starring Betty Compson.

The Gloria Swanson picture, which is sure to be quite distinctive in the matter of settings and costumes, is being directed by Sam Wood. Jack Cunningham adapted the story.

Miss Compson's picture, which is her first to be made under the direction of Mr. Taylor, is from a story by Constance Skinner which was published in Ainslie's Magazine. Miss Compson's role will be more or less reminiscent of her first big part, that of Rose in "The Miracle Man," for she is cast as a dancer and member of the Apaches of the Paris underworld.

Motion Picture News: "Whoever is responsible for 'Our Mutual Friend' deserves praise of the highest order. He has taken the salient episodes, the moving incidents and fashioned them into a highly interesting picture—a picture which reveals clearly defined characterization, some samples of quaint humor, and bits of incident—which flow along through a plot and several counter-plots, releasing a fine breath of sentiment, captivating charm, suspenseful melodrama, eloquent atmosphere and what must be regarded as exceptional photography."

Moving Picture World: "This story of the famous English novelist turned out to be one excellent material for a moving picture and it should serve as a guide to the American directors who persist in photographing life just because they are making a moving picture. It is a mystery why a picture has all the elements of a corking good melodrama."

Perhaps the impersonation in the present cast that is the greatest single hit is the Bella Wilfer of Catherine Reese. Anything more charmingly feminine and lovely than this demure little English actress hasn't been shown on the screen."

Wids: "Our Mutual Friend" contains action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as good movie material today.

"You have a lot of material to work with here. You have the name of one of the world's greatest writers, and the name of one of his best known works—'Our Mutual Friend.' There are thousands and hundreds of thousands of Dickens lovers all over the country, and added to this is the fact that regardless of whether or not your people know or love Dickens they have in this mighty fine picture entertainment."

First Nat'l Releases in Force in Ohio

The popularity of First National pictures with the picture-loving public of North Central Ohio was indicated by the fact that First National's releases were offered by exhibitors in a great many instances as Thanksgiving day attractions.

W. K. Richards, of the New Royal, Findlay, served a veritable First National banquet with Constance Talmadge's "Lessons In Love" as the piece de resistance. Wesley Price, of Norwalk, formally opened his recently purchased Huron theatre, Huron, on Thanksgiving day, with "The Golden Saucer," a First National picture that has been making more than good in the North Central Ohio section.

Saturday Evening Post story for Wm. DeMille

"Too Much Efficiency," an adaptation of E. J. Rath's Saturday Evening Post story, will be William de Mille's next Paramount picture. The adaptation will be done by Clara Beranger.
"Received Payment" Is Ready for Release

"Received Payment," starring Corinne Griffith, has been completed and is now awaiting release by Vitagraph. Officials of the Vitagraph organization who have seen the picture express the opinion that it is the best picture of Miss Griffith's career. The story was written by John Lynch and was directed by Charles Magune. The supporting cast includes Kenneth Harlan, David Torrence, David, Charles Hammond, Henry Sedley, Dan Duffy, Regina Quinn, William Hammond, and Harry Waters.

"Received Payment," as a story, has the elements required by Miss Griffith for a picture of her making. She has the opportunity to appear both as a struggling young actress living in a typical theatrical boarding house, and as the petted, wealthy girl in society. She has the opportunity to act in a light comedy vein, and in heavy drama, even tragedy.

Norma Shearer, supporting Eugene O'Brien in "Chasing the Northwest," his latest Selznick special directed by Ralph Ince.

More Prints Ordered for "Beggar Maid"

In order to meet the demand for early dates on "The Beggar Maid," first in the series of Triart Great Master Productions, released by Hodkinson, it has been found necessary to order nearly twice the number of prints originally turned out by the laboratory, according to an announcement this week from the Hodkinson office.

A few of the first important houses in the country to book the entire series, on the strength of the drawing-power of the first picture, "The Beggar Maid," are the Rialto and Rivoli theatres in New York; Strand in Brooklyn; Strand, Al- bany; Strand, Buffalo; Strand, Syracuse; Park, Boston; Grau- man's Rialto, Los Angeles; Stanley, Philadelphia; Aschert-Capitol, Gö- cinnati; Allen, Cleveland; Star in Rochester, and Rialto in Wash- ington, D. C.

These theatres, following the presentation of "The Beggar Maid" have already arranged playdates for the first pictures of the series, "The Bashful Suitor," to be re- leased by Hodkinson on December 11th.

Syndicating "The Son of Wallingford"

Newspapers in many of the larger cities of the United States and Canada are publishing in serial form "The Son of Wallingford," the George Randolph Chester story, upon which has been based the motion-picture version made by Vita- graph under the same title. The Bell Syndicate of New York City reports unusual interest in the newspaper fiction version.

Among the additional newspapers which contracted for the publica- tion of "The Son of Wallingford," within the past few weeks, are the Buffalo News, the Cleveland News, the Lima, Ohio, News; the Chaco, N. Y., Palladium; the Lewiston, Me., Journal; the Boston Telegram, the Lynn, Mass., Telegraph; the Columbus State Journal, the Wor- cherster Telegram, the Waterbury Republication and the Seattle Post-Intelligencer.

"Man to Man" Ready for Release Soon

"Man to Man," Harry Carey's second Universal-Jewel production, has been completed at Universal City and will shortly be ready for release. It is an adaptation of Jackson Gregory's novel of the same title and was directed by Stuart Paton.

A range fire "shot" in the San Francisco valley, California, and a cattle stampede, views of which were taken in Calabassas, Cal., are said to prove unusually thrilling. Carey is said to have risked his life several times both in the fire and stampede scenes.

Lillian Rich, Willis Robards, Charles LeMoyne, Otto Meyer, Harold Goodwin, Harry Chambers, Alfred Allen, and little Mae Giraci are also in the cast.

Youngsters Thank Rothfel for Treat

During Armistice Week at the Capitol theatre, S. L. Rothfel has arranged for 350 children of Public School No. 42 of the Bronx, New York City. Since then Mr. Rothfel has received about fifteen letters from the youngsters thanking him for the treat and describing their pleasure in being entertained at the big Broadway house.

One wrote: "I was struck by the neatness of the place, and later when the orchestra started to play I thought that angels were playing." Another was impressed by the ushers. "I noticed particularly how clean they were dressed and how the uniforms fitted just right." Another with an eye to the interior decorations adds, "The statues along the walls were beautiful."

"Musketeers" Sets New Record in Cleveland

Showing simultaneously in three Cleveland neighborhood theatres at more than double usual prices, Douglas Fairbanks' "Three Mus- keteers" played to capacity on the first seven-day booking ever made by either of the three houses, had a "lock-out" on Sunday, and set new box office records for each of the three houses.

This United Artists release was booked at the Lucier, the Manhattan and the Capitol theatres, for seven days at each house.

"NeverWeaken" Breaks Record at Symphony

At the completion of a seven- weeks run at Harold Lloyd's "Never Weaken," at the Symphony theatre, Los Angeles, B. D. Wilmarth, manager of the Symphony theatre, wrote the following letter to Mr. J. E. Storey, sales manager of Associated Exhibi- tions:

"Since finishing the run of "Never Weaken" at this theatre we thought perhaps you would like to know...

"Never Weaken" ran for 44 days and could have been held for at least another week to excellent business, if the theatre was not required sealing capacity of the Symphony is 645.

That it ran 44 days, the picture played to approximately 120,000 people. The booking and receipts commanded a showing.

"And finally, that the Symphony is going after The Sailor Made Good just as strongly as it did after 'Never Weaken.'"

Nat'l Geographic Body Honors Film Explorer

A well-deserved honor was tendered to Harold H. Horton and Peter Fiske, explorers and photographers of the Prizma master pictures in color, by the National Geographic Society of Washington, D. C. In their invitation to Mr. Horton, the address the Society, Friday, November 25, 1921, at Washington, D. C.

Horton, who has recently returned from a 30,000 mile trip to the Far East and the less well known islands of the South Seas, brought with him many unique records and moving pictures of life and customs in this always interesting part of the world, that he has incorporated, prepared, and addressed the results of his explorations.

His address was supplemented by the exhibition of his five-day travel-feature story, "Bali the Unknown," made in Prizma color. This is the only travel feature story of Bali or the South Seas made by color photography, and its presenta- tion before the National Geographic Society met with an enthusi- astic reception.

Work Progressing on Irene Castle Film

Work on the second Holter Production, starring Irene Castle, for the Famous Players-Hollywood, reached the half-way mark this week at the Estee Studios under the direction of Edwin L. Hollywood, according to the latest report from Hod- kinson offices. The name of the production is "The Rise of Rosemary" and the director Joseph C. Lincoln Cape Cod story.

The first of the series of Holter Productions starring Mrs. Castle, "French Heels," has been cut and the finished prints and tited prints are being shipped to the various Hodkinson ex- changes for release on January 8th.
She fights, she loves, she kisses, she thrills; she'll gallop her way into the hearts of your audiences... sure as shooting... Good? You bet! Turn this page. We'll let them tell it!........
Ruth Roland
in
White Eagle

One opinion, all sections

From the East
"I consider 'White Eagle' even better than 'Hurricane Hutch,' which is going some."

Frank Valli,
East End Theatre, N. Y.

"'White Eagle' should go over big in all serial theatres. Ruth Roland always draws business my theatre. Expect to do extra business 'White Eagle' because of unique cliff dweller sets and Western atmosphere. Clean, filled with action, yet censorproof."

Charles Rollins,
Star Theatre, Boston.

From the Middle West
"'White Eagle' even better than 'Hands Up.'"

A. K. Beusad,
World in Motion Theatre, Kansas City.

"'White Eagle,' a world beater. Daring performance of Ruth Roland unexcelled. Photography 100 per cent., settings magnificent. Would do credit to feature product. Every exhibitor should book it to fortify himself against a long winter."

F. E. Wolcott,
Majestic Theatre, Racine, Wis.

From the Far West
"Have used every Pathe serial, and there have been some mighty good ones, but 'White Eagle' looks like the best in a long time. We always figure on a knockout when Ruth Roland is the star."

W. E. Shipley,
Empire Theatre, Salt Lake.

"'White Eagle,' Ruth Roland's best serial. It contains the things fans want, a good story, Indians, cowboys and plenty of outdoor action."

S. B. Steck,
Cozy, Lyceum and Rex Theatres, Ogden, Utah.

These are just a few, boys. The mails are jammed with praise of 'White Eagle.'
“Sketchogras” Subject Highly Endorsed

Following up its letter to E. W. Hammons, the Fox is sending out an editorial appeal for subscriptions to “Sketchogras,” its new feature of original, in which it is issuing “What’s the Limit?” the latest issue of Sketchogras, by Julian Alldenford, the motion picture committee of the Council for Limitation of Armaments has written to practically every exhibitor in the United States and Canada urging them to subscribe to this picture, which is based on the world’s great need for reduction in armaments. The letter, which went to approximately 7,000 exhibitors, says:

“The co-operating and participating organizations shown on the attached list, who are affiliated with the National Council for Limitation of Armaments, have a gross membership of about seven million people.

“The National Council for the Limitation of Armament representing this great affiliation have endorsed a motion picture, titled “What’s the Limit?” produced and released by the Education Film Exchanges, Inc.

“The membership of the National Council for the Limitation of Armament and also the membership of all cooperating and participating organizations are urged to unite their influence in order to watch for the exhibition of this motion picture, “What’s the Limit?” and bring their friends to see it and urge you as a hundred per cent American citizen, to book this picture for your theatre, thereby aiding a great movement for the betterment of the world.”

One Million in U. S. See “Over the Hill”

More than 1,000,000 people in the United States have seen “Over the Hill,” the Fox special-supersuper production, according to statistics compiled from the composite reports of Fox exchanges throughout the country. This is true in face of the fact that this great picture, which played in a six-day period, solid year on Broadway, New York City, is yet to be shown in hundreds of smaller cities in a majority of the states in the United States.

Letters are received daily by the Fox offices from persons in all sections of America and Canada and in all stations of life, lauding the efforts which produced this super picture.

“Over the Hill,” is now being shown in the British Armament Armament, and will soon appear throughout the British Empire. It will also appear in Europe—even in Russia, for which territory arrangements are being made via Berne and Paris, and in the Far East, will also witness the Fox feature in the near future, if plans now underway are consummated.

“Foolish Wives” Shipped East

Precautions Taken in Transit; Premiere About Jan. 1st

The long heralded print of “Foolish Wives,” Carl Laemmle’s million dollar picture, written and directed by Erich von Stroheim, has arrived in New York. In its trip across the continent, Universal safe-guarded the fragile fortune in film with every possible precaution, including a special car and armed ma-

Two editions of “Foolish Wives” have been produced, one for the public, the other for exhibitors, with special equipment set up in the car, to complete the film by the time of its arrival in New York.

Definite plans for the presentation of “Foolish Wives” have not yet been announced. It is expected, however, that it will be shown to the public on the first of the year, in the Central Theatre, Broadway and Forty-seventh street, New York.

The picture arrived in New York about 15,000 feet in length. It had been reduced more than 3,000 feet in the cutting, and the few hundred titles had been written and revised. Ripley asserted that because of the smoothness of work on the train and the lack of interruption, he had accomplished six days’ work in three days. As soon as this was completed, he and his company snatched a few hours sleep in New York, they set to work again and by midnight on December 3, had finally cut the picture, which is expected, will be the exhibition length of the Monte Carlo test print.

No film ever had a more auspicious trip from Los Angeles to the East. Its departure was made an occasion of celebration “bon voyage” at the Los Angeles station, by the principals who worked on the film, and the transportation and innovation of the laboratory work done in transit, the Universal “cutting car” was met by city officials and newspaper men at many important points along the route. Officials of the Union Pacific road, aboard the train to which the special car was attached, co-operated in every possible way with Harry Reichenbach, in charge of the Universal force, to facilitate the work of the film cutters.

So important did Universal executives consider the film’s publicity in New York of the first print of “Foolish Wives” it was insured for $10,000 against the trip. This protection embraced fire, railroad, theft, and other loss or mutilation. The premiums alone for this insurance which was divided among a number of companies, totaled to more than $7,000.

The unique installation of a cutting laboratory outfit aboard the train was a last minute move to en-

The unique installation of a cutting laboratory outfit aboard the train was a last minute move to enable the company to complete the cutting of the picture, to deliver the first print in completed form with only three hours of new day’s work, including shifts, day and night, during the transcontinental run, Ripley and his force was able to do six days’ work. More than three thousand feet were cut from the film, and an entire new set of titles, written as a result of the train laboratory experiment. So im-

pressed were officials of the Union Pacific with the stunt, that the road agreed to co-operate in the treatment for film cutting, to be rented to producers faced with film cutting problems.

Charles Pike, passenger agent of the U. P., accompanied the Universal laboratory car from Los Angeles to Chicago. By constant conference with the engineer and with train dispatchers along the route, he kept the train at maximum speed over the entire distance. It actually arrived in Chi-

A detachment of U. S. Marines guard the first film of “Foolish Wives” when it is transferred from train to train at Chicago, during its journey to New York. The picture was partly edited and cut while en route from the Coast.

Selznick Studios Active

Conway Tearle, Eugene O’Brien, and Elaine Hammerstein Units at Work

Elaine Hammerstein, Selznick star, who has just finished “Why Announce Your Marriage?” is getting ready for parts of her star-series production which is scheduled to go into work within the next ten days or two weeks. Ralph Ince will probably directly the next picture just as soon as he finishes with Eugene O’Brien in “Channing of the Northwest.” The title of the next Hammerstein release has not yet been announced.

Selznick also announces that while “The Man of Stone” is running as the current attraction in the Conway Tearle series of six pictures for this season the Selznick forces are preparing, as the January 10 release, “Shadows of the Sea” to be the third attraction on the promised schedule. Showmen are finding an active public response to their advances on “The Man of Stone” thus far in its progress since being released. When “Shadows of the Sea” is released Doris Kenyon will be seen as Tearle’s leading woman in this Frank M. Dazey story. Besides Miss Kenyon the important players in Tearle’s support will be Arthur Housman, Crawford Kent, J. Barney Sherry, Jack Durner, Harry Lane, William Nally and Miss Frankie Mann.

For “Channing of the Northwest,” starring Eugene O’Brien, states Selznick, a cast has been selected that not only perfectly fits the various roles but is calculated to greatly enhance the production in box office value.

Norma Shearer, a dark eyed young beauty who has been steadily working her way to prominence on the screen for the past year, who has been acclaimed as another “discovery” by Myron Selznick, has been cast in the leading feminine role opposite Eugene O’Brien. Gladden James is playing as “heavy” role in “Channing of the Northwest.” Martin Faust has been cast in the important role of a half-breed.
Gunning Has New Feature
"White Hands"
Bosworth for Wid
Gunning Release

WID GUNNING announces
that he has taken over for
distribution "White Hands"
where Hobart Bosworth is
outraged. The picture is the first one
made by Max Graf in the new San
Mateo studios. The story is by C.
Gardner Sullivan, and Lambert
Hillyer directed.

In "White Hands" Bosworth
takes the part of Hurricane Hardy,
Stuart listed sea captain adventur-
ing into the Sahara desert in
search of goods. The picture is
said to have given Bosworth an
emotional dramatic opportunity he has ever
had. It abounds with thrills,
including the killing of a man by sharks
and a fight in which Bosworth
bests an entire band of
Arabs.

The cast selected by Mr. Graf
includes many of the best known
people in pictures, among them
Robert McKim, Elinor Fair, Free-
man Wood, Muriel Frances Dana
and Al Kaufman.

Lambert Hillyer, the director of
"White Hands," has for the last
few years been directing William
S. Hart. In "White Hands," the
scenario and continuity writer, is
known as the highest paid man in
that branch of the industry.
The photography was done by J. O.
Taylor.

The Wid Gunning staff is mak-
ing elaborate preparations for put-
ting the new "White Hands" on the
screen. Mr. Graf himself brought
the master print of "White Hands"
New York and turned it over to
Mr. Gunning. He returned this
week to San Francisco to start
work on his second picture.

"White Hands" is the first big
picture to be made in the new
studios erected at San Mateo, in
the suburbs of San Francisco.

Successor to "Humoresque"

"Just Around the Corner" is East
Side Story by "Humoresque" Author

A NOTHER 'Humoresque,' is
the prediction made for
"Just Around the Corner," a Cos-
opolitan Production presented by
Paramount. Several factors con-
tribute to the assurance of the
producers and distributors that this
picture will more than equal the
success of "Humoresque," which
recently won the Photoplay Gold
Medal as the best photoplay of
1920.

First of all, the original story is
the work of Fannie Hurst, who
wrote "Humoresque." Secondly,
the scenario was written by Fran-
ces Marion, who did the script of
the first Fannie Hurst picture.
Miss Marion also directed "Just
Around the Corner." A third
point is that the locale of the story
is again New York's East Side.
Another strong point is that "Just
Around the Corner" was created by
Cosmopolitan Productions and is
said to bear all of the fine touches
and high finish that that production
company claims for its product.

"Just Around the Corner" is
based on a short story of Miss
Hurst, entitled "Superman," which
appeared in the Saturday Evening
Post. In the first volume of the
writer's short stories which was
published under the title of "Just
Around the Corner" this notable
short story was included.
Cosmo-
politan Productions used up a
number of the collected short stories for
its picture because Frances Marion
has crystallized in this East Side
drama the spirit of many of Miss
Hurst's stories.

First Nat'l Pictures
Listed by Board

ASSOCIATED FIRST
NATIONAL productions predominate in a
list entitled, "The Best Fam-
ily Pictures Released in
1921," which has been com-
piled by the National Com-
mittee for Better Films of
the National Board of Re-
view of Motion Pictures. The
selections appear in Film Progress, the organ of
the committee, in the Decem-
ber issue.

Nearly all of the larger mo-
tion picture concerns are
named in the list. The eleven First National
pictures listed are: "All for a
Woman," All-Star; "R. S. V.
P.," Charles Ray; "One
Arabian Night," Pole Negri;
"Woman's Place," Constance
Talmadge; "The Idle Class,"
Charles Chaplin; "Peck's
Bad Boy," Jackie Coogan;
"Bob Hampton of Placer,"
James Kirkwood, Marjory
Daw, Wesley Barry; "The
Sky Pilot," John Bowers and
David Butler; "Scrap Iron",
Charles Ray; "The Kid,"
Charles Chanin; "Dinty,"
Wesley Barry.

Sales Drive for Century
Week of December 25 to January 1
Will Be Observed as Century Week

AS a tribute to Julius Stern,
president of Century and new-
ly-appointed vice president of Uni-
versal, salesmen handling the Cen-
tury product, have pledged them-
able to put a Century comedy in
every theatre in the United States
and Canada during Christmas week.
This period from December 25 to
31 will be known as Century week and a concerted effort is being made
by the bookers in the various Cen-
tury exchanges to arrange play
dates for this week.

Few months there has been an increasing demand for Century comedies on the part of
exhibitors all over the United
States and Canada. This interest
has brought a steady upsurge in the Century film
headquarters.

Mary Moran, the newest
Century star, who has projected a
series of super comedies dealing
with conditions of modern life, will
contribute one picture a month to
the company's output. His first re-
lease, "The Straphanger," which
has to do with suburban life, will
be followed immediately with "The
Commotion," on the theme of which
is college sports.

The Century Film Corporation
reports it has been forced to double
the number of prints of its com-
edies during the 1921-1922 season in
order to supply the increased num-
ber of first-run accounts, now feat-
uring its stars as important parts
of their program.

Special arrangements are being
made to rush late December prints
to exchanges in the United Century
week. Among the new pictures
which will be available to exhibi-
tors during this period are "Chums,"
with Baby Peggy and Brownie; "The Dumb Bell, with
Harry Sweet; "Shipwrecked
Ape," with Miss Parrott; and
"The Straphanger," with Lee
Morgan.

Balanced Cast for "At the Stage Door"

William Christy Cabanne has sel-
ceted a carefully-balanced cast for the production of "At the Stage Door" which will be released
by R-C Pictures on December 11th.
Lillian ("Billie") Dove, late of the Ziegfeld Folies, who made a
decided hit in "Salt," is the leading female role. Hurdly
Gordon plays the leading male role.
James Dunn is the ingenue, the leading role, and William Collier, Jr., has the
young man part. Charles Craig
plays the stage manager, who supplies the com-
dition. Bill Quirk also plays a
light role that brings many laughs.
Vivien oid plays the exacting role of
a theatrical boarding-house
keeper. Little Miriam, Margaret
Hess, Margaret Foster, Katherine Spencer, and Doris Eaton
are also included in the cast.
Universal Short Subjects for December

A comprehensive schedule of short subjects is announced for release by Universal during the closing weeks of the old year. The list includes six two-reel Western dramas, four two-reel comedies, four one-reel comedies, one two-reel newspaper life drama, and the opening of a new serial.

The Western dramas feature such stars as Eddie Polo and Eileen Sedgwick. They are "The Yellow Streak," with Eddie Polo; "The Dream Girl," with Miss Sedgwick; "The Hat," with Polo; "The Alarm," with a special cast; "A Ride for a Rango," with Polo, and "A Battle of Wits," with Miss Sedgwick. "Ned of the News" has been filmed at Universal City, with Percy Pembroke in the featured role. It will be released during the third week of December.

One reel Star Comedies to be released in the coming few weeks are: "Show Me Your Samples," "Fur Coats and Pants," and "Oh Nursie!" In addition to the foregoing short subjects, the first episode of Eddie Polo's latest serial, "The Secret Four," will be released.

"Behold the Man" in Demand for Holidays

With the approaching holiday season, Pathe again finds exhibitors demanding in even greater numbers than last year, its beautiful hand-colored masterpiece, "Behold the Man." This story tells the life of Christ in the most exacting manner, and never digresses from the Bible.

Bookings have been increasing so steadily for the past month, that few open dates are left now on any of the prints, and exhibitors desiring to play the subject, are urged by the Home Office of Pathe Exchange to make immediate applications for play-dates.

Second Selznick Special Ready

NEW YORK theatregoers will pass upon the first of Selznick's special productions for this season when "A Man's Home" occupies the screen at the Capitol theatre week starting Sunday, December 19, and for that time there will be pre-release showings of "Conceit," the second feature in the Selznick series in some of the larger cities outside of New York. The appearance of "A Man's Home" at the Capitol during the week before Christmas will be a test of drawing power in the worst period of the theatrical year.

"Conceit" is based upon entirely different lines than "A Man's Home," and in telling of human nature under consideration— but the Selznick forces declare that more exciting events and a wider appeal to sensationalists will be disclosed in the latest special. "Conceit" was shown to representatives of the trade press during the past week and the first critical opinions that have, as a result been printed point to a substantiation of the Selznick faith in the new offering.

Michael J. Phillips wrote, for Munsey's Magazine, the story on which Edward J. Montague based the scenario of "Conceit" from which Burton George directed the presentation. Myron Selznick, vice-president in charge of production, sent Director George and his company to the Canadian Rockies to make headquarters at Banff, Alberta.

Thus were scenic backings secured that promise to make "Conceit" distinctive for its settings of natural grandeur. Much of the action takes place out-of-doors and in every one of these scenes are different, ""Conceit" has already justified itself as a preliminary look at one of the most successful and under-the-radar productions of the season.

A scene from "Conceit," the second of Selznick's Supreme Six

to make headquarters at Banff, Alberta.

"Sailor-Made Man" Acclaimed

A VERITABLE flood of praise from the trade press has greeted the pre-release showing of Harold Lloyd's "A Sailor-Made Man," which is scheduled as a Christmas release by Associated Exhibitors. This is Harold Lloyd's first four-reel production, and all the publicity agrees that "A Sailor-Made Man" will be a tremendously successful attraction for the exhibitors.

In a recent issue of the Motion Picture News, Declares in his review that it is "certainly a gem of a comedy." He says that "Harold Lloyd has evolved all the ideas which are associated with a sailor's life, and has presented them in such a clever manner that over funny scene follows another with lighting rapidity," also that "Hal Roach has spent a snug sum in getting comedy from its realism, which contains original sets, and never relies upon worn-out hoaxes. Lloyd is constantly doing the unexpected and the comedy is a sure laugh getter."

The Exhibitors' Trade Review remarks that "A Sailor-Made Man" is very likely to result in an avalanche of dollars at the box office, and without a doubt will widen the smile on the face of the wise exhibitor who likes to hear his audience laugh and is not adverse to taking in the dollars." The Trade Review write up concludes with the remark that "there is a point of appeal in every foot of this film. It appeals to everyone, man, woman or child."

Arthur James, editor of the Moving Picture World, declares that "A Sailor-Made Man" is continuous, fine, well-presented, most amusing and thoroughly entertaining and satisfying entertainment. The picture is expensively made and looks it." Mr. James concludes his article with the following advice: "The attention of the exhibitors is especially directed to this picture as a box office number that can be cashed in upon heavily."

Trade Press in High Praise of Harold Lloyd Comedy

in the Moving Picture World, Mr. C. S. Sewell says: "A Sailor-Made Man" is in several respects Harold Lloyd's best effort and, at the same time, his most ambitious offering. Besides being an excellent comedy, it is marked by an elaborateness of production such as big Oriental sets, as is seldom seen in comedies.

Wisid's Daily says: "Lloyd again demonstrates in 'A Sailor-Made Man' the possibility of straight, clean comedy under the working title of slap-stick or smutty effects. As a matter of fact this is probably one of the strongest reasons for Lloyd's great hold upon the American public. His comedy is clean, straight and decent."

Associated Exhibitors say that every branch has wired in to New York praising in highest terms this production and declaring that there is no question about it being one of the most tremendously successful comedies the exhibitors have ever seen. Not only will the first run theatre of the country will show "A Sailor-Made Man," many of them using it as a Christmas week attraction.

New Tom Mix Picture is "Arctic Trails"

Tom Mix and Lynn F. Reynolds are authors of Tom's new picture just started at Hollywood and being made under the working title "Arctic Trails." Eva Novak is playing the feminine lead. It is the star's first picture with a prologue.
Paramount Announces Dec. 11th Releases

FOLLOWING close on the heels of “Get-Rich-Quick Wallingford,” another Cosmopolitan Production, “Just Around the Corner,” is scheduled for release by Paramount December 11, shattering the date with the special Production, “Don’t Tell Everything!”

Wallace Reid, Gloria Swanson and Elliott Dexter have the leading roles in “Don’t Tell Everything!” which is one of Paramount’s triple-star special productions. The picture is from an original story by Lona Love, which has just gone into production with Albert Shelby La Vino. Sam Wood directed and Thompson Buchanan supervised the production. In addition to the above-mentioned players, the cast included Genevieve Tobin, Sam Wood’s baby daughter, Gloria, and the de Bric twins.

“Just Around the Corner” is an adaptation of “The Superman,” a story by Fannie Hurst, for Marion’s who wrote the scenario of “Humoresque,” not only adapted this latest production but directed it as well.

The leading feminine role is played by Sigrid Holquist, known as the Swedish Mary Pickford, who here makes her debut in an American production. The most interesting role in the hands of young Lewis Sargent, Margaret Seddon plays the mother, and other prominent roles are played by Fred C. Thomson, Miss Marion’s husband Edward Phillips, Peggy Parr, Mme. Rose Rossonova and William Nally.

“White Eagle” Has Many Advance Bookings

Pathe branch exchange reports up to three weeks before the announcement of “White Eagle,” show that the latest Ruth Roland serial has broken all advance booking records. With leading exhibitors in different parts of the country sending telegrams of congratulation to the Pathe Home Office, anticipations greater returns from “White Eagle” than from any previous Pathe serial are considered justifiable.

The intense reality and picturesqueness of the action, together with its fascinating “White Rider” note of mystery are referred to with great enthusiasm in these expressions from exhibitors on reviewing the opening episodes of “White Eagle.”

Fine Support for Constance Binney

Three well-known picture-players have been signed as the principal supporting roles in Constance Binney’s fifth Realart picture of the season, “Ince Sees Demand for Realities.”

Ince Sees Demand for Realities

The motion picture public demands drama dealing with the actualities of life and the specifics of the cow-puncher-pamby stories, according to Thomas H. Ince whose forthcoming drama of American life, “Hail the Woman,” is ready for release by Associated First National Pictures, Inc.

In an interview at Culver City, where the executive office and studio of Mr. Ince are located, Mr. Ince expressed his determination to give the public what it wants in picture entertainment.

“From the outset of my career as a producer, I have realized that it would be folly on the part of the motion picture industry to ignore any of the demands of the all-powerful public,” he said.

“Therefore I have made a careful diagnosis during the past year as to what constitutes a ‘better picture’ in the opinion of that segment of all American public. Motion picture audiences have grown tired of namby-pamby plots, of impossible characters, of sensations founded on sand and of what is indeed existing only in the exhausted imaginations of hack writers.

“What the public demands now is motion picture drama dealing with the actualities of life which are in themselves a triumph of the fantastic.”

“In producing ‘Hail the Woman,’ I made it in conformity with my observations of what the public really wants in screen entertainment and an answer to the public demand for ‘bigger’ shows.

“The public has been getting educated rapidly as to what constitutes a good picture and what does not. The industry must keep pace with such development of the public mind. It cannot stand still for stagnation means ruin.”

Six Ince Features Coming

Four in Production, One in Cutting Room and Sixth Announced

Original story by Marc Edmond Jones. It is the story of a truculent, broken-nosed crook who receives a new identity at the hands of a skilled plastic surgeon. Mystery, romance and thrilling adventure and a drama with many unique twists and exploitations make for an exciting picture.

“The Hottentot,” from Willie Collier’s recent stage success, is Douglas MacLean in the role of Sam Merrington, the rancher afraid of horses which is mistaken for a daring steakleather rider. Madge Bellamy in the feminine lead, Raymond Hatton, Stanhope Wheatcroft, Lillian Worth, Sam Armstrong and others in support. Story by William Collier and Victor Mapes. Scenario and direction by Del Andrews, the veteran Ince scout who at last (condensed) to field a megaphone after many years.

“Jim” Milton Sills, John Bowers and Marguerite de la Motte in the leading roles. An original story by Bradley King. Directed by John Griffith Wray, who directed “Lying Lips” and “Hail the Woman.” Scenario by Blythe Sills directed by Irving Willat. The story is from a popular novel by Victor Rousseau. Scenario by Joseph Franklin Poole, cast.


“Someone to Love,” a drama of a Canadian trading post, a girl and elephant and a musician, written by C. Gardner Sullivan and to be produced with an all-star cast.

North and South Book

Negro Comedies

Just as Harris Dickson’s “Old Reliable” stories in the Saturday Evening Post captivated all readers without regard to race or color, so it appears evident at the Pathe exchange branches, both in the North and South, that Dickson screen comedies “of color” are welcomed by exhibitors for the production of the complete unit in its characteristic and laughter-making dramatic action.

The Pathe branch exchange at New Orleans reports owners and managers of the best theatres in that territory booking the Dickson comedies, and in that case, while theatres in typical Northern sections evince the same attitude.

“Someone to Love” Is New Ince Feature


Ince’s new story is declared to be one of the most unusual dramas ever prepared for the screen. The screen is set in the North Canada settlement and trading post and features the elephant girl in a circus, an elephant and a young musician. The title has been sealed and the wild picture made.

Sullivan has long been known as master screen writer and has been the author of a story on “Someone to Love,” which, under his supervision, meets with the enthusiastic approval of Mr. Ince.

Betty Blythe to Appear in Rex Beach Story

That Betty Blythe has been engaged to play the leading feminine role in the next Rex Beach picture is announced by Whitman Bennett of the Bennett Pictures Corporation through United Artists. It is also announced that work on this production will begin in the week of December 12.

The second Rex Beach feature on the United Artists program will consist of an elaborate adaptation of Mr. Beach’s story, “The Net,” the script of which has been prepared by Miss Dorothy Farnum.

The character to be portrayed by Miss Blythe is that of an Italian Countess, and without further ado a thrilling story of Sielian vengeance. “Vengeance” may be chosen as the title under which the feature will be released, but this has not been definitely decided upon.

“At the Stage Door” for December 11 Release

William Christy Cabanne and his staff are engaged at the Sixty-first street studio, in New York, in the big task of preparing “At the Stage Door,” the final shots of which were taken last week, reducing the finished production to approximately 300 feet. “At the Stage Door,” the working title of which was “Women of the Stage,” will be presented by R.C. Pictures for release December 11.
Salesmen to Furnish Exploitation News

S. R. Kent, general manager of distribution of Famous Players-Lasky Corporation, has evolved a scheme whereby each exhibitor will be furnished with all the known exploitation news on the Paramount pictures he buys.

As soon as the division of exploitation receives reports of stunts from the exploiters, these reports are made into news stories, printed on separate sheets, and distributed to the salesmen. In this way every salesman can place at the disposal of the exhibitor all the known information on what has been done thus far to sell any individual Paramount picture to the public.

Fresh Talent Seen in “Prisoner of Zenda”

Rex Ingram, whose latest picture for Metro, “The Prisoner of Zenda,” adapted by Mary O’Hara from Anthony Hope’s book, now is in full swing of production, has made it a custom to bring new talent to the front in each of his big features. As in “The Four Horsemen of the Apocalypse,” he placed in the leading roles, Rudolph Valentino and Alice Terry—both obscure players at the time—so in “The Prisoner of Zenda” he has used in important parts two young people who hitherto have been little known to picturegoers.

They are in this instance Lois Lee Ramon Sananiegos, who respectively play the parts of Countess Helga and Rupert of Hentzau. Alice Terry again fills the leading feminine role, that of the Princess Flavia, this time with Lewis Stone sharing honors as the King and Rudolph Rassendyll.

All-Star Cast in Ince Special

PLAYERS selected for their particular ability to portray the roles of the drama as well as for their popularity with the public and their past performances on the screen constitute an “all-star” cast, in the opinion of Thomas H. Ince whose dramatic masterpiece, “Hail the Woman,” for the First National release is portrayed by twelve widely-known artists.

Florence Vidor, taking the leading role, that of “Judith Beresford,” is as that of the dimwitted, sensitive daughter of the New England hills, whose soul rises in revolt against man’s immemorial cruelty and injustice to woman. In her matchless devotion she consolves the weak, cherishes a forlorn childhood, and brings redemption to the erring souls of those she loves. Miss Vidor’s expressive type of womanhood is exceptionally well suited to the part, which she carries through the entire production with that vivid interpretation which is the exclusive gift of those who actually “live” their roles.

Playing opposite Miss Vidor is vivacious little Magdel Bellamy. Miss Bellamy was until recently a popular actress on the New York stage. Here Thomas H. Ince “found” her when she was playing in “Dear Brutus” with William Gillette. Miss Bellamy takes the part of Nan, the loyal, abused girl-wife of David Beresford. Always preferring strongly dramatic roles, Miss Bellamy has given to the part a whole-souled devotion ensuring its most vivid and emotional interpretation. Her acting throughout is described to be superb, and especially in the great death scene, when Nan wearily lies down the burden of life and commends her child to the loving care of Judith, does she attain a dramatic power of intense pathos, according to those who have viewed the picture. Miss Bellamy’s personal appearance is in complete harmony with the part. One dramatic critic has described her as “the beautiful child with wonderful eyes, enchanting youth and grace, and everything fairyland could give a girl.”

Theodora Roberts, masterful interpreter of character roles, “excellence,” takes the part of sour and grim Oliver Beresford. To no other actor, either on the motion picture screen, or on the speaking stage, has such remarkable talent been given for the portrayal of sharply defined characters such as that of old Oliver Beresford, pillar of the church, impatient of human frailties, and bishop advocate of the immemorial man-made law “men and their sons first.”

Lloyd Hughes gives a splendid characterization of David Beresford, it is stated. His interpretation of David’s obedience acceptance of his father’s commands, effacing his own personality, and of the spiritual transition to the point where David “finds” himself in the great Church scene, indicate his complete absorption in the part.

Tully Marshall is in his element portraying the role of the vicious “old-jobs man,” in which he is quite as successful as when he recently took the part of Chan-Chang in “The Cup of Life,” the preceding Ince production. He gives an excellent interpretation of the mingled elements of capidity and vicious malice which sway the character.

The part of gentle, self-effacing Mrs. Beresford, who yet finds courage to defy her masterful husband for the love of her children, is interpreted with great fidelity and truth by Gertrude Clair.

Vernon Dent makes an excellent Joe Hard, the bucolic, crude and vindictive suitor for the hand of Judith Beresford.

As Abraham Lincoln Gray, Edward Martindel, is a typical, nonchalant man-of-the-world, wise in the ways of women yet good-natured and interested in Judith’s career and character.

Charles Meredith is a suave type of the wealthy New Yorker, who falls in love with Judith in the course of her work among the poor of the metropolis.

Mathilde Brundage makes a dignified matron—a great lady of New York society. She has been aptly styled the “greatest Grande Dame in pictures,” and was formerly on the New York stage.

Four-year-old Muriel Dana makes a splendid “little boy,” as pathetic little David Junior, and Eugene Hoffman is a chubby, delightful little thing in the part of the “lads.”

John Griffith Wray has scored a great success as the director of “Hail the Woman.” His previous notable effort, likewise under the personal supervision of Thomas H. Ince, was “Lying Lips.”

Wray is not a believer in an overdose of technique for pictures. This be holds, frequently results in producing works that are stilted and over-formal.
A relief bureau at the Pantages theatre, Toronto, Ontario, has resembled a pawn shop for several weeks past because of the announcement by Manager N. K. Miller that the management has bought two persons for any performance for each costume. The dresses, clothes, pair of shoes or other bundle of wearing apparel for the benefit of local unemployed, Mr. Miller has arranged to turn this stuff over to the Toronto command of the Great War Veterans Association for distribution. Scores of overcoats, hats and other articles have been received and Mr. Miller has secured very favorable comment on the policy.

Vancouver, B.C., has still another new moving picture theatre, this being the Star theatre, 130 Main Street. This is a medium-size house in the downtown district. The policy adopted is to change programs twice weekly. The Star has a ladies’ orchestra.

The Catholic Art Association of New York has decided to establish a branch in Canada in Montreal, Quebec, with John J. Walsh as its representative. Mr. Walsh is president. There are already ten branches of the association in the United States and the company, according to announcement, will open a branch in Toronto, and does not resemble a vaudeville house and the others as picture houses exclusively.

The latest house to be added to the city’s theater population is the Rosemary and Ness avenue in the downtown district. The Rosemary has a seating capacity of 400, was recently opened by the former soldier. It was opened almost at once and is doing good business. Another theatre opened recently in the city is the Elmhurst, 1725 Madison avenue, in Elmhurst. These houses are prettily decorated and very well ventilated and completely equipped.

Ralph Simmons, Kansas City branch manager for the W. H. Hoggington Corporation, has been transferred to Chicago to open an office there. While in Kansas City, Mr. Simmons established a雄厚 reputation in the city and leaves many friends behind. As Chicago is his home town, the change was welcomed by him.

An announcement was recently made that “The Sheik,” a Paramount production, was to be exhibited in Kansas. The State Board of Review, Press notices to that effect were published. According to Rev. R. C. Cole, manager of the Kansas City theatre, the feature picture, which is now showing at the Newman theatre, Kansas City, was not rejected and will be shown in Kansas.

Sam Stoll has been appointed representative of Associated Exhibitors for the district in the Kansas City district, by E. C. Rhode, Kansas State Board of Review. Mr. Fink, general manager of Peacock Productions, Inc., has sailed for six weeks’ tour of Europe. A board of directors of Peacock voted Mr. Fink the trip in recognition of his services. The trip will be a combination of business and pleasure.

The Crescent Film Company and the Federated Film Exchange have merged, according to announcement from the management of the merged companies. Both companies have been operating for some time.

H. H. Murphy, Kansas City cameraman for Fox, has been awarded a bonus for his work during the American Legion convention in Kansas City, according to announcement. The amount of the bonus was not mentioned.

The following changes in management and opening of new theatres during the past week in the Kansas City district, are of importance. Colonial theatre, Kansas City, re-opened in the territory; Packard theatre, Newton, Kan., opened by O. K. Mason; Circle theatre, Kansas City, opened by H. E. Ross; Regent theatre, Newton, Kan., opened by Joseph H. Pett; Victoria theatre, Kansas City, owned by Archie Kellogg; the Eugenia, South Holland, Ill., reopened; Regent theatre, Newton, Kan., opened by O. K. Mason; Circle theatre, Kansas City, opened by H. E. Ross; the Eugenia, South Holland, Ill., reopened.

With economy in view, Harry Marsey has doubled up his managers. In the future, Mr. Marsey will assign one manager for both the Central Park and Star, Jim Wallingford for both the Buffalo and John Stevens for the Ellen Terry and Marlowe. Herman Lorenz and Adam Flethmuller have re-appear from the General Theatres organization.

A. W. Moses, Buffalo R-C Picture manager, denies that Charlie Faust will leave his organization. Mr. Faust will remain with R-C Pictures.

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W. A. V. Mack announces that the Buffalo theatre will continue to show big attraction records during the month of November. Mr. Mack, manager, former Pathe manager, is now in charge of the Buffalo theatre. He is responsible for the large business that the theatre is doing good business.

George Fulkner and William M. Myers have arrived in Buffalo to take charge of Buffalo, are members of the new First Warner building. Mr. Fulkner will be in charge of sales and exploitation.

"Doc" Wilson has resigned as exploitationist at the Buffalo Metro exchange to accept a position with the Robbins Amusement Co. He has handled the publicity for the Mario-Strand in New York City.

Doradina comes to Buffalo in person the week of December 12 to appear at the new Loew State in connection with the showing of her picture, "Passion." The opening of the theatre was the occasion for the showing of the picture.

H. Hirsch, Arrow Film representative, is spending this week in Buffalo to aid Charlie Saunders exploit "Thunder." Mr. Hirsch has an office in the Albany office last Monday at 676 Broadway.

Buffalo exhibitors are aiding the sale of Christmas seals by flashing reasons on the screens of the city why Buffaloans should buy them. The seals are sold to aid the Buffalo Tuberculosis association. Mr. Fink is making a personal effort.

A. C. Hayman of Niagara Falls and Harold B. Franklin and J. H. Michael have been elected members of the National advisory board for western New York. They were elected at the recent get-together meeting of franchise holders in Syracuse last week. H. L. Levy won the first prize in the F. N. state sales competition last week.

ST. LOUIS

Clarence Philley, of St. Joseph, Mo., of the Crawford-Philly-Zehrguh circuit of theatres, was a visitor to the St. Louis office of the company this week. A letter has been made that the Philley combination has purchased and will operate all of the theatres in St. Joseph with the exception of the Tootle house. The deal involves $1,000,000 and includes the Lyceum, Crystal, Electric, Colonial and north theatre, all of St. Joseph. The Lyceum will operate as it has been over years, the Colonial a vaudeville house and the others as picture houses exclusively.

Reeves Easy, formerly with the Famous Players Company, is the new publicity man for the Famous Players enterprises in St. Louis, succeeding John Baker.

Managing Director William Goldman has left his organization to take over the business, which he will conduct in the United States and Canada. This is a move to get closer to the producers in New York, Chicago and elsewhere.

Plans have practically been completed to shift the Selznick interests for the erection of a motion picture house in St. Louis, on Grand avenue, to cost in the neighborhood of $1,500,000.

OKLAHOMA CITY

The name of the Willett theatre at Des- demona, Texas, has been changed to the American.

A convention of Texas exhibitors has been held at the Hotel Mission, Dallas, Texas, December 13-14.

Announcement has been made that the Northwestern Film Corporation will open a branch office in Oklahoma City, Oklahoma, about December 1, with Henry H. Bass as manager. Mr. Bass will travel eastern Oklahoma and W. E. Shottell in the sale of plays to another theatre to be added soon.

The Dallas, Texas, branch of United Exposers, under the management of Joe Landis, sales manager, will start a drive for Texas, Arkansas and Oklahoma business in New York, beginning about December 1, with Henry H. Bass as manager. Mr. Bass will travel eastern Oklahoma and W. E. Shottell in the sale of plays to another theatre to be added soon.

John Collins of Hope, Ark., is erecting a new theatre in Paragould, Ark., which will open soon.

The Empress theatre at Roff, Okla., with Mr. Matthews as manager, opened for business last week.

The Buffalo theatre, at Pawnee, Okla., has opened for business. The theatre is modern and seats 500.

Fred Knopp is booked with Educational Film Exchange, Dallas, Texas, succeeding J. C. Kinlock, who has transferred to North City, Okla.

Selznick salesmen in Oklahoma, Arkansas and Texas report a huge success in sales for Selznick week, November 19 to 23 inclusive.

S. J. Siben, chairman of the censorship at Houston, Texas, has resigned assigning as a reason that he was not upheld by the City Commission.

INDIANAPOLIS

The Dreamland Theatre Company, of Michigan City, Ind., has been incorporated with capital of $15,000. Directors are James Thomas, Abraham Wallerstein and N. N. Bernstein.

Observers of the local theatrical field are watching closely for further announcements about their proposed location of one of the smaller companies. It is known that Indianapolis is sure to have Shubert vaudeville. It is being said that where Shubert’s is going to operate, the Shamrock theatre will be erected, where the Shubert’s are going to operate. It is being said that the Shamrock theatre will be erected, where the Shubert’s are going to operate. It is being said that the Shamrock theatre will be erected, where the Shubert’s are going to operate.
**GOLDWYN**

Rupert Hughes began this week to film the final scenes of "Remembrance." Claire Windsor has been engaged for the female lead in "Brothers Under Their Skin," a Peter B. Kyne story, to be directed by Mason Hopper.

The release title of "The October of Claudius" is to be "A Blind Stride." Delmar J. Edmondson is to be a new member of the Goldwyn scenario department.

**SENNITT STUDIO**

William Watson, director, has started a Ben Turpin subject, with Phyllis Haver in the lead.

Mabel Paige has begun work in "Susanna" under the direction of Dick Jones.

The Billy Bevan and Mildred June comedy has been titled "The Blockhead." William Russell has gone to New York.

Jack Gilbert is writing an original story titled "The Land of Beginning Again" to be filmed by Emmett Flynn upon his return from New York.

The Fox comedians, Jimmy Savo, Al St. John, Clyde Cook, Chester Conklin, Ford West, Colman Gets, and George Somerville have been booked solid for vaudeville acts at various benefits in Los Angeles and vicinity between now and Christmas.

**UNITED STUDIOS**

Walter B. Reen and Gloria Hope are the principals in a new Coogan picture now being directed by Jerome Storm. Liege Conley, who has appeared in Sennett, Fox and Hamilton-White comedies, is to be featured in a series to be directed by Jack White.

Eddie Hearn has been selected as the lead opposite Jane Novak in the second Chester Bennett production titled "Starveling." Three weeks will be required to complete the filming of Nazimova's "The Doll's House." The release title is "A Blind Stride." Delmar J. Edmondson is to be a new member of the Goldwyn scenario department.

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**INCE**

Joseph Franklin Poland is writing the continuity of an original story titled "The Sunshine Trail" by William Wallace Cook. It is to be the next vehicle for MacLean for release through First National. C. Gardner Sullivan has completed an original story titled "Someone to Love," to be put into production at once for First National.

J. Swickard and Charles Gerhard have been engaged for leading parts in Reid's "Pawed" under the direction of Irving Willat.

Arthur Beck has contracted with Associated Exhibitors to make a series of six features starring Leah Baird. Production is to start at the Ince studio. Beck left for New York this week.

**FIRST NATIONAL**

Alan Holubar is casting for "Soul Seekers," starring Dorothy Phillips. Production is to start next week.

The Masquerader will be directed by Richard Walton Tully. Guy Bates Post and Tully Marshall play the leads.

Chaplin is now producing. William Carleton plays the lead opposite Katherine MacDonald in "Domestic Relations," under the direction of Chet Withey.

Buster Keaton is on his fifth First National comedy.

Constance Talmadge and company are back from a week in the snow at Bear Lake for "The Divorcee." Now being edited are Stewart's "The Woman He Married," Frothingham's "The Man Who Smiled," Walsh's "Kindred of the Dust," and Nelan's "Penrod.""}

**HERE AND THERE**

Jess Robinson, director of Chaplin, Essanay, Vitagraph, and Century comedies left for New York Sunday with the print of his initial production titled, "Too Much Business," in six reels. After a trade preview on Friday night at Clune's theatre, hundreds of film people likened this picture to "Twenty Three and One Half Hour's Leave." It is a fast motion comedy drama of unusual merit.

"Molly O" opened at the Mission on Monday to tremendous business. Film people believe this will go greater than "Mickey." Warner Brothers have engaged Frank Grandin to direct serial now being written by Frances Guinan. It will be filmed at Seligs studios. Harry Ballance, general sales manager of Famous Players-Lasky is there.

**LASKY**

Rudolph Valentino will play opposite Gloria Swanson in Elmer Glyn's "Beyond the Rocks." Others in the cast are Alex B. Francis, Robert Bolder, Helen Dunbar, Raymond Blashwayte, Gerard Astor and Capt. F. R. Butler. The continuity is by Jack Cunningham and Sam Wood is to direct.


Edith Roberts has been selected for the lead in Wallace Reid's "Across the Continent" under the direction of William W. Taylor. The cast includes Theodore Roberts, Walter Long, Betty Francisco, Lucien Littlefield, Guy Oliver and others.

Jack Mower plays the lead opposite Dorothy Dalton in "Tharos of Lost Valley" under the direction of Paul Powell. The cast includes Frank Campeau, Irene Hunt, George Field, Clarence Burton and others.

**HAL ROACH**

"Snub" Pollard is leaving for New York this week to spend the holidays.

H. M. Walker has titled the Pollard comedy "The Bow Wow," a dog show comedy, and it will be released soon.

"Days to Come," a Pollard comedy laid in 1980, has been completed.

Eddie Baker has been placed under contract by Roach to play the heavies in Parrott comedies. This company is now making a Greenwich Village comedy with Paul Parrott, Ethel Brookhart, Mark Jones, George Rowe, and Sunshine Kenny. Ray Gray is directing.

**METRO**

George Baez's next is to be "The Adventures of a Ready Letter Writer," starring Grace-Gillette. Casting is now in progress. Herbert Heyes has been engaged.

Bayard Veiller has selected Ora Carew as the lead opposite Bert Lytell in his next untitled original story. Others in the cast are Sylvia Breamer, Theodore More, Eliza, Victory Bateman, De Witt Jennings and Hardie Kirkland. The continuity is by Leonore Coffee.

Rex Ingram, with "The Prisoner of Zenda" company, is at Big Bear for exteriors.

The story is acted by a cast including William H. Tooker, Pauline Garon, Robert Bentley and Robert Kenyon.

"The Power Within" for Release December 18

**PATHÉ'S** list of feature releases for 1921 closes with "The Power Within," an Achievement Films, Inc., production scheduled for Dec. 18. So convinced are the distributors that the "Power Within" strikes a new and popular note certain to be echoed by every picture audience, that they are supplying exhibitors with exploitation material quite out of the ordinary.

The story is acted by a cast including William H. Tooker, Pauline Garon, Robert Bentley and Robert Kenyon.
Projection Rooms of Plaza, Supreme and National Well Equipped

Trio of Theatres Outfitted in One Night Are Up to the Minute

When it comes to speed Joe Hornstein does not let any grass grow under his feet. The other week Joe opened three houses in one night. Furthermore, Joe was on hand in person in all three houses, even though one was over twenty-five miles distant from the other two.

We speak of "Joe" in familiar terms. Everybody in the industry, especially around New York, knows Joe. He is the successful general manager of the Howells Cine Equipment Co., and it is said he never sleeps, but is always on the job.

Some time ago Mr. Hornstein secured the orders for equipping the Supreme theatre, Livonia avenue and William street, Brooklyn; the National theatre, Washington avenue and Park place, Brooklyn, and the Plaza theatre, Union and Redwood avenues, Paterson, N. J. All three of these houses were finished about the same time, and, as luck would have it, they decided on opening all in the same night.

Manager Hornstein makes it a rule to be on hand on the opening night of a house where he has supplied the entire equipment. He supervises his men in assisting the house employees to put on their initial show. Three houses in one night was "going some," especially when you consider that Paterson is just about twenty-five miles from Brooklyn.

Joe got busy and sent his assistants to the three houses. He then mapped out a schedule that made a jump from Paterson to Brooklyn look like a new aeroplane speed record. Nevertheless Joe put it over. He was with Manager Harry Grossman when the lights were on in the Plaza. It was evident that Joe had never met the Hon. William L. Dill, Commissioner of Motor Vehicles of New Jersey for his driving time from Paterson to Jersey City was nearly "nothing flat." In New York Joe jumped the "sub" and from then on he had taxicab drivers looping the loop to be in two places at the same time.

Looking over the installations that were made by the Howell Cine Equipment, one can well realize how Manager Hornstein is able to land the enormous number of orders that come to his firm. In all three instances the work was more than commendable. Neatness and correctness marked each equipment. In addition, nothing was missing.

Manager Hornstein knows just what is needed to put over a good picture, and he is not satisfied unless he can install a job that will fill the bill. He realizes just what the projectionist is up against, and the layout of the three projection booths in these houses shows he "has a heart" for the lad who mans the projector.

Equipment of the projection rooms of the three new houses which opened on the same night is complete in every detail. In the two thousand capacity Supreme theatre the pictures are shown on a Gardiner velvet gold fibre screen, 17 by 22 feet. Three Simplex machines, a Kliegl 100 ampere spotlamp, three Peerless automatic arc controls and three Feaster rewind and Snaplite lenses are in the equipment. The Westinghouse motor generator of double 110 ampere capacity, with a special panel board, takes care of the four ares individually or collective-

(Continued on page 3236)

The first photo shows the National theatre, Brooklyn, Projection Room. The second shows their motor generator outfit and the third the interior on the opening night.
Making Motion Picture Equipment History

To our knowledge this is the first time in the history of the Motion Picture Supply Business any Supply house has been selected to equip and supervise the opening of three new theatres in a single night.

100% Perfect Projection was delivered on the screens.

HOWELLS CINE EQUIPMENT CO., Inc.
729 7th Avenue
11th Floor
New York

Distributors of
MERITORIOUS MOVIE MERCHANDISE
Howells Cine Equipment Co. Makes Many New Records
Have Equipped 64 Theatres This Year

Since its organization, just over two years ago, the history of the Howells Cine Equipment is unusual in the number of records that it has broken. Making installation in practically all quarters of the globe, the company is noted for the precision and carefulness of their work in equipping theatres.

In September 13, 1919, David P. Howells and J. C. Horstein organized the firm, which has grown to be the largest distributors of Simplex machines in the world.

Its expansion was speedy, and now we find them distributing and making theatre installations from New York State to China and Japan. It sells Simplex machines in the Dutch East Indies, the Philippine Islands and the Strait Settlements. All of Central America with the exception of Panama is covered by Howells Cine Equipment Company. It also acts as distributor in Brazil, Venezuela and the West Indies.

Many other devices are handled by Howells Cine Equipment Company besides Simplex machines. It is the exclusive handler of Westinghouse motion picture equipment for the East, and acts as distributor of the Gardiner velvet gold fibre screen, the Peerless automatic arc control and the Acme motion picture projector.

Other meritorious movie merchandise handled by Howells are Snaplite lenses, Haftone Screen, National carbons and several other devices.

Time after time the company has set new records in the number and speed of theatre installations. One of the feats is the number of installations which they made this year—sixty-four, which probably sets another new mark. The "three in one night" installation is perhaps its greatest achievement. Howells' record in this—the equipping of the Supreme and National theatres, Brooklyn, and the Plaza, in Paterson, N. J., will probably stand for a long time.

The personnel of the company is composed of the following: David P. Howells, president; J. C. Horstein, vice-president; Chester E. Sawyer, secretary. Some of the members of the board of directors are Karl G. MacDonald, Benjamin F. Howells and Chester E. Sawyer.

David P. Howells, Pres.

Joseph C. Horstein, V. Pres.

The two thousand seat Supreme, Livonia Ave. and William St., Brooklyn, N. Y. The illustrations showing their switchboard and dimmer set.
An Important Message to Movie Men

To the Exhibitor:

Just to show that the carbons are not least in importance among your stock in trade, listen to this:

A Chicago house advertises that the quality of its screen-illumination makes the pictures all the more enjoyable—no eye fatigue, no details lost by unclear presentation. This message has gained increased patronage and prestige.

This same exhibitor gives full credit to Columbia Carbons for the remarkable performance. He knows, as many other exhibitors realize, that Columbia Carbons kept his theatre open during the war and have kept his box-office busy ever since.

When buying Columbia Carbons think of them in terms of the high light power you get for the least expense—not as so many "sticks" of carbon.

To the Projectionist:

It certainly makes a great difference when working with good projectors and poor ones, doesn't it?

With a set of Columbia Projector Carbons, for instance, you can work magic on the screen. These carbons allow you to vary the intensity of illumination to fit the scene on the screen—something that cannot be equalled with other light sources. Such control over projection is to be had only with the carbon arc and best of all with Columbia.

Why not be master of the screen at all times? Get brilliance—tone—softness—steadiness with this silent, safe and sure-burning arc from Columbia Carbons.

If you've never tried Columbia Projector Carbons obtain a set at your supply house. Simply tell them the kind of current (D. C. or A. C.), the amperage you draw, and the name and address of the theatre, and they can give you a correct combination. There is a Columbia trim for every current requirement.

COLUMBIA PROJECTOR CARBONS

Columbia Silvertip Carbons for direct current

Columbia White Flame Special Carbons for alternating current.

Another Factor of Economy and Better Operation

The Silvertip Adaptor (shown to the right) is a vise-like holder for use with the Columbia Silvertip (lower) carbon. It gives maximum life to the carbons and full current carrying capacity. It takes all sizes of Silvertip Carbons, namely, the ०½", ०⁄3", ०⁄4" and ०⁄8".

The Columbia Carbon Saver (shown to the left) saves time, money and trouble. As a holder for carbons up to and including the ०⁄4" size, this device burns the carbon to an extremely short stub, and lends full carrying capacity to the current.

NATIONAL CARBON COMPANY, INC.
CLEVELAND, O.  SAN FRANCISCO, CALIF.
Simplex in All Three Houses

The Supreme and National theatres, Brooklyn, and the Plaza, Paterson, New Jersey, are all Simplex equipped. In each case the managers insisted on this projector. The Howells Cine Equipment Co. are distributors for this popular projector.

The three projection rooms are well laid out and the new Simplex batteries certainly look fine. The projectionists are very proud of their equipment.

Gardiner Screens in All Three Houses

Patrons of the two Brooklyn theatres and the Paterson Plaza will view their pictures on Gardiner velvet gold fibre screens. The moving pictures are thrown on a 17 by 22 foot Gardiner velvet gold fibre screen in the Supreme theatre, and on 12 by 16 foot screens in the National and Plaza houses.

Peerless Arc Controls Installed

Peerless Automatic Arc controls were installed in the projection rooms of the Supreme National and Plaza. In keeping with the high standard of the other projection equipment of the Howells Cine Equipment installations, the J. E. McAuley Manufacturing Company's product was selected.

Snaplites in National, Supreme and Plaza

Snaplite lenses score again in being placed in all three of the houses equipped by Howells Cine Equipment Company in their “three in one night” installations. Reports from the theatres indicate that Snaplite lenses are proving their value.
All in one night!!
In New York District

The successful opening of three representative theatres in one evening is an achievement which truly reflects the splendid efficiency of the organization which made this accomplishment possible.

~and as builders of the Simplex Projector we are proud to announce that seven of our popular projectors figure in this remarkable triple opening.

Supreme Theatre
Brooklyn
2,000 Seats
3 Simplex Projectors

National Theatre
Brooklyn
1,500 Seats
2 Simplex Projectors

Plaza Theatre
Brooklyn
1,000 Seats
2 Simplex Projectors

Made and Guaranteed by
The Precision Machine Co., Inc.
317 East 34th St—New York
Projection Rooms Are Well Equipped
(Continued from page 3230)

ly. The Supreme was the largest of the theatres to be installed by Howells Cine Equipment on the one night, and the manager of the house expressed himself as being well pleased with the results obtained by the installation of the above equipment.

In the 1,500-seat house of Rosenzweig & Katz—the National—two Simplex type “S” machines are used to project the picture to a Gardner velvet gold fibre screen. The size of the screen is 12 by 16 feet. Two “Peerless” automatic arc controls, two Feaster rewinds and Snaplite lenses and a Westinghouse double 75 ampere motor generator with special panel board and spotlight complete the equipment of the projection room of the National.

Unusually fine projection equipment is in the Plaza theatre, Paterson, when it is considered that it is but a 1,000-seat community house. Charles Chadwick, the chief projectionist of the Plaza is indeed proud of the effects he obtains with his equipment.

Howells Sell Many A. D. C. Curtain Controls

Howells Cine Equipment Co., agents for the A. D. C. Automatic Curtain Control, have installed a number of these useful devices in many of the sixty-four theatres they have equipped the past year. The need of an automatic curtain control is well realized by the exhibitors today. The A. D. C. machine is entirely automatic. The pressing of a button or turning of a switch causes the curtain to open. Not only that but it stops automatically when the curtain has fully opened. They are remarkably simple and therefor there is practically nothing to get out of order.

The Peerless Automatic Arc Control

AND THE ARC—
The Arcs in the 3 Theatres opened in one night by the Howells Cine Equipment Co. Are Controlled Automatically by the Peerless Automatic Arc Controller “THE WATCHDOG OF THE ARC”

Write for Circular

THE J. E. McEAULEY MFG. CO.
32 N. Jefferson St.

A. D. C. Automatic Curtain Control

Entirely Automatic—The A. D. C. Automatic Curtain Control was designed to meet this need. It has been in service for several years and is a proven success. The machine is entirely automatic in its operation. Pressing a button, or turning a switch, causes the curtain to open and the machine to stop automatically when the full opening has been obtained. Pressing the button, or operating the switch again, causes the curtain to close and automatically stops the machine as soon as the movement is completed. There is nothing to remember and there is nothing to get out of order. Any one can operate the machine.

New York Distributor
Howells Cine Equipment Co.
With the Complete
Manufactured by
Automatic Devices Co.
Hunsicker Building

Allentown Penna.

Projectionists

Are you reading the N. A. M. L. page each week

See page 3244 in this week’s issue
Genuine Generator Service

The Motion Picture Motor Generators selected for the Three Theatres Opened in One Night by the

HOWELLS CINE EQUIPMENT COMPANY

Were the Westinghouse 3 in Multiple Arc Sets Due to the Following Facts:

1. Motor Generator Efficiency.

2. 3 in Multiple Arc Capacity at the Same Time.

3. 24 Hours a Day, 365 Days a Year Guaranteed Service to Users in Any Part of the U.S.A.

4. Past Performances in Over 75 Theatres in New York Alone.

5. Write for Circular No. 4478.

Westinghouse Electric & Mfg. Co.

East Pittsburgh, Pa.

Offices in all Principal American Cities
The Screen Selected for the Theatres Opened in One Night by the Howells Cine Equipment Co.,

Was The Justly Famous

Gardiner Velvet Gold Fibre Screen

*The Screen that Has Made Good in over 300 New York Theatres*

WRITE TODAY FOR SAMPLES

SOLE MANUFACTURER
GARDINER'S VELVET GOLD FIBRE SCREENS
*The Paragon of Movie Picture Screens*

1021 West Goodale Street - - - - - Columbus, Ohio

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OF COURSE—
The Lense Selected
For The 3 Theatres Opened In One Night
By the
Howells Cine Equipment Co.,
was the

SNAPLITE LENSE

The Lense That Puts
The Picture on the Screen
The Lense That Delivers Perfect Definition and Color Correction

KOLLMORGEN OPTICAL COMPANY
35 Steuben Street, Brooklyn, N. Y., U. S. A.
Manufacturers of the finest lenses in the World
Maximum Results at Minimum Cost with Mazda

Some Pointers on Mazda Adapters


Maximum results at minimum cost means increased satisfaction and greater profit. To keep step with progress you must adopt the newer and more progressive ideas. Few exhibitors today appreciate the amazing and wonderful results that can be accomplished by the use of the latest type of Mazda lamp equipments. It has opened up new fields and has literally revolutionized projection. Success has been obtained.

Looking back over the development of Mazda adapters one is not surprised at the attitude that was generally taken some two or three years ago. Frankly, motion picture projection has not progressed to the same extent as other kinds of industries and to inaugurate such a radical departure in light source as a Mazda lamp naturally brought about considerable skepticism.

There have been many devices and so called " adaptors" placed on the market during the past two years the majority of which use the 900 watt 30 amper 30 volt lamp. This lamp has been the result of exhaustive study of light sources, dimensions, optical systems and lamp performances. We have conducted extensive tests with several of the Mazda lamp houses now available on the market and have also experimented with various " adaptors" which are designed to adapt the incandescent lamp to motion picture projection. Our experiences have led us to believe the latter class were intended primarily, not for the average theatre, but for the smaller theatres and for non-professional use. We used various lamps of 600, 900, and 100 wattage, of both barrel and monoplane filament, and with various controlling devices. Although very good results were obtained in some cases, accurate alignment and adjusting was absolutely impossible.

Condensers used with the arc when employed with the Mazda lamp were found to be entirely unsuitable as they were too long a focus or filament images were reproduced on the screen. Uniform screen illumination was obtained only by use of the prismatic or corrugated condenser. Furthermore, it was impossible to use the 1000 watt 110 volt lamp either in the barrel or monoplane filament. In order to get a maximum amount of light, we found it necessary to fall back on the 900 watt T 29 lamp. This necessitated the addition of a control equipment including an accurate ammeter as this type of lamp must be used only at 30 amperes. Increased amperage will no doubt give increased light but will materially decrease the life of the lamp. Add the cost of this extra equipment to that of the so-called adapter and you are approaching the cost of professional equipment designed for Mazda lamp projection.

There is no doubt in our minds but that it is necessary to use a separate lamp house designed especially for this and the very latest type 900 watt lamp. There are four essentials, the right type of lamp, prismatic lens, special mirror and an efficient regulating device. Should any of these four essentials be altered the screen result is seriously impaired. The lamp house must be properly ventilated, and so constructed that the various parts may be quickly and easily focused. For simplicity and economy in operation, we have found it extremely important to have arrangements whereby all adjustments are made, outside the lamp house, that it may not be necessary to open the door for lamp adjustments, etc.

One large manufacturer of Mazda lamp equipment has greatly simplified this condition by the use of an entirely new device. With the use of a lamp setter it is possible to adjust the lamp, both vertical and lateral adjustments, in the socket before it is even inserted in the housing. With this attachment it is possible to have any number of lamps ready before hand for quick insertion and use in case of emergencies. Too much emphasis cannot be laid on the proper setting of the lamp in the lamp setter. To get the maximum amount of light on the screen the lamp must be accurately focused and when properly set can be introduced without change in mirror setting and there will be no occasion to change its focus during the life of the lamp.

It is paramount that condenser lens be at right angle to optical axis and that light thrown by the condenser be centered on the aperture. When once properly set however, all additional lamps after being set up in the lamp setter should now automatically come in correct position when placed in the lamp housing, that is, the centre of the filament of the lamp must be in line with the centre of the condenser lens, or the optical axis.

To the exhibitor using an alternating current arc, present day Mazda equipment is a solution for all his projection troubles. There is a big saving in electric current bills which will soon pay for making the change. The light source is perfectly steady, there is no flicker and its consequent eye strain; better illumination on

(Continued on page 3240)
Results With Mazda
(Continued from page 3239)

The screen, because the quality of light gives proper tone, color, and depth, resulting in a much more pleasing picture on the screen. It will entirely eliminate color bands and "ghosts." There will be no poisonous carbon fumes and dust to injure the health of the operator and wear working parts of the projection machine. Its simplicity of operation will give the operator more time to watch the operating mechanism and improve the picture on the screen. No noise or hum as with the old carbon arc; less fire hazard, no open flames, and no warming up process at end of each reel.

On direct current service there is not as great a saving but on the average, the Mazda lamp equipment is more efficient by at least 1,900 watts each hour. Let us take however, an extreme case, that of a 35 amp carbon arc. It is generally conceded that Mazda lamp projection will displace 45 amp C. current. An arc at 35 amp with its approximate voltage of 55 consumes 1925 watts. However, the line voltage of 110 must be reduced to the arc voltage of 55 and allowing 70% as the efficiency of a motor generator, the total line power consumed by the arc would be 2750. The Mazda lamp operating at 30 amp and 90 volt consumes but 900 watts. By a special hand regulated transformer operating at 90 to 95% efficiency the total line power or 100% would be at no time in excess of 1000 watts or 1 K. W. as against nearly 3 K. W. of the carbon arc. When only direct current is available it is best to use a small inverted rotary converter to supplement the Mazda lamp equipment so that the transformer may be operated on the A. C.

It is safe to presume that the cost of lamp and carbons are very nearly equal.

Briefly, where conditions are suitable, Mazda lamp equipment is far superior to the arc lamp for motion picture projection. The length of throw is not so much importance as the size of the house, position and dimensions of the screen. Given a screen with the proper reflective properties and half size lens, an efficient Mazda lamp equipment will show you brilliant pictures of medium size with added depth of focus, realism and maximum contrast and definition. A reflector type screen is recommended and is coming more and more into use. Every screen has its own reflective characteristics and the proper screen depends mainly upon the house dimensions. Two prominent screen manufacturers are now manufacturing their screens to specifications.

Although large size lens may cost a few dollars more, their result in extra light and better illumination is well worth it and lens equipment should be one of the first considerations.

We have secured a more brilliant picture with the aid of a specially patented shutter which through its curves, has allowed the passing of extra light resulting both by practical and theoretical tests, to the increase of from 10 to 25% more light.

The equipments we installed locally have been operating so successfully that they will convincingly show superiority over the carbon arc. Today we enjoy the mark of approval of several hundred users right here in New England alone and its demand is increasing every day. Why, do you ask? Would you not be interested in any proposition that will enable you to save from 50 to 75% of your operating expense and at the same time result in better projection, thereby increasing your patronage? Hundreds of progressive exhibitors who have adapted this newer equipment have been so thoroughly sold on its many advantages that Mazda lamp projection locally, has permanently displaced the carbon-arc, and this has proven that present-day Mazda equipments, properly designed, symmetrical, and easily accessible for adjustments, may be used efficiently in the great majority of picture theatres for longer throws and larger screens than formerly.

Open $750,000 National Theatre

After combing the industry for a suitable production which would appeal to the particular taste of the motion picture patrons in this section of the country the new National theatre, a 2000 seat house, of Greensboro, N. C., has held its premier opening recently with the W. W. Hinson super-production "A Certain Rich Man." This $750,000 house is owned by the National Amusement Company and was built in the heart of the business section of Greensboro, the home of the North Carolina State College for girls.

Southern Enterprises Make Changes

Considerable interest in Atlanta film circuit was expressed in the announcement, a few days ago, of various changes in the personnel of the house managers at the various Atlanta theatres, operated by this concern.

Perhaps the most interesting change was that which concerned George J. Schmidt, Mr. Schmidt, for two or three years, was house manager at a little second-run theatre on the "down-town side of Atlanta. His cleverness in exploitation, his genuine showmanship and his ability to bring the theatre he managed from absolute obscurity and a series of heavy losses attracted the attention of Southern Enterprises, and he was given charge, about four months ago, of the Strand, which is this concern's up-town second-run house. And the new announcement sets forth that hereafter Mr. Schmidt, while retaining control of the Strand, will be exploitation director for the Forsyth and Rialto, the Southern Enterprises' best theatre, aside, of course from the concern's million-dollar Howard.

Enrico Leide, who came south about a year ago, as conductor of the Howard Concert Orchestra, has been made director of the Howard Theatre, and his ability has already been expressed.

Other changes announced were that Harold R. Kistler, who has been managing the Rialto Theatre and had been transferred to Gaffney, S. C., where he will manage the Strand and Cozy Theatres. He was succeeded by Jack Kaliska, who has made an enviable record at the Vaudette, Atlanta.

Wayne Martin, formerly manager of the Vaudette, succeeding Mr. Kaliska, and who was succeeded, in turn, by Mr. Selph, is in the home office, awaiting assignment, and it is an open secret that he has made good, splendidly, so that his new assignment will be worthy of his ability in this line.

J. W. Brown, who has been managing the Duval Theatre, in Jacksonville, will have charge of the Palace, succeeding George Hickman, who was killed some two or three weeks ago defending the interests of his employer.

Roy L. Smart, who was formerly manager of the company's theatres at Gadsden, is now in another Alabama town—Anniston—and his place at Gadsden was taken by I. C. Holloway.

Two big changes for the company itself will take place soon, in fact, one hour this week. In the Southern Enterprises, Inc., took over the York theatre, surrendering to the Independent Theatres, Inc., their Royal and American theatres, in order to get the York. Frank Dowler, supervisor for Eastern Tennessee, and who has been managing the Royal and American Theatres, will transfer his attention to the York.

These changes, denoting such an extensive campaign, are looked to, hopefully, by Southern exhibitors and the film industry in general, as the end of the summer slump and the beginning of some real business. The South and the Southern exhibitor has had rather hard sledding through an unusually hot summer, and they are looking towards the coming Fall and Winter as life-savers——GADDIN.
There is a "Pot of Gold" for the exhibitor who equips his theatre so that he can give his audiences beautiful lighting effects with his presentations. It is simply a matter of making everything else on your program of more value. The newer palaces of picture play presentation are using

**THE MAJOR SYSTEM**

*Pre-Selective Remote Control*

as an aid to their program. The owners realize the box office value of soft blendings of colors as delicate and inspiring as the hues of the rainbow sweeping through the auditorium as the music plays. Light is at least three-quarters of any effective prologue and is indispensable to the modern playhouse. The success depends on the controlling of the lights and there is but one right way to do it—through the marvelously flexible cumulative control known as the Major System.

Regardless of the type or size of your theatre a Major System will fit your requirements. It will save your stage space, eliminate the fire and panic hazard from open switchboards, give you extended remote control and many other advantages. The greatest result of Major installations, however, are the increased box office receipts due to better lighting effects. Send us an outline of your requirements and we will send you some valuable information about theatre lighting. There is no obligation or cost incurred.

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Manufacturers also of panelboards and cabinets, knife switches, fan hanger outlets, floor boxes and A. C. and D. C. Distribution switchboards

THE MAJOR SYSTEMS are installed in theatres from coast to coast

The following few are selected at random:

- Sheridan Park Theatre, New York City.
- Majestic Theatre, Dallas, Texas.
- Capital Theatre, Davenport, IA.
- Palace Theatre, Cincinnati, Ohio.
- Rialto Theatre, Elgin, Ill.
- Palace Theatre, Peoria, Ill.
- State Theatre, Minneapolis, Minn.
- Illinois Theatre, Chicago, Ill.
- Tivoli Theatre, Chicago, Ill.
- Apollo Theatre, Chicago, Ill.
- Chicago Theatre, Chicago, Ill.
- Granada Theatre, San Francisco, Calif.
Riddle of the Deep to Be Solved by Photography

A Paper Before S.M.P.E. by J. E. Williamson and Carl L. Gregory

(Continued from page 3241)

PART 1

About fifteen years ago the navigation of the air was something looked upon with eyes of doubt all over the world. The first flights of the Wrights were hailed with amazement and the newspapers and magazines were filled with accounts of their achievements. At that time it was regarded as a marvelous thing to reach an altitude of a hundred feet and to maintain a biplane in the air for more than a few minutes.

Still, the air had been conquered. The way had been opened for almost unlimited progress in the development of aerial navigation. The desire of man to fly—a desire that had lurked in his breast since he first observed the birdswas about to be gratified.

Today, it is not uncommon to read of new altitude records being made by airmen who have mounted more than three miles above the earth and of flights that have lasted for hours. Even now preparations are under way for an aerial voyage between the Old World and the New, while there is under contemplation a race between air craft around the world. Only a few years ago the first flight across the English Channel was the sensation of the hour.

How strange it seems that while so much brain toil, financial energy and heroism have been expended in mastering the air, so little has been done toward solving the riddle of the sea. Since man first embarked in craft propelled by brawn the struggle to triumph over the surface of the deep has been relentless, and now we have, plowing the ways at express train speed, giant steel liners nearly 1,000 feet long, and carrying enough people to populate the average town. But as they make their way from continent to continent, simply skimming the surface of the oceans, the water goes down beneath them thousands of feet, and this is the part of the ocean that man knows little about.

Except from the lips of divers who have descended on the edges of the coastal to a puny depth of a hundred feet, we are in ignorance of what lies beneath the waves. And the divers, with the limited field of observation accorded them by the crude appliances of their trade, have been able to tell us but little of the nature of things in that vast area beneath the waters which embraces three fourths of the earth’s surface. By the weight of a lump of lead on the end of an inanimate wire we have sounded the depths and learned that there are places where the ocean’s bottom spreads full five miles beneath the surface. From samples of soil hauled up by mechanical means we know, in a small way, the character of this bottom.

But, could a man have any idea of the beauties of the Yosemite by looking at a handful of gravel in one of its ravines? could he imagine the wonders of the Alps by gazing upon a fragment of rock chipped from some majestic peak and sent to him by parcel post? could he picture the glorious coloring in a tropical garden by seeing the withered leaf of a stately palm?

And now the riddle of the deep is about to be solved.

What the initial flight of the Wrights was to aviation, the experiments just concluded on the ocean’s bottom in the Bahama Islands will be to submarine exploration.

For hours at a time men have sat in comfort within six inches of the bottom and fifty or sixty feet beneath the surface. They have smoked and talked and breathed as naturally as though they were upon the shore. And they looked with ever-widening eyes at the wonders and beauties of subaqueous for exis; studied with never ceasing amazement the countless thousands of brightly colored tropical fish; watched with increasing admiration and surprise the panorama afforded by the lacylike length of coral reef, with host of brilliantly hued fish swimming in and out of its pearl caverns, and observed with wonder and awe the skeletons of once proud ships, with backbones and ribs exposed, as they rest forever beneath the waves. They struck and disappeared from human ken generations ago.

What these men saw beneath the sea they photographed and some of the wonderful pictures they secured are reproduced with this article, giving to the readers of this publication the first graphic views ever taken in the depths of the ocean.

While it is true that the greatest depth achieved by these experiments is not greater than that frequently reached by divers, it was clearly demonstrated that the means for deeper trips into the unknown depths has been found, and that the time is not far distant when it will be easy to go down several hundred feet. The apparatus used in the experiments was subjected to a thorough submarine test and structural analysis at the Norfolk navy yard by officers of the navy, who reported that it would be perfectly safe, in its present form of construction, at a depth of 800 feet. To make it strong enough to go even deeper is simply a mechanical detail.

The experiments in the waters of the Bahamas were made to secure a scientific motion picture film, one that would show the actual conditions on the bottom and the daily life of the many forms of sea life that abound in the waters of the tropics. Before describing the way in which the photographs were secured an outline of the apparatus used will give an insight into the mechanical features of the experiments.

Several years ago Captain C. Williamson of Norfolk began working to perfect an invention that would take the place of the ordinary diving suit. It was his idea that some means should be developed by which a man could go down into the water unhampered by weights and ropes and compressed air and water pressure. His experiments extended over a long time, but finally he was successful and the government granted him a basis patent.

Broadly considered, his apparatus is in three parts: (1) floating vessel of any suitable design; (2) submersible terminal housing chamber in which work or observations can be carried on at the bottom of the water, and (3) a collapsible, flexible tube of metal, connecting the floating vessel and the submersible chamber.

(Continued on page 3248)
The Successful Show Begins At
The Cashier's Window

The long, slow-moving line, always impatient for tickets, is now of the past, gone with the Nickelodeon and the inflammable film.

Patrons are now Auto-tom-a-ticketed right through into your theatre and the show starts with everybody in good humor.

The 1922 MODEL of the AUTOMATIC KET ACCOUNTING MACHINE has actually revolutionized the cashier's service. Its several new refinements give to the AUTOMATIC KET even a higher place than it has ever held in the choice of the more progressive proprietors.

The two vital functions of the Automatic are, first, to facilitate accurate records of the business. Second, to simplify your cashier's service.

We are also headquarters for printing tickets of all kinds.

Automatic Ticket Register Corporation
1780 Broadway
New York
NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Dear Sir:

Projectionists operating Simplex machines, or any other make for that matter, ought to clip Mr. P. A. Wills' article in last (Nov. 26) week's issue, stick it up in the projection room somewhere so it could constantly remind them of their duty to the manager who owns the projectors, the public and his profession. In my opinion Mr. Wills' letter was a prize-winner.

It is certainly very important that all worn parts be promptly replaced by new ones, and it is a good thing to carefully note other parts of the path taken by the film when replacing one or two worn parts. When installing new shoes, tension spring, or film guide it is necessary that the film guide apron be changed also. If new shoes, new guide and springs are attached and the old worn apron left on, it throws the film out of line causing intense flapping, noise, and strain on the sprocket-holes.

I have seen many Simplex users keep their intermittent sprocket so loose there was fully an eighth of an inch of play in it. intermittent movement has no support on the one end. All that is necessary is to keep the sprocket clean, and renewed when needed. If it has too much play, loosen the three screws on the intermittent case and tighten the nut with the intermittent case wrench between the sprocket and case. There seem to be so many

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OLD MEMBERS

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Merritt C. Schaub

projectionists who don't even know how to tighten the intermittent sprocket.

We get "wails" from so many other fellows about their shutters. They have a terrible time getting it adjusted. From the projection room point, it seems to be perfect, but viewing from the main floor a ghost appears, yet they are unable to get the ghost from the bottom before it appears at the top. The remedy is easy. Many fellows will wrestle with their shutter all day and half the night trying to get it "set" never thinking once to change the distance from the lens. It is almost impossible to eliminate a ghost if it is too close or too far away. Then they ask how is one to know exactly the proper distance to have it. They think there ought to be a set rule with the different projectors, not knowing that the line-up of condensers, etc., has an effect upon it. No definite distance can be suggested with any make of projector. Conditions vary with the current, with the lens line-up and the distance of lamp-house from aperture, etc. The proper distance to place the shutter from the projection lens. With the shutter placed there its adjustment is mighty easily accomplished.

Let me say here that this league with its discussions is the finest thing ever organized for projectionists and we can all feel like one family. Let's hear from all the members, old or new. Everyone ought to have something helpful to suggest. We owe it all to the News fellows! How can we ever appreciate it? With best of wishes,

Most truly yours,

Merritt C. Schaub


Member No. 1050

Just a few suggestions to the "Out-of-focus" article of H. B. Barnesboro, Pa., in the Dec. 3d issue of the News.

He does not say whether his booth is located off center of screen or not. This of course would produce an out-of-focus effect on one side. He does not give particulars. Are his lenses clean? A little residue on back combination at one side of lens will cause an out-of-focus effect on one side, or by coincidence particles of dirt might have been thrown back from gate if pushed in quickly. Let him first look at his lenses and ascertain if they are clean.

Now providing his lenses are clean—are they setting in the holder straight? Let him loosen the two screws that hold Part E-101-C, (the escutcheon) and then put in his lenses. This escutcheon would tend to hold lenses from the perpendicular of aperture, or his screen might not be perpendicular to lenses.

Still another cause, the tension on Film Trap Door Pad (P-100-E), might have more tension on one side than other, with the result that one side of film would be closer to lens, thereby causing an out-of-focus effect. I might suggest that he pull his film trap door so that it sets back against the shoes of the film trap tightly.

The above taken in order of their importance, this last hardly probably, but I will write it any way. Dirt might be back of one of the shoes of film trap, or complete film trap might not be perpendicular to center frame of machine. This last paragraph I might say takes in almost impossibilities.

If the above does not help in correcting the out-of-focus effect I would advise the getting of new lenses. I have seen imperfect lenses that would not focus sharp all over. The company will be glad to replace any lenses found imperfect.

(Continued on page 3250)
CRANDALL'S LINCOLN THEATRE
Washington, D.C., Will Open With

POWER'S PROJECTORS

The Entire Crandall Circuit Has Standardized on POWER'S

Power's Has Recaptured the Nation's Capitol

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, President
NINETY GOLD ST., NEW YORK, N.Y.
Open Dallas Supply House

The General Theater Equipment Company, with offices at 1917 Main Street, Dallas, Texas, has opened up for business with Leon S. Gohlman as manager.

The new concern will handle the U. T. E. Proctor Automatic projector, the Hallberg generator, and a full line of motion picture theatre supplies.

Schuylerville House Opens

The Broadway theatre, located in Schuylerville, N. Y., a village of about 1,600 inhabitants, was formally opened Monday night, December 5, by its owner, Mrs. A. E. Milligan, who has had considerable experience in the motion picture field, conducting the Liberty theatre in Schuylerville, as well as one of the houses in Saratoga Springs. The new house is particularly cozy and attractive and has a seating capacity of about 900.

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Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

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Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Riddle of Deep Sea to be Solved

(Continued on page 324)

The main feature of the invention is the tube. It is made of steel in sections of varying lengths. Each section is composed of an upper and lower flange and these are connected by a set of steel hinges, so arranged as to open and shut along radial lines to the axis of the tube, but at all times to fit against each other so closely as to be water-tight. Some of the sections have only one set of hinges and when collapsed the flanges rest upon each other. In the longer sections there are several sets of hinges joined to each other between the upper and lower flanges. When collapsed they stand about three feet high; they are eight feet long when extended. The sections can be fitted to each other readily, and by this means the length of the tube is regulated. Because of the collapsible nature of the sections it is possible to submerge the tube. Any one who has tried to push a large bucket bottom downwards into the water will realize what a difficult thing it is to do. With the collapsible tube each section just a little more than displaces its own weight in water at the surface when extended. Therefore, it will sink. But deeper down the pressure of the water overcomes this greater displacement. Then the tube automatically collapses, section by section, from the bottom upwards, and as each section closes its weight remains the same, but its volume of displacement grows less. By this mean the continual adding on of sections at the surface forces down the sections below. To the bottom section is fitted the operating chamber.

The idea of taking submarine motion pictures came to the sons of the inventor while watching the projection of a scientific film showing fish swimming in a small glass aquarium tank. These two boys, J. Ernest Williamson and his brother George M. Williamson, had worked with their father in the development of the tube ever since they could remember, and while watching this film they got into a discussion over the feasibility of placing a camera in the apparatus and photographing submarine life in its natural haunts and surroundings. They had both often been down in the tube in the waters of Norfolk Harbor and seen fish swimming about as they looked through the glass ports. They did not let the idea rest. The very next day they set about arranging experiments, and in a few weeks had secured excellent snap shots with an ordinary camera, of fish swimming along the bottom of Hampton Roads.

Using these photographs as an argument they formed a corporation in which several of the most prominent business men of Norfolk are stockholders. These men saw the way to put before the outside world views of that portion of its surface that man had never before seen, and realized the wonderful scientific and educational value of a photographic record of the ocean's bottom.

Although conservative bankers, business and professional men who would not be ordinarily impressed by such an unheard of idea, they were so convinced by these photographs of the ultimate success of the idea, that they gave freely of their time and means to finance and outfit the expedition.

How well justified their foresight was is shown by 20,000 ft. of marvelous film taken beneath the ocean in the West Indies.

It is a fitting coincidence that the first successful motion pictures ever taken beneath the ocean were made at a spot only a few miles from the place where Columbus’s ships first dropped anchor in the New World.

The Williamson boys designed a special chamber for the photographic work and also drew the plans for a vessel from which to lower the tube and chamber. This chamber is a hollow sphere of steel with an inside diameter of five feet. From the center a cone of steel five feet long and five feet in diameter at the large end projects horizontally. This cone penetrates the sphere and at its small end, where it is eighteen inches in diameter, a steel bulkhead is fitted. In this bulkhead there are two glass ports, three inches in diameter, and placed one above the other with about five inches between them. They are the eyes for the photographer and the camera. The large end of the cone is closed by a piece of plate glass an inch and one half thick and five feet in diameter. It was manufactured in Germany especially for the purpose and is optically flawless.

To protect this glass from the pressure of the water, gauges and pumps were installed in the sphere. One gauge showed the water pressure against the outside of the glass. The other showed the air pressure within the cone. The pump was used to keep those two pressures equal. The steel bulkhead at the small end of the cone prevents the compressed air from escaping from the cone into the sphere. In the sphere the air was the same as that above the water. It came down the tube just as air comes down into the hold of a ship and the photographer worked under the same conditions he would have experienced were he photographing the inside of a building.

The second half of this article will be published next week.
Illustrates use of the **Arco Wand Vacuum Cleaner** (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

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Hundreds of small and large theatres adopted **ARCO WAND TRUCK VACUUM CLEANERS** with a very noticeable saving in time, labor and cost. Many of these theatres were already equipped with permanent vacuum cleaning systems, but **ARCO WAND TRUCKS** used so much less current and were so convenient to handle that the permanent cleaning system has been abandoned.

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N. A. M. L. FORUM

(Continued from page 3244)

His trouble with the shutter is probably due to
slippage on shaft. He should remove screws
and then saw down the split of collar, this
widening the split, thereby letting it close up
smaller and will grip shaft tighter.

P. A. WILLS,
The Park Theatre.
Member N. A. M. L. No. 1165

Make Several Simplex Installations

Word comes from the Yale Theatre Supply
Company, Kansas City, Missouri of the in-
stallation of Simplex Projectors in the new
Main Street theatre operated by the Orpheum
Vaudeville Circuit. According to reports, this
new theatre is considered the largest and finest
in Kansas City. The seating capacity is 4,000.
The Exhibitors Supply Co., Inc., Chicago, Ill.,
also report the opening of the new Orpheum
theatre, Jerseyville, Ill., owned by S. E. Pirtle,
a well known Illinois exhibitor. The projection
room is equipped with two Simplex Incandes-
cent Projectors installed by the above concern
along with other equipment.

Simplex Projectors, G. E. Generator Set,
Superlite Screen are part of the equipment in-
stalled by Lewis M. Swabb & Son, Philadelphia,
Pa., in the new Riant theatre, Consho-
hocken, Pa., built by Harry Schwab. It seats
1,000 and will no doubt fill a long felt want in
Conshohocken for a real theatre.

San Francisco's newest motion picture pal-
cise, the Granada theatre, which opened the
latter part of last month, was also equipped
with three Simplex Projectors, one Simplex Spot-
light and a Simplex Stereopticon by the West-
ern Theatre Supply Company. The Granada
Theatre has a seating capacity of 3,500.

Cohoes to Build Another

Wetmore & Crandall are preparing plans for a house to be built at Hudson
Falls by the Cohoes Amusement Co. It is
expected that the theatre will be started in
the near future.

"MOTSCO"

The perfect Mazda Adapter and current
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THEATRE OWNERS
Chamber of Commerce
Reception and Entertainment

Hotel Astor, December 3, 1921

Raven Screen Corporation
One Sixty-Five Broadway, New York

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There are a great many really big productions available today by exhibitors. These are productions that in the past would have been road shows, either not playing your town or playing the opposition combination house. You can give these special productions the proper presentation right in your own theatre. The secret is RESERVED SEATS. "The Birth of a Nation," "Way Down East," "The Four Horsemen," "Over the Hill," "The Old Nest," and many other unusually big pictures must be played with reserved seats. They are too long for a grind show. They must be presented at advanced prices, and be put on in real showmanship manner. Are you able to handle the big pictures? The Reserved seat policy will make for success.

Advise us your seating capacity and we will be glad to quote you prices and send you samples.

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No ballast is used as automatic voltage is provided.

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Improve your projection and your attendance and profits will grow accordingly.

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THE HERTNER ELECTRIC CO.
1900 W. 112th St.
Cleveland, Ohio
Edouarre Dissects His "Fauntleroy" Score

New York Mark Strand Musical Director Lectures on Photoplay Music

"There's a piece of music somewhere to correspond with every possible human emotion, no matter how dim the shading nor how delicately drawn the phase of feeling that is to be portrayed through sound harmony."

This is the assertion of Carl Edouarre, musical director of the Mark Strand Theatre, New York, and it is from this basis that Mr. Edouarre works when he desires to fit a musical score to a motion picture. That it is not always easy to get the particular music for the particular scene, he readily admits, but he usually maintains that exactly the right music can and should be found. His task is to find it. He has a marvellous library and a wonderful system; he is an indefatigable and wholly industrious worker. To these things he lays his ability to find the right music for the emotion presented.

Mr. Edouarre's views were sought in an effort to learn just why his score called for certain music with certain scenes in Mary Pickford's film version of "Little Lord Fauntleroy," then showing at the Strand, and why the old ballad "In the Gloaming" was chosen for the musical theme.

"The proper musical setting is to the photoplay what atmosphere is to the great painting, or local color and realism to the work of fiction," said Mr. Edouarre. "It projects, or draws the audience--and I like the word 'draws'--the better--into direct and close sympathetic contact with the scene being shown on the screen. As the artist's brush brings the spectator into sympathy with the theme of a painting, so does the orchestra bring the audience into the atmosphere of time and place in the film-play, and a correct musical interpretation creates an instant and understanding sympathy between the pictured scene and those viewing it. That's all there is to making a musical score for a picture; and that's the reason.

"That old song 'In the Gloaming,' was immensely popular in the early Eighties, the time setting for 'Little Lord Fauntleroy,' and it fits the general idea of the picture. Here is a woman, 'Dearest,' bereft of a dearly loved young husband, cast aside by his family with just enough for a scanty living, but who sees in Cedric, the future little Lord Fauntleroy, the image of the man she mourns, thus deriving an incentive to do and live her best. Not at all a tragic situation, this. She has much to live for, much to work and hope for, and always there is the vision of this little son grown into such a man as his father. Tenderly sad, but ambitiously hopeful--that is the situation. 'In the Gloaming' fittingly expresses the emotion. For her 'The lights have been dim and low,' but there is much of brightness in the future.

"Care should be taken, however, not to overwork the main musical theme of any picture. It should not be played too often nor too long. It begins to get on the nerves of the audience if overplayed, and then sympathy is destroyed.

"Music that is foreign to what is before the eyes on the screen detracts from the picture, creates a divided interest in the spectator who doesn't know whether to listen to the music or watch the film. Hence he does neither. He gets peeved instead. The music should unconscionably blend with the scenes so that the audience will naturally and easily swing into the atmosphere of each.

"Nowhere in 'Little Lord Fauntleroy' is there a demand for highly dramatic or tragic music. Take, for instance, the scene where Dick, the booklet is introduced. It is true that Dick is unfortunate; that he is in hard luck, and there is a certain degree of the tragic in his circumstances. But he is brought into the picture only as a medium through which the little Lord may show his bigness of heart and generous nature, and to later create a touch of comedy. So there we play "Sylvan Sketches," a collection of light, rather fantastic, Italian folk songs.

"Again in the case of Mary, the apple-woman. Poverty and ill-fortune ride on her shoulders like a chip on a wave. At heart she's full of fun and Irish gaiety, rollicking and good-natured. So when she comes into the picture we play 'The Shamrock,' a group of rollicking, shoulder-shaking Irish folk songs. Only we switch it into a waltz tempo, to make it a little gay.

"Take another case, where the Earl's son falls with his horse and is killed. There is actual tragedy, a dramatic scene. But it is certain that there wasn't any orchestra on the spot to catch the atmosphere. So we simply pause for the scene; the orchestra is silent, and the effect on the audience is far greater than if there were an accompaniment of clashing cymbals and heavy drumbeats.

"In 'Little Lord Fauntleroy,' there is that scene where Cedric goes into his mother after he has been in a rough-and-tumble fight in the street with the school bully. Dearest asks if he has been fighting, and Cedric answers, 'He did all the fighting.' During the fight scene and the meeting of Dearest and Cedric we play 'The Busy Bee.' This is just a light, rattling, fantastic air, to be played as fast as the musicians can play it. The scene doesn't call for cymbals and smashing drums; but it does call for lots of pep and action. There's neither tragic or dramatic in a school-boy fight. The whole makes a battle scene of it, with martial air, and in a way is gay and comic.

"The second movement of the Fifth Symphony of Schubert is used when Dearest at last is found. The little Earl arrives at the castle, and the music is in joyful note. 'The Adoration of the Magi' is not used when Cedric and the Earl bid good-bye to each other. The reason is found in the title of the song: 'When the real little Fauntleroy beats up the pretender in the castle corridor we call from 'Novelleiten,' by Coleridge Taylor, which gives us light, but slightly dramatic song music. We draw the audience into the real atmosphere when the Earl and the Adventurers are together, and when she is being exposed by taking bits from 'Inspiration,' a temperament Tamara more or less fitted to the adventure type. And so it goes through all the scenes, fitting the music so that the atmosphere of time, place and emotion is sent forth to the audience. The theme itself: 'In the Gloaming,' typifies simplicity and sacrifice. Anything in the nature of a grand aria would smother the pathos and sentiment.

"And so it goes. Music can make or mar any picture. For instance, in the case of a light, frothy comedy picture, we play to the audience, and not to the picture; any music that will please and that is light and frivolous. Anything else would detract from the screen view.

Mr. Edouarre went on to say that he liked to have from four to six days in which to work out a score for a film of the magnitude of 'The Little Lord Fauntleroy,' a musical library of nearly 50,000 pieces, perfectly indexed, so that he can find any piece of music at a moment's notice.

Nikisch Coming Here

Arthur Nikisch, probably the most famous of orchestral conductors of today, has just signed a contract for an American tour. Mr. Nikisch will appear in the United States during the months of March and April, 1923.

Mr. Nikisch was conductor of the Boston Symphony Orchestra for several seasons. Recently he has been leader of the Berlin Philharmonic and of the Leipzig Gewandhaus concerts.
Feature Subjects of Short Length

"No Parking"
(Christie Comedy-Educational)

The worries of "home hunting" are exposed here in this sparkling Christie comedy which details the troubles in searching for suburban real estate. The author has struck off an idea that will be recognized as genuinely real, and he has capitalized the humor engendered from the possibilities of selling a prospective owner a home. Neal Burns and Helen Darling as husband and wife are the parents of a tiny youngster who is constantly exploring the world on his own behalf. Unable to get into a hotel because of the rule forbidding babies and dogs, they buy a lot and decide to build a bungalow. It is out on some suburban property. And the house is of the quick-dryable kind. When it is completed the baby is missing.

The dog locates the scent and the infant is buried under the floor. So they tear the house down to collect the baby. When they get it up again, a real estate agent informs them they are on the wrong spot. So, they play a quartette of auto wheels under it and pilot it through the streets. This is a novel stunt. They arrive at their new lot and discover that they have to possess a building permit. So the house is torn down again. But what of that baby? Well, he has made some mud pies nearby from a spouting oil stream. Oil. Oil. The discomforts of finding a home are compensated for in this new streak of fortune. The picture carries a message of insurance for that house belongs.

"There's No Place Like Home"
(Screen Snapshots-Federated)

SCREEN SNAPSHOT No. 14 is one that will be of interest to two classes of motion picture goers, those interested in seeing the stars they read so much about in more or less intimate views, and again those who do not believe all they read in damaging publicity, and by these snapshots are privileged to see the homes and home life of many picture stars.

Included in actual scenes of home life are Wallace Reid, his wife Dorothy Davenport and "kiddie," Billy Reid. Lester Cuneo, a neighbor, who "drops in" their swimming pool.

Elise Ferguson, in private life, is a farmerette. She proves it.

Harry Carey prefers his California ranch to a Fifth avenue mansion.

The boom companion of Mary MacLaren is her mother. They are shown spending a "gay" evening, with a book.

Did you know Dick Barthelmess did not always play "make hay," in pictures? He is caught driving a lawn mower for diversion.

The Fairbanks are acknowledged home lovers. They claim the world offers nothing better.

Hobart Bosworth seeks his pleasure in books, paintings and the like—with a few prize cuts for hunting purposes.

A new star, Baby Peggy Joan, already manifests a preference for home entertainment.

When Constance Talmadge settles down for a "reading spell," it takes all the professional persuasion in the world to entice her to join her in some "home made exercises."

One of the greatest home protectors is "Pal," the human-minded dog belonging to Harry Lucenay.

Bessie Love "loves" making the house tidy more than making a "killing" at a ball.

All in all, these film folk live the life the "doctor orders" when the tired wall street magnate suffers from insomnia.—LILLIAN R. GALE.

"Square Deal Cyclone"
(Cyclone Smith-Serial of Western Dramas—Universal)

This is a western of an honest gambler who gets religion and through his forceful personality enables the sky pilot to settle in the community and reform the settlers. Eddie Poli is portraying the vivid character of Cyclone Smith, a man who has a great sense into the role. It is a fighting, smashing two-reeler with enough action to please the biggest "leatherneck" who ever lived. Cyclone sees the crowd having fun with a traveling evangelist and compels them to fork over their winnings. He cleans up the root and turns over the saloon to the pastor. There is some hard riding and quick shooting and Cyclone comes through the winner. Yes, he falls in love with the sky pilot's daughter. The western is characteristic of a glorious period in the country beyond the Rockies. You will like it and so will your patrons.—Length 2 reels.—Lawrence Reid.

"White Eagle"
(Fifteen Episode Serial—Pathe)

Ruth Roland has heard the call of the serial again. This star is carrying on as usual and is equally wonderful in her sex. There is no rival who may be compared to her at present. She no sooner rides, and escapes, and executes miraculous stunts in one serial, than she accepts the duties attached to its successor. Ruth Roland, seemingly, does not believe in vacations. Perhaps that's why she is constantly in the public eye. The patrons don't have time to forget her. One's screen memory is short at best.

Now the personable star is here in her latest serial, which is as good as anything in which she has heretofore appeared. It carries all the action one demands, plenty of suspense, plenty of novelty, plenty of photographic appeal, and plenty of stunts and performances of the spectator who diets on RAW MEAT. Listen, folks. It concerns a girl reared among the cliff-dwelling Indians until she approaches young womanhood. Tattooed on her hand is a peculiar design which symbolizes that she is the high priestess of the tribe. She has become a product of civilization when the opening episode is introduced. And the cunning Indians cunningly led by a white man scheme and plot to possess her for mercy reasons. She is kidnapped in thrilling fashion and rescued in a scene which is startlingly vivid. Earle Metcalfe, who assumes the burdens of the rescuing hero, wins applause for his courage here.

The picture indicates from its early episodes that it is going to end then a way completely satisfied. There are thrills in abundance. The exteriors are highly picturesque, and the plot and incident flow along building novel surprises, a line of snappy suspense, and plenty of monkey-see-monkey-do with the fire which is using such exploitation possibilities. More than others on account of the snappy title, the Indian atmosphere, etc. W. S. Van Dyke, the director, has started the story off with a bang. He has shown painstaking care for detail, the sets being reproductions of the pueblo of the Arizona Indians. Are you all set? Let's go!—LAURENCE REID.

"As Old as the Hills"
(Bruce Scenario—One Reel—Released by Educational Exchanges, Inc.)

A GOODLY number of the ruins of ancient castles, forts and abbeys of England, Wales and Switzerland are presented for inspection by Mr. Bruce in this scene. These impress the audience very vividly with the antiquity of European art and civilization as compared with that of America. Only the walls of many of the castles remain, the roofs and the interiors have fallen a prey to the ravages of rain and fog and wind. Yet those portions which have survived, by their strength and massiveness, illustrate the virility and grandeur of the medieval civilization. In all, the reel is of goodly interest.—MATTHEW H. TAYLOR.
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 succeed-
ing pages. (S. R. indicates State Right release.)

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**GET-RICH-QUICK WALLINGFORD**

(Cosmopolitan-Paramount)

This Is Going to Please Them

DON't let anyone tel you that the adaptation of George M. Cohan's play, founded upon the famous Wallingford stories is no longer adapted for the screen. Mr. Cohan has been few words and the adaptation of the play does not matter. Who among the patrons cares—just so long as there is unfolded an interesting plot, clever characterization, and large numbers of humors? The Wallingford elements are there in profusion, to acquaint us with the schemes of the colossal fraud, Wallingford, and his less colorful partner, "Blackie" Daw, in a manner which commands constant attention.

Let's see if we are not closely closely you are not apt to miss some quaint touch of humor—some character sketch provocative of real laughter. Take for instance the group picture of the directors of the company incorporated by the irrepressible Wallingford, Frank Borzage will probably be asked where he dug up such pictures. types. They sit there like the visiting firemen—one of the natives being compelled to have a head adjustor attached to keep him in pace. The director rides to the hotel in a cab and in a cab carage he comes to fleece them but his scheme turns out to enrich him and his associates. No one penetrates his identity—that he is a confidence man. He is too clever to be found out and in a cab carage he makes of it a sketch in the background. Doris Kenyon is the attractive heroine. We'll say it snaply and filled with bright touches.

**THE CAST**

- J. Rufus Wallingford...
- "Blackie" Daw...
- Emma Wallingford...
- Gerrude Dempsey...
- Edmond Lamb...
- Andra Dempsey...
- Stephen Hayes...
- Timothy Autodesk...
- Mrs. Wallingford...
- Mrs. Dempsey...
- William Crowding...
- Mrs. Crowding...
- Edward Allen...
- Miss Wallingford...
- Mr. Wallingford...
- Miss Crowding...
- Mr. Crowding...
- Mr. Leach...
- Miss Leach...
- Miss Keighley...
- Miss Short...
- William Wallingford's valet...

Play by George M. Cohan. Scenario by Luther Reed. Directed by Frank Borzage. Photographed by Chester Lyons.

**PRESS NOTICE—STORY**

What is said to be one of the screen dreams of the current season is "Get-Rich-Quick Wallingford," a picturization of George M. Cohan's famous play, which will be shown at the Wallingford Rides. Mr. Borzage is to introduce an American comedy, directed by Frank Borzage, who made "Humoresque," and how Wallingford and his bumbling assistant, "Blackie" Daw, make for themselves and the people of the town of Battleground. It is an enthralling story well adapted to the screen. The details of the two shapers' schemes present enough complications to make the story a series of laughs from start to finish. The spectator is certain to be delighted with the innocence and at the same time the hospitality of these people of Battleground.

**PROGRAM READER**

Ever hear of J. Rufus Wallingford, famous confidence man? Of course you have. He has made fiction history. He has shown us all how to make money—that man has a way with him. He is up in the region surrounding Battleground, the tourist resort. Mention that the plot is a complicated drama, and you will comprehend the cast which includes competent players. The title is a catchy one and should come in for some snappy promotion.

**SUGGESTIONS**

This adaptation of a well-known play needs little exploitation to put it over. In the first place, everyone has read the famous stories which are based in Battleground. In turn was based on the Wallingford stories which appeared some years ago.

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**CONCEIT**

(Selznick)

Exquisite Backgrounds and Likely Story Spell Entertainment

A STORY of characters recognizably real, told against the most impressive backgrounds ever collected from the Canadian Rockies, makes misleadingly clear and naive the thought of a man who in this tale might be calledsurprised with his face. But given to boasting, he proves a physical and moral coward until brought up sharp with realities.

The very incident of the night is the detailing of his ability to kill bears. He takes a large group of parasites to his hunting lodge in the Canadian Northwest, and their object is to talk behind his back and ridicule him. Unsuccessful in his attempt to kill a bear he is forced to stay at the lodge, determined to prove to his guard the worth of his character. What do we mean...
"ALL FOR A WOMAN"
(First National)

Impressive Achievement—Well Acted and Staged

THE CAST

George Jacques Dantion—Emil Jannings
Emile Lellouche—Lamier
Juste—Robert Sholz
Lucile, his wife—Charlotte Andra
Herauld de Sechelles—Maly Delsart
General Westerman—Edouard Winterstein
Henriot—Hugo Doblin
Little Babette—Hilda Worrer

Directed by Dimitri Buchowetski.

PRESS NOTICE—STORY

A highly spectacular achievement in motion picture drama is offered in "All For A Woman," which has been described as a European sensation. This production, which features Emil Jannings, who will be remembered for his artistic interpretation of Henry VIII in "Deception," and a corps of clever assistants, including Werner Kraus, whose performance in "The Cabinet of Dr. Caligari," was so exceptionally fine, will be presented at the theatre next. It offers historical and authentic representation of the stirring days of the French Revolution at the time when Robespierre controlled the destinies of the Gallic race. It presents the feud between the latter and Marie Antoinette, the latter being driven from the palace through the call of pleasure, the former determined to rule through bloodshed. The tragic feud sweeps forward and engulfs Dantion. But his prophecy concerning the tragic finish to the story and urged as indicated by him to the gullotine. The picture remarkably well acted and staged.

PROGRAM READER

A magnificent spectacular drama based upon the French Revolution—stirring period which formed a great historical event. It will be presented at the theatre next. This production, which features Emil Jannings and Werner Kraus, whose performance in "The Cabinet of Dr. Caligari," was so exceptionally fine, will be presented at the theatre next.

SUGGESTIONS

This is a big picture based upon the tragic feud and the consequences that occurred immediately after the Reign of Terror of the French Revolution. You can use a deal of this material on the French Revolution in your history classes. Tell them that the gifted player, Emil Jannings of "Deception" fame, is in the picture and that he is portrayed by the cleverest players in Europe. For a prologue you can stage an ensemble of composed of actors attired in the costumes of the period, the idea suggesting the outbreak of the Revolution. Your orchestra can accommodate the part of the audience by interpreting the score of "Robespierre" by Liszt. Play it up big.

“SCHOOL DAYS"
(Harry Rapf-Warner Bros.)

Gem of a Picture; Sure-fire Box-Office Bet

LIKE the men who made a pathway to the door of the inventor of the mouse trap, extremely certain to make a stampepe in booking this gem of a picture. Once they show its audiences are certain to declare it one of the most appealing films ever made. Miss Nigh is made to be a dominant virtue, and the fact that Wesley Barry is the youthful guide who invites spectators on a sentimental journey to the days when readin' and writin' and "rithmetic were taught at school" is so overwhelming the appeal is one that is sure to be transported.

Really "School Days" belongs to the class of better pictures. It not only satisfies the human element, but gives it a lift in its message for the young of the land. The languid at the heart are finely balanced with the twinkle for the eye. Certainly the director, William Nigh, must feel highly elated over the achievement. He has saturated his story with intimate detail, every bit of it is true—every detail sparkling with humor and pathos that form a part of everyday life. There is not so much plot to the story. Rather does it score for its intimate slice of youth—revealed through charming and highly interesting episodes. Wesley Barry has already made a name for himself. But here he is going to impress many audiences with the fact that he is the most precocious youngster on the screen to date. He is the kind of boy you want to see. Both Wesley and Robert Wilcox excel in their roles. They are splendid types. It is a real pleasure to watch them fishing or taking the advice of some simple Simon not to collect an education—to watch him attempting to surprise the girls and finding that it will be only in a man's place

SUGGESTIONS

This picture suggests all kinds of exploitation. First you have the original song which will play over with the story. Then you have a provocative tie-in suggestive of a school-room—the set taking the entire stage. There can be rows of desks with a teacher seated at one. Each pupil can recite something or sing a song, and there are plenty of juvenile songs on the market to exploit. This idea is practical and entirely appropriate. Bill it as a rich, humorous and appealing story of youth—youth growing up back on the farm, youth going to the district school. Feature Wesley Barry. Remember you think the picture demands it. Any freckle-faced boy can be used for a number of novel stunts.
"THE RIGHT THAT FAILED"  
(Metro)

Popular Post Story Developed Along Broad Comedy Angles

P. MARQUARD's S. E. P story, "The Right That Failed," in picture form becomes farce comedy—so broad that at times it borders on burlesque. The direction pays little attention to anything, except developing the plot and providing entertainment of a not too serious sort. It was farce comedy so broad that at times it borders on burlesque. Lytell is cast as a typical pug who, after winning a fight, a round and a half of which is shown, goes to a summer resort near New York there to woo and win a daughter of the rich. The char- acter was portrayed in the likeable qualities that a reader of the story would visualize and in consequence the culmina- tion of the romance is apt to jar somewhat. No chance to pull a laugh is missed, either in the characterizations or in the titling. Whether or not the effort is successful depends on the point of view. Certain audiences are sure to find the offering uproariously funny; others will probably be only mildly amused.

In support of the star is a good cast. Virginia Valli is Mr. Lytell's leading woman, but she doesn't have much of a part. De Witt Jennings is cast in a role that does not fit him any too well, his forte being heavies rather than central business men. Bull Montana gets away with another good bit, for which he is a type, and a most finished performance is given by Max Davidson as a Hebrew, by the strange but plausible name of M. Michael Callahan.

For those who have never read the story, the picture ought to slide by without raising a storm of protest, but the writer can not help but feel that much has been missed in choosing to make a broad comedy of a serious story that while distinctive does not have the likeable qualities that a reader of the story would visualize and in consequence the culmination of the romance is apt to jar somewhat. No chance to pull a laugh is missed, either in the characterizations or in the titling. Whether or not the effort is successful depends on the point of view. Certain audiences are sure to find the offering uproariously funny; others will probably be only mildly amused.

THE CAST
Johnny Dufey         Bert Lytell
Constance Talbot        Virginia Valli
Roy Van Twiller        Philo McCullough
Michael Callahan         Max Davidson

By P. Marquard  
Scenario by Lenore Cofcre.  
Directed by Bayard Veiller.  
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

The feature attraction at the next session is "The Right That Failed," was the choice of the management on the same principle as was several weeks ago the excellent Bert Lytell. The popular Metro star has a vehicle here which well expresses his talent and is a suitable part for him. One of the stars that has just been given the chance he has had. The picture presents an interesting comedy idea with the star enacting the part of a "young white hop" in a burlesque.

He suffered an injury to his hand in putting "The Kid" to sleep, which gave him time to ponder the situation. executives said to him that after the injury and his recovery he would be able to resume his acquaintance with the star. He has been given the chance to make a burlesque of "The Kid," to which he has agreed. The picture offers a deal of originality, carries plenty of sparkle and is well acted by the star and a cast that includes Virginia Valli and De Witt Jennings.

PROGRAM READER

A highly original and entertaining story is "The Right That Failed," adapted from a popular magazine contribution to provide a picture for Bert Lytell. The popular Metro star enacts the part of a puzzled gentleman here— a young man who is forced to use his feet for a living. He may be in a profession which has no social angles related to it, but at the same time this idea does not prevent him from worshipping society and does he fall in love? Does he ever try to escape from this situation? He will make his advance to the woman he loves, but the making is already a success and the woman will be his wife.

SUGGESTIONS

Here is a title that is going to wake them up. It is a take-off on Kipling. After you have put your story into a funny stuff, try to develop the title, then concentrate upon the star stating that he appears in a new type of role—that of a pugilist. Make mention that the picture is adapted from a well known story which appeared in a popular magazine, that the picture is a funny comedy, that it carries plenty of humor, romance, and incident. A prologue can feature some humorous songs which serve to prepare the audience for the other Lytell pictures mentioned. It is the star that is always striving for original roles and that he has one here.

CATCH LINES


A story of a picturesque pugilist.

See Bert Lytell in comedy hit of the season.

What is the right that failed?

Carpenter had a right that failed. What about Bert Lytell?

"STRANGER THAN FICTION"  
(First National)

Novel "Film Within a Film" Picture

This Katherine MacDonald feature, the producers have tried to fool us. They don't quite succeed, and because they fail, the picture presents entertainment rather than a serious consideration. It is not nearly as paradoxical as it might seem. "Stranger Than Fiction" is one of those stories within a story productions, or more strictly speaking, "a picture within a picture." The surprise is held for the end, when it is revealed that the melodrama which forms a part of the foot- age is simply the work of the heroine, an amateur movie producer. This will not be a shock to any audience, and therefore they will take a look at the wild underworld mystery, in the correct spirit

"Stranger Than Fiction" takes occasion to poke some fun and the insatiable public desire for punch, action, and theatrical thrills in their motion picture fare. And the feature gives the public of these elements and then good-naturedly satirizes themselves for so doing. Therefore the picture will have an average appeal, for it has the familiar, popular star, the melodrama, and as a screen play, "Stranger Than Fiction" be seen, and suddenly the lights go out. Then follows the underworld melodrama, with sliding doors and reformed crooks, and a shrewd master criminal, and other figures who play the part of the crooks and who go to the picture in order to reach the screen play, "Stranger Than Fiction" and the crook "mellor." It ends with a number of thrilling escapes of the star and Wesley Barry, and for a final punch a very well executed murder.

Therefore the picture will have an average appeal for it has the familiar, popular star, the melodrama, and as a screen play, "Stranger Than Fiction" be seen, and suddenly the lights go out. Then follows the underworld melodrama, with sliding doors and reformed crooks, and a shrewd master criminal, and other figures who play the part of the crooks and who go to the picture in order to reach the screen play, "Stranger Than Fiction" and the crook "mellor." It ends with a number of thrilling escapes of the star and Wesley Barry, and for a final punch a very well executed murder.

The picture is well acted and capably directed by J. A. Barry—Matthew A. Taylor.

THE CAST

Diane Drexel          Katherine MacDonald
Dick Mason            David Winter
Wade Boteler         Harry O'Connor
The Black Heart        Jean Domant
The Crooker            Evelyn Burns
Diane's aunt            Police Commissioner

By Charles Richman and Albert S. LeVino.  
Directed by J. A. Barry.

PRESS NOTICE—STORY

For its feature attraction on Tuesday afternoon, the theater announces "Stranger Than Fiction," an unusual story of the underworld, featuring one of the most popular of Metro's productions. The story is that of a girl who plays the part of a rich society girl whose house is mysteriously robbed on the eve of a tea, and to make matters worse, is murdered. The situation presents an opportunity for her to be cast into the life of the "Black Heart," the leader of the underworld gang, and in order to secure his arrest, she poses as a girl of the slums.

The story never lets up in suspense or interest and has been especially well photographed. In the cast are Wesley Barry, the boy star who has himself been featured in many productions, David Winter, Wade Boteler and Jean Domant. The direction was in the hands of J. A. Barry, and the story is adapted from the work of Charles Richman and Albert S. LeVino.

"Stranger Than Fiction" will be shown at the theater for days beginning June 25. For those like a mystery drama, well acted, and with excitement enough to keep them tense until the final moment, no better picture could be offered.

PROGRAM READER

Coming to the theater on Wednesday afternoon is "Stranger Than Fiction," a strong mystery story, starring beautiful Katherine MacDonald. This production is regarded as one of the most powerful melodramas to reach the screen in considerable time, and in addition it contains a pretty romance and touches of humor supplied by the popular star Wesley Barry. "Stranger Than Fiction" is also one of those pictures which will fool all the wisecracks. It takes a lot to give the public the "surprise ending" they are continually seeking, but "Stranger Than Fiction" manages to do it.

Katherine MacDonald, who is conceded to be one of the most beautiful motion picture stars, has a new sensation on the screen in "Stranger Than Fiction," and the inevitable Wesley ("Freckles") Barry. The story is from the work of Charles Richman and Albert S. LeVino, and is directed by J. A. Barry.

SUGGESTIONS

You can bill this as a strong "crook" story and at the same time promise your patrons a mild satire on the motion picture industry. Tell them it will fool them just as there have been too many stories fooled them in the past. Yet assure them something really exciting melodrama. The story should be, however, subordinated to the laughs and satire on the motion picture business. Your story lines should be as one of the most beautiful screen players and has quite a following. Wesley Barry, who has been honored with her in your edition. Catch lines are suggested by the title and also some good lines for teaser campaigns.

CATCH LINES

One of the most unusual pictures of the year—starring beautiful Katherine Mac- Donald. A production that combines wit and melodrama with the keenest satire.

A story of a picturesque pugilist.

See Bert Lytell in comedy hit of the season.

What is the right that failed?

Carpenter had a right that failed. What about Bert Lytell?
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION

Ten Nights in a Bar Room...  
Love, Hate and a Woman (Grace Davison)  
Dangerous Path (Neva Gerber)  
The Perfect Wife (Pola Negri)  
Devil-Dog Dawson (Jack Hoxie)  
A Motion to Adjourn (Daw-Stewart)  

SPEED COMEDIES  
(One Reel Released Each Week)

OURLIE STORCH COMPANIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

The 3-B Ox (Ann Little) 15 episodes  
Man of the North (Ann Little) 15 episodes

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

A Sailor Made Man...  
Never Weaken

FEATURES

The Sin of Martha Queed (Mayflower-Mary Thurman)  
Flamingo (Big Boy Williams)  
Fidelity (Special Cast)  
Ladies, Love Us (Conway)  

AYWON FILM CORPORATION

The Master of Beasts  
Western Firebrands (Big Boy Williams)  
Fidelity (Special Cast)  
Ladies, Love Us (Conway)

C. B. C. FILM SALE CORP.

HALL ROOM BOYS COMEDIES

(Two Reels Twice a Month)

SCREEN SNAPSHOTs

(One Reel Twice a Month)

STAR RANCH WESTERNs

(Two Reelers Every Two Weeks)

EAST COAST PRODUCTIONS, INC.

Feb.—The Greater Duty  
Jan.—Any Night  
Dec.—Aces

EDUCATIONAL FILMS CORP.

SHORT SUBJECTs

Nov. 6—The White Mouse (Selio-Rork drama) 2  
Dec.—Fresh From the Farm (Christie-Bobby Vernon)  
Nov. 13—Singing Sister Susie (Christie comedy) 2  
Nov. 13—A Rural Cinderella (Punch comedy) 2  
Oct. 30—A Nick-of-Time Hero (Campbell comedy) 2  
Nov. 6—Seizing Greenwich Village (Sketchorial) 2  
Nov. 20—Old and New England (Bruce scenic) 1

SELIO-RORK PHOTOPLAYS

CHRISTIE COMEDIES

MERMAID COMEDIES

PUNCH COMEDIES

TORCHY COMEDIES

CAMPBELL COMEDIES

CHESTER COMEDIES

VANITY COMEDIES

GAYETY COMEDIES

SKETCHOGRAPHS

BRUCE SCENICS

CHESTER OUTINGS

CHESTER SCREENS

CINAL FILMS—SLOW SPEED

KINORAMS

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)

JANUARY 1923—Jungle Adventures (Martin Johnson)

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Serial 15 episodes  
Starring Eileen Field and Truman Van Dyke.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

Joan of the South  
Just Around the Corner  
Aunt Free (Wallace Reid)  
The Pickle (Wood Robinson)  
Fool’s Paradise (Cecil De Mille)  
The Little Bong (Billie Rhodes)  
A Love’s Boomerang (Ann Forrest)  
The Lure and the Wind  
Three Live Ghosts (Geo. Pitzmarson Prod.)  
(unfinished release)

PARAMOUNT-BURTON HOLMES’ TRAVEL PICTURES

Nov. 19—The City Different  
Dec. 5—Rural Java

FIRST NATIONAL EXCHANGES

Period (Wesley Barry)  
The Lotus Eater  
Slippery McGee  
All For a Woman (Special Cast)  
Woman Against Wife (Whitman Bennett Prod.)  
The Toll of Destiny (Pola Negri)  
All’s Button (Special Cast)  
Heart of the Woman (Betty Compson)  
Greater Than Love (Special Cast)  
The Maid (Catherine MacDonald)  
The Sea Lark (Robert Bowe)  
Half the Woman (Ince)  
Lovers (Special Cast)  
The Silent Call (H. O. Davis)  
M One Night (Ruby Mason Prod.)  
The Wonderful Thing (Norma Talmadge)

BUSTER KEATON COMEDIES

The Pale Face  
The Bat  
The Blacksmith

FOXTM EXCHANGE)

SPECIALS

Footfalls  
Shame (Special Cast)  
Over the Hill (Special Cast)  
A Connecticut Yankee (Special Cast)  
The Man in the Glass Case (Special Cast)  
Queen of Sheba (Special Cast)

FEATURES

Trainils (Two Reels)  
Perils of the Amazon (Tom Mix)  
The Devil Within (Dustin Farnum)  
The Diamond (Special Cast)  
The Rough Diamond (Tom Mix)  
Dance Fools (Grace Devlin)  
Jackie (Shirley Mason)  
Querida (Cary LeRoy)  
Whatever She Wants (Eliot Percy)  
The Lost Trail  
The Jolt (Walker-Murphy SERIALS

Fantoms (20 episodes)

The Happy Pest (Sunshine) 2  
Love and War (Sunshine) 2  
A Perfect Villain (Sunshine) 2  
One Moment Please (Sunshine) 2  
The Outlaw (Sunshine) 2  
The Toreador (Clyde Cook)

MUTT AND JEFF CARTOONS

Dec. 1—Fancy Pants  
Dec. 15—Getting Ahead  
Dec. 11—The Siden Smooge  

FOX NEWS

(Twice a week)

GOLDWYN EXCHANGES

SEASON 1922-1923

SECOND CREATION OF GOLDWYN PICTURES

The Sin Flood  
October, My Month  
October, My Month (Lubitsch)  
October—A Poor Relation (Will Rogers)

GRAPHER FILM CORP.

A Bride’s Confession (Rita Jordan)  
The Fountain of Youth.

HODKINSON CORP., W. W.

Feb. 12, 1922—Hope (Triart Pictures Corp.)  
Feb. 5, 1922—The Grey Dawn (Benj. B. Hampson)  
Jan. 22, 1922—Heart’s Haven (Benj. B. Hampson)  
Jan. 15, 1922—The Young Painter (Triart Pictures Corp.)  
Jan. 8, 1922—French Heels (Hot-tire Pictures, Inc.)  
Dec. 1—Carnes of the Royal Mounted (Walters Producing Co.)  
Dec. 11—The Bashful Sutor (Triart Pictures Corp.)  
Dec.—Fifty Candles (Irvin W. Willard Prod.)

KIPLING ENTERPRISES

The Lone Hand  
The Midnight Riders  
Outlawed

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Stampede (Texas Guinan)  
I Am the Woman (Texas Guinan)

LADY LUCY-BOSS & CORP.

BETT LUBIN-WESTERN P. CORP.

LADY LUCY (Allene Ray)

METRO PICTURES CORP.

The Great Day Home (Gareth Hughes)  
Mar. 12—The Winner of Zenda (Special Cast)  
Mar. 6—Glass Houses (Viola Dana)  
Feb. 20—The Right That Exists (Bert North)  
Feb.—The Golden Gift (Alice Lake)  
Jan. 15—The Reef Little (Allene Ray)  
Jan. 8, 1922—The Fourteenth Lover (Viola Dana)  
Dec. 5—Turn to the Right (Special Cast)

NATIONAL EXCHANGES, INC.

Welcome Children (Special Cast)  
Shadows of the West (Hedda Nova)  
The Lotus Blossom  
The Four Seasons (Urban)

KINETO REVIEW

(One Week Issued Weekly)

SERIALS

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell)  
The Adobe (Peaches Whiteley)  
The Call from the Wild (Frankie Lee)  
The Imposible Boy (Special Cast)

FOLLY COMEDIES

(Denovo, Geyrey and Pontoon Dom—One reel each)

PATHE EXCHANGES

FEATURES

In the Power Within  

SERIALS

White Eagle  
The Yellow Arm  
(Twelve Episodes—Starring Ethel Roland)

The Sky Ranger  

Patio (Eighteen Episodes—Starring George Bevis and Jake Scott)

Hurricane Hutes  

(Continued on page 3263)

SHORT SUBJECTS

Jan. 15—The Dog and the Flea (Aesop’s Fables)  
Jan. 9—The Canadian Lynx (Bill and Bob series)  
Jan. 6—I Love You (Aesop’s Fables)  
Jan. 1—The Cat and the Mouse (Aesop’s Fables)  
Dec. 1—Tony the Wily (Spencer Tracy)  
Roping the Black Panther (Major Allen Scenic)  
Dec. 1—The Barking Wolf (Triart Pictures Corp.)  
Dangerous Dollars (Holman Day Prod.)  
Dec. 1—The Wolf and the Kid (Aesop’s Fables)  
Dec. 1—The Man from Lost River (Lloyd)

EXCEPTIONAL PICTURES CORP.

(Releasing Arrangements to be Announced Later)

JANUARY 1923—Jungle Adventures (Martin Johnson)

EXPORT AND IMPORT FILM CO., INC.

The Jungle Goddess—Serial 15 episodes  
Starring Eileen Field and Truman Van Dyke.
“Jackie” (Fox)

Light Story Suitable for Star

The director who books the Shirley Mason pictures is certainly aware how lucky he is to get this sort from her. They must realize that not being an emotional actress that her forte is light comedy based upon youthful sentiment and romance tinged with appealing moments of pathos and a heart interest. “Jackie” is cut from the same pattern as some previous pictures which featured the star. There is a place for the Shirley Mason pictures for since they don’t pretend to be anything extraordinary in plot or incident they contribute a feeling that no text is placed upon his resources to discover the why and wherefore of each scene.

Jackie may rightly be called an effective little study of a girl who awakens sympathy through being buffeted about in man-made world. She is again the little orphan equipped with ambitions to be an artist. It is a story of love and sentiment, disillusionment and newfound happiness. The intimate touches provided by the director help a great deal in making it appealing. He has capitalized the star’s talent for dancing. And her ability in this direction is going to surprise a lot of people. Here she is a Russian dancer connected with a cheap road troupe. Unwilling to accept the advances of a lustful theatrical manager she runs away. But before she is brought sharp with realities, a wealthy young American, whose acquaintances she has made previous to escapes and rescues her in a thoroughly Prince Charming fashion.

There is not much to the plot but the average audience will be unmindful of its obviousness, so responsive will they be toward the charm and appeal of the character. The director has emphasized the theatrical manager too harshly. He is too conventional. Otherwise the characters seem real. The little heroine succeeds through the aid offered by the hero. Her ambitions are realized. Miss Mason possesses enough sentiment to make it seem as though one can play the waifs who smiles in the face of adversity quite as appealingly as the star. It is a good little bet—this picture. It contains enough fire to make it effective with everyone blessed with a little sentiment—a virtue which everyone possesses to some degree. The romance keeps pace with the other elements of the story. Length, 5 reels. Laurence Reid.

THE CAST

Jackie Shirley Mason
Mervyn Carter William Scott
Buck Benny George Stone
Winter John Cook
Mille by Countess Barcynska
Dorothy Yost directed by Jack Ford. Photographed by George Schneiderman.

PRESS NOTICE—STORY

A typical Shirley Mason picture will be presented at the — theatre on the — next Monday evening. The picture is adapted by Dorothy Yost and directed by Jack Ford. It permits the dainty Fox star to show her talents as a dancer of Tersiphore. Miss Mason reveals that she is a gifted dancer in this story of love and sentiment, disillusionment and newfound happiness. It is a story which offers considerable appeal through a sympathetic characterization and the sad, love and sentiment which is connected with a cheap show troupe. Unwilling to stand the abuse of the manager she escapes to London. In the English city she encounters an old acquaintance. This young man befriends her and he is its object to please the theatrical manager when the latter appears on the scene. The picture is well staged and acted with a deal of authority.

PROGRAM READER

Shirley Mason, the dainty, pixiet Fox star is coming to the — theatre next Monday night, in “Jackie,” a picture which entitles her to stardom if for no other reason than it shows her versatility as a dancer. The role which the star assumes that of a ballerina. At first Miss Mason gets up her toes and pirouettes about—well you will have to admit that she might have missed her calling. She is talented enough to be with Pavlova. So come and see “Jackie.” It is a human interest story of a girl who learned how to smile through the shadows. She had a friend who came to the rescue and the romance is bright and wholesome. Remember next —

SUGGESTIONS

Here is Shirley Mason as a ballet dancer. So emphasize that this star shows a further talent. There seems to be no end to her accomplishments. Play up the fact that she is an accomplished dancer. Use stills of her. Tell that the story is one which features the heart interest element—that it is the story of a stage girl who is loved by a boy and resorts to a career of dancing. She has a difficult struggle and the story is the best of it. For a prologue—what would be more fitting than to feature some toe or ballet dancer—dancing to Chopin, Chamin, or Schubert. Biltis as a delightful little story of romance and sentiment, shadows and sunshine.

CATCH LINES

Did you know that Shirley Mason is an accomplished toe dancer? Come and see this pixiet star in “Jackie.”

She danced her way into romance and happiness. See Shirley Mason in “Jackie.”

The Golden Gift (Metro)

Mother Love Theme Serves for Program Offering

Aside from the coincidence so manifest in this picture, “The Golden Gift,” is cut from the same pattern as its previous pictures which featured the star. There is a place for the Shirley Mason pictures for since they don’t pretend to be anything extraordinary in plot or incident they contribute a feeling that no text is placed upon his resources to discover the why and wherefore of each scene.

The heroine has been victimized into matrimony by a bigamist. Her husband leaves her which forces her to eke out a living as a dancer in a mining camp saloon. She learns that the father of her child lives in a neighboring town, and going there, is surprised to see him killed for playing his romantic game. She leaves the baby in the care of the good padre and goes to cultivate her voice in Italy. Some years later she triumphs in New York as a gifted artiste. One of those who worships at her shrine is the brother of the girl who became entangled in the matrimonial scheme of her husband. This is a noticeable hole in the dramatic cloth, for being a guest at the house, nothing is said at the same time. The child has been adopted by this very hero. This is the coincidence which never quite rings true.

The intermediate scenes are filled with romance and incident which is reminiscent of mother and child. And the woman realizes that her art comes second to that of motherhood. The discrepancy in the story concerning the three characters assembled together with no discordant relevant to past, incident does not matter. Miss Mason possesses enough sentiment to make it effective with everyone blessed with a little sentiment—a virtue which everyone possesses to some degree. The romance keeps pace with the other elements of the story. Length, 5 reels. —Laurence Reid.

THE CAST

Nita Gordon Alice Lake
James Llewellyn John Bowers
Edith Llewellyn Harriet Hammond
Leonard Edwin Clark
Jesse Swichard
Rosana Stephen Brando
Malcolm Thorne Bridgetta Clark
Joe Smith Louis Dumar
Joy Llewellyn Geoffrey Webb
By June Mathis Camilla Clark


PRESS NOTICE—STORY

When a woman is blessed with motherhood, that may be said to be the golden gift. Such is the theme of the motion picture —— starring Alice Lake. In this vital story by June Mathis the personable star is afforded the opportunity to show her talent at its highest expression. She has the role of Nita Gordon, a young woman who gives herself to the care of her child and on the way makes up an artistic career. In time she becomes famous. Then through an extraordinary chain of events she is united to her child. She suffers, but through her suffering she finds happiness and true love. Miss Lake’s cast includes John Bowers, Jesse Swichard and Harriet Hammond. Maxwell Karger directed.

PROGRAM READER

An appealing story of the divine love of motherhood—the pang of separation which a woman feels when deprived of her child—is this “The Golden Gift,” which brings Alice Lake to the — theatre next Monday night—

The screenplay is a world of beauty which it carries considerable dramatic strength but which at the same time makes up an artistic career. In time she becomes famous. Then through an extraordinary chain of events she is united to her child. She suffers, but through her suffering she finds happiness and true love. Miss Lake’s cast includes John Bowers, Jesse Swichard and Harriet Hammond. Maxwell Karger directed.

SUGGESTIONS

If you have been putting over the Alice Lake pictures there is no reason why you should not get them in for this latest picture. It is a human little story which contains a wealth of heart interest, a vein of romance, and dramatic incident, characterization and considerable plot material. You can start a campaign for throwaways asking your crowd what is the Golden Gift. Mention should be made of the fact that John Bowers supports the story in a feminine patron. Tell them that June Mathis, the adapter of “The Four Horsemen,” is the author of the story. Any vocal number would fit for a prologue.

CATCH LINES

Be sure and see “The Golden Gift”—a picture of the greatest love in the world in a memorable portrayal. Supported by John Bowers.

What is the Golden Gift? Is it wealth, health, love or happiness? See Alice Lake in her newest picture.

What is the greatest love? Is it the Golden Gift of motherhood?
### SHORT SUBJECTS (Continued from page 3258)

**Feature** | **Star** | **Distributed By** | **Length Reviewed** | **P. O. Box**
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Path in the Bonnie Brier Country (Scenic) | | | | 1.
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What Will YOUR Projector be Worth Five Years from Now?

It's not the first few months of constant wear that brings out the lasting qualities of the daily used machine but the years and years that follow.

Although the Simplex sells for one to two hundred dollars less than some machines—You can usually get twice as much for a used Simplex as for any other machine—

The Simplex is never beyond repair

GARANTEED BY

THE PRECISION MACHINE CO., INC.
317 East 34th St—New York
Arthur S. Kane presents
Charles Ray in "R. S. V. P."
A Rob Wagner story which
Fits Ray like a dress glove.

Charles Ray directed with the
Able assistance of Albert Ray.
George Rizard was assisted by
Ellsworth H. Rumer at cameras.

Charles Van Deroef, Harry Decker,
Robert Bennett and Edward Withers,
And a delightful group of players
Rendered admirable support.

We recommend that you book
"R. S. V. P." NOW through nearest
First National Exchange. Screen—
Insured with Rothacker Prints.
—And Anyone Can Prove It!

The exhibitor (paid-in-advance) circulation of Motion Picture News is greater by several thousand subscriptions than that of any other trade paper in this field.

The owners and managers of over 13,000 theatres take the publication on its merit alone.

That's why Motion Picture News, to date, this year exceeds all other trade papers in paid advertising pages carried. It leads

Moving Picture World by 563 3/8
Exhibitors Herald by 911 5/4
Exhibitors Trade Review by 1129 5/8

The News Covers the Field
This new Larry Semon Comedy is like other Larry Semon Comedies in just two particulars:
1. It was written and directed by Larry Semon.
2. It has hilarious comedy, thrills and production class.

In all other respects it is different.

It was filmed in the inaccessible Lake Hume region of California. Larry has a new leading woman. He introduces a new type of comedy role—he appears as a lumberjack. The lumberjack has been seen on stage and screen in dramatic action. But never before in a comedy.

Audiences are waiting for this comedy, for they have read about it in the newspapers. Thousands of front pages announced, several weeks ago, that Larry Semon and his company stopped work on their new comedy, "The Sawmill," to assist in fighting the biggest forest fire in California for twenty years.

Now Helping to Lengthen the Line Before the Box-Office:
LARRY SEMON in "THE BELL HOP"
Adolph Zukor

Presents

Elsie Ferguson
and Wallace Reid

in "Forever"

A George Fitzmaurice Production

Based on the novel
"Peter Ibbetson"
by George Du Maurier
and the play by John Nathan Raphael
Photoplay by Ouida Bergère

A Paramount Picture
FOREVER" is a two-dollar show.
For eight weeks it played to capacity at the Criterion on Broadway, with all seats reserved, at two-dollar top.

Its fame has already spread to every corner of the United States. Every man and woman in the country is looking forward to the time when he can see this production which marks the ultimate in beauty and thrill and heart interest.

The critics have unanimously said that it is Mr. Fitzmaurice's best production, and the best work ever done by Miss Ferguson and Mr. Reid.

The exhibitors who show it will not only break records; they will build prestige and patronage.

A Paramount Picture
“FOREVER” is one of those pictures which break records for exhibitors, make audiences happy, and make the public in general think better of the screen.

But, great as it is, it is only one of the many great Paramount Pictures which, week after week, year after year, continue to build business and create prestige.

Look at this list of pictures. No other company in the world can deliver such a reliable, uniform supply of really great productions.

These are just current releases—not once-in-a-while specials. It isn’t the occasional great picture that counts; it is the steady supply.

*And only Paramount can give you that steady, dependable supply!*

. . . . CECIL B. DEMILLE’S
“The Affairs of Anatol”

. . . . . . . . “THE SHEIK”
with Agnes Ayres and Rudolph Valentino. A George Melford Production

WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in
“Don’t Tell Everything”

“GET-RICH-QUICK WALLINGFORD”
Created by Cosmopolitan Productions

. . . . ELSIE FERGUSON
in “Footlights”

. . . . BETTY COMPSON
in “The Little Minister”
a Penrhyn Stanlaws Production

. . . . CECIL B. DEMILLE’S
“Saturday Night”

. . . . GEORGE FITZMAURICE’S
“Three Live Ghosts”

. . . . WILLIAM DEMILLE’S
“Miss Lulu Bett” with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson

. . . . GLORIA SWANSON
in “The Great Moment”

. . . . CECIL B. DEMILLE’S
“Fool’s Paradise”

. . . . “BOOMERANG BILL”
with Lionel Barrymore. Created by Cosmopolitan Productions

. . . . BETTY COMPSON
in “The Law and the Woman”

. . . . THOMAS MEIGHAN
in “If You Believe It, It’s So!”

. . . . “BACK PAY”
by Fannie Hurst
Created by Cosmopolitan Productions

. . . . WILLIAM S. HART
in “White Oak”
A William S. Hart Production

“MORAN OF THE LADY LETTY”
with Dorothy Dalton
A George Melford Production

*The exhibitor has only one choice —
a few good pictures a year — or*

**Paramount Pictures**
Don’t Judge a Picture by Its Length

Many of the greatest showmen among motion picture exhibitors are today entertaining audiences everywhere with programs made up exclusively of short subject features.

With diversified programs—well-balanced programs.

Invariably these short subject programs list several Educational Pictures, because—Educational Pictures are the recognized standard by which quality short subjects are judged.

Look in theatre entrances for posters and cards showing the Educational pictures trade-mark. When you see it—go in!

It’s the Sign of a Well-Balanced Program

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons. President
Executive Offices—New York

Educational Pictures
"THE SPIRE OF THE PROGRAM"

This message will be read by over 9,000,000 persons in the Dec. 24th issue of "The Saturday Evening Post"
EXHIBITORS are showing exceptional interest in the method of operation of Wid Gunning, Inc.

I don't blame them.

It's about time the exhibitor began to ask, "Where does the dollar I pay for film rental go? How is it divided in New York?"

It is a vitally important question—for, as sure as black is black and white is white, where that dollar is wasted, where it is diverted from those who rightfully earn it—sincere, constructive business methods are barred at the threshold of the picture industry, creative, enthusiastic, ambitious production ideals are KILLED.

That is as eternally true as gospel.

Read it over again and let it sink in deep.

Three months ago I could have answered the exhibitor's query about his dollar without a second's hesitation.

"Seventy cents of your dollar," I could have told Frank Rembusch, for example, "goes to a lot of swivel chair warmers in New York who have no harder work to do than Le-Paging themselves to their titles. About fifteen cents more goes to actually pay the sales force. The other fifteen cents goes to the actual creator of the film you are showing—and this poor individual is probably being pursued day and night by his banker because it is so much trouble to get money out of a distributor that no producer can ever stay on the same side of the street with his banker.

"The producer can't even claim independence and works with the enthusiasm of a sweatshop laborer being scared to death he might put into his task a new idea which he would prefer to save for the day when he will be producing independently."

That is the answer I could have given three months ago.

In sum and substance I could have said—Your dollar does every thing but encourage the creator of better motion pictures everything but foster more efficient operation, everything but inspire real showmanship brains.

And you know it!
 WHEN Wid Gunning came East to take over the reins of his distributing organization I heard something about his plans to let the workers share the profits which they created.

I didn’t enthuse much—five years as managing editor of Motion Picture News had made me just about twice as callous and cynical as the average exhibitor when it came to policy announcements.

Then I heard the message from Wid Gunning personally, I met the men who compose his organization, I journeyed into the field and saw the men on the firing line

AND I MADE A STARTLING DISCOVERY

I found a new division of the exhibitor’s hundred cents, of your dollar

Seventy cents of every dollar you pay Wid Gunning, Inc., goes back to the man who inspired and made the picture that flashes on your screen. It is his just reward, and it is his inspiration to go out and make finer, better, greater motion pictures—for your screen.

Not a cent goes to a swivel chair warmer

Every penny of the balance goes to the men who create the exploitation and build showmanship value around the production, the men who actually do the work of selling and distributing it.

Every resident manager for the Wid Gunning organization, every salesman who calls at your box-office, has it within his own power to determine the share of profits that shall be his.

Every man who talks Wid Gunning to you is a partner of Wid Gunning. If he can’t measure up to that position in ability and integrity—he doesn’t belong with Wid Gunning, Inc., and he won’t be there tomorrow.

Is it any wonder that the leading production brains of the industry are discussing the future with Wid Gunning today?

Is it any wonder that the most able exploitation effort of the industry is alloying itself with Wid Gunning productions?

Is it any wonder that the top notch managers and salesmen are seeking an opportunity to become partners with Wid Gunning?

If all the field knew the dollars and cents which that partnership means the doors wouldn’t hold the onslaught.

And is it any wonder that exhibitors, as they finger that dollar before it starts on its way to New York, are saying

“My present and future depend on a stable supply of better motion pictures, at prices based upon efficient distribution. I’m paying my money where I make my money—out of the picture on the screen and the exploitation with it. I’m quitting the furniture business—and I never did like swivel chairs anyway.”

Neither do I.

Robert E. Welsh
CARL LAEMMLE offers
PRISCILLA DEAN
IN STUART PATON'S TREMENDOUS THRILLER
MADE FROM THE NOVEL BY CLARENCE B. KELLAND
'CONFLICT'

HARRY CAREY

in/
The First Super-Western ever Screened
Directed by Robert Thornby

MABEL JULIENNE SCOTT with STUART HOLMES
IN THE BIGGEST HEART-PICTURE OF THE YEAR
from EDNA FERBER'S FAMOUS "FANNY HERSELF"
Directed by TOD BROWNING, who made "OUTSIDE THE LAW"

"NO WOMAN KNOWS"
UNIVERSAL-JEWEL PRODUCTIONS DE LUXE
MARY PICKFORD

in

"Little Lord Fauntleroy"

from

FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD MCOONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND ALFRED E GREEN

A supreme picturization of an all-sacrificing mother-love — the perfect dual role that charms — a boy who wins the hearts of all

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFTTH
MADAM ADAMS  DOUGIE
Announcing The Big

James Kirkwood as O'Neill - one of the stars in The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

Helene Chadwick as Poppy - one of the stars in The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

Ralph Lewis as Frazer - one of the stars in The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

Directed by Frank Lloyd
Written by Henning Berger

The Goldwyn New Group includes 'Doubling For Romeo' 'His Back Against The...
Picture For 1922

RICHARD DRA as Billy Bear—one of the stars in
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

L. H. KING as The Drunk—one of the stars in—
The SIN FLOOD
Directed by Frank Lloyd
A Goldwyn Picture

A Goldwyn Picture

'Grand Larceny' 'The Wall Flower' 'Wall' 'The Glorious Fool' & 'The Sin Flood'
READY

Six more photographic gems of the same quality and make as the season’s greatest success,

OUR MUTUAL FRIEND

Did you ever read more glowing newspaper and trade reviews? Did you ever see more delighted, responsive audiences than this picture classic drew on its New York premier? Do you want another like it that will please and satisfy every class of picture-goers everywhere? If you do—and you really mean business—investigate these new productions:

THE FLYING DUTCHMAN

In six or nine reels—Captain Maryatt’s world-famed story that has been read by millions, played for years on the dramatic stage and is one of the favorite international grand operas. A mystery tale of the sea—has tremendous advertising possibilities.

THE BOOKS OF SATAN

An amazing departure from the usual. A most unique and beautiful production—one that Roy L. McCardell, newspaper and magazine writer of international repute, who wrote the first and many of the greatest scenarios ever produced in this country, declares to be “the most perfect and the most engrossing picture I have ever seen.”

THE HOUSE OF FATAL LOVE

A mystery-love story that grips you tight from start to finish. Hopp Hadley, who edited it, says “This picture is a model of continuity. Its photography and acting are a treat—”

DISARMAMENT

A peace propaganda picture that will have the enthusiastic support of the Red Cross and other great organizations. Figure for yourself what can be done now with a picture of such extraordinary timeliness.

TWO OTHERS, just received, titles soon to be announced. All of these pictures are enriched by that luminous photography, natural acting, fidelity and detail which have soundly established NORDISK FILMS KOMPAGNI as the supreme producers of all Europe.

CHESTER BEECROFT
501 Fifth Avenue New York City

VANDERBILT 5599—7416
The Picture That Has Everything

"CONCEIT"

Directed by Burton George
From the story by Michael J. Phillips

Experts in all the picture arts were engaged to perfect this unique creation—

Second of the Supreme Selznick Six—

Of which "A Man's Home" was the first.
A mere suggestion of the dazzling variety of scenes and situations in this mammoth production.

LEWIS J. SELZNICK

present:

"CONCEIT"

a titanic drama which sweeps you across vast distances, through cities and over snow-capped mountains.
A hard nut to crack

Is the mystery concealed in this comedy presented by

LEWIS J. SELZNICK

EUGENE ÒBRIEN

in "Chivalrous Charley"

By May Tully ~ ~ Scenario by Edward J. Montagne
Directed by Robert Ellis

SELZNICK
PICTURES
R-C WEEK

Feb. 5th to Feb. 12th

R-C Week will do two things for you.

1st. It will bring immediate extra profits—real superprofits.

2nd. It will answer the question, What shall I show my audiences that will increase their good will for my theatre?

R-C Week is a special occasion designed to make known to millions of people the fact that R-C Pictures are always clean, well staged, well cast productions with novel “natural hit” stories.

Special Exploitation Free

A $1000 cash prize contest Free to your patrons.

Double page advertisements in the 11 leading “fan” magazines—reaching nearly 9,000,000 movie lovers.

Free posters, slides, heralds and snipes.

Ready for you now are six of the best pictures that will be released in 1922.

All our series of 26 features directed by the R-C directors and played by R-C stars and R-C casts are available for you to play in R-C Week.

R-C PICTURES

CHRISTY CABANNE

LOUIS J. GASNIER
Pauline Frederick in "TWO KINDS OF WOMEN"
A star of stars in a role of roles. Entrancing in an evening gown and equally fascinating in a cowboy's garb Pauline Frederick plays a thrilling role superbly.

Wm. Christy Cabanne's "AT THE STAGE DOOR"
"whale of a money maker." Full of the thrills that come from following the life story of a "Follies" chorus girl.

Sessue Hayakawa in "FIVE DAYS TO LIVE"
The greatest love story since "Romeo and Juliet." Scenically magnificent, good for a record "take."

"EDEN AND RETURN" starring Doris May
A laugh or a chuckle to every foot of film. Faster and funnier than this star's last release--"The Foolish Age." A real money maker.

"SILENT YEARS"
Directed by Louis J. Gasnier
Harriet F. Comstock's novel "Mam'selle Jo" made into a sure fire box office attraction.

"THE CALL OF HOME"
directed by Louis J. Gasnier

R-C PICTURES
December 12, 1921.

Copy of letter sent to Mr. Quigley.  
(The Contents should interest you.)

Mr. Martin J. Quigley,  
Exhibitors Herald,  
417 South Dearborn Street,  
Chicago, Ill.

Dear Mr. Quigley:

I wish that you would refrain from making statements as to the circulation of MOTION PICTURE NEWS in future.

The figures published by you in your issue of December 17th, 1921, are incorrect.

I judge that these figures must have been compiled from reports of subscription salesmen whose figures you were unable to check personally; otherwise they would never have been used.

For your information the paid-in-advance exhibitor circulation of MOTION PICTURE NEWS in New York State outside of New York City and Brooklyn, is 414. Of these 198 are two year paid-in-advance subscriptions.

These figures have been checked by the Audit Bureau of Circulations. They can be conclusively proved by you or any one else.

If you wish the NEWS circulation in any other territory we will be glad to supply it to you or to any of our advertisers. Call up or come in any time.

Another point which may interest you—

The NEWS obtains its subscribers solely on the merit of the publication.

Our only method of securing circulation is direct from this office through the mail.

Don't forget that our circulation files are open to you at any time.

Very sincerely

WAJ:MM

President.

(Now turn to page 24)
In a Pouring Rain!

Pouring the competition included every big special offered this year—None missing.
THIS FIVE DOLLAR FILM STEREOPHTICON
HAS AMAZED THE LEADERS OF THE INDUSTRY!!

E. M. Porter and W. E. Waddell, inventors and manufacturers of the
PORDELL PROJECTOR
announce that with the newly developed Pordell optical system, combined with
an ordinary flashlight battery, it is possible to produce upon any white back-
ground a remarkable screen picture ranging in size from
ONE INCH TO NINE FEET IN WIDTH!!!

Just Think!!
Instead of lantern slides, film clippings or single "frame" views are projected with
an astonishing light and remarkable
definition.
EVERY INDIVIDUAL IN THE INDUSTRY SHOULD OWN A PORDELL.
ITS PRACTICAL USES ARE INNUMERABLE.

A Christmas Suggestion
Why not give your friends a Pordell, which
so appropriately represents the spirit of the industry.
Special quotations on dozen lot orders.
By ordering on the coupon, a Pordell will be on its way to you one hour after receipt of order.

Pordell Projector
Including 50 Film Views
$5.00
Battery 50 cents extra
THE EXHIBITOR PAID-IN-ADVANCE CIRCULATION OF
MOTION PICTURE NEWS, BY OUR LAST PUB-
LISHER’S REPORT TO THE AUDIT BUREAU OF CIRCU-
LATION WAS 8,340. TODAY, BY OUR OWN RECORDS,
IT IS CLOSE TO 9,000, WHICH IS WELL-NIGH THE
LIMIT OF EXHIBITOR TRADE-PAPER CIRCULATION IN
THE FIELD.

It is a simple matter for any advertiser to determine the circulation *volume*
and *value* of any trade paper.

VOLUME—and soundness also—are shown by the reports of the Audit
Bureau of Circulations. That is the only proof. It is accepted by the leading
advertisers and advertising agencies in the United States.

VALUE meaning reader interest (an exhibitor may take several papers
but only need one), can be gauged by a post card test, by reports from ex-
changes and salesmen.

THAT, briefly, is all there is to it. Attempts to concentrate on localities,
quotations of circulations not verified by impartial and authoritative audits,
becloud the real issue.

REPORTS—audits and publisher’s reports to be audited, are available
from MOTION PICTURE NEWS, Moving Picture World and Exhibitor’s
Trade Review. *Ask for them—and get the truth!*

**THEN**—COMPARE THE EXHIBITOR, PAID-IN-ADVANCE,
VOLUNTARY, SOUND-TO-THE-CORE SUBSCRIPTION CIR-
CULATION OF MOTION PICTURE NEWS WITH THAT
OF ANY OTHER TRADE PAPER AND YOU WILL KNOW
WHY WE CLAIM SUPERIORITY BY A VERY WIDE AND
PROVEN MARGIN—SO WIDE THAT OUR CLAIM THAT
THE NEWS ALONE COVERS THE FIELD IS ABSOLUTELY
VERIFIED.
HAROLD LLOYD in A Sailor-Made Man

A Super-Dreadnaught Comedy
With No Limitations on Laughter

Hal Roach presents
Through Associated Exhibitors

Pathe Distributors
“Lloyd is always good for several brand new stunts and he does not disappoint in this one. His comedy is straight, clean and decent.”

——Wids.

“It is very likely to result in an avalanche of dollars at the box office and will widen the smile on the face of the wise exhibitor.”

——Exhibitors Trade Review.

“All’s well in this rollicking comedy. A sure laugh-getter. Fresh, novel, mirthful innovations and an honest-to-goodness story background. Certainly a gem.”

——Motion Picture News.

“The picture is expensively made and looks it. It is continuous fun, well presented, most amusing and a thorough, complete and satisfying entertainment.”

——Moving Picture World.
Every element that makes a big picture BIG is found in "Our Mutual Friend."

The drawing power that brought thousands to the Lyric in New York who had never entered a picture theater before will do the same in your town.

The all-around entertainment values that caused Wid Gunning to place his personal O. K. on it will send your regulars away boosting as they never boosted before.

Think of it. Melodrama by the genius of thrilling stories, Charles Dickens; romance by the idol of lovers, Charles Dickens; humor by the wizard of characterization, Charles Dickens.

Say—that’s SURE FIRE!

"Book this picture. It deserves praise of the highest order."
—Motion Picture News.
William Fox Special Super-Productions

**Zane Grey's**
Great Western Story
*The Last Trail*
Staged by Emmett J. Flynn

**Footfalls**
Story by Wilbur Daniel Steele
Staged by Charles J. Brabin

**Shame**
with John Gilbert
Story by Emmett J. Flynn and Bernard McConville
Directed by Emmett J. Flynn

**Queen of Sheba**
Story by Virginia Tracy
Directed by J. Gordon Edwards

The Play stirred the Over
from the poems by Scenario by
Directed by Harry
that has
Country!

Will Carleton
Paul H. Sloane

MILLARDE

MARK TWAIN'S
GREATEST COMEDY

THUNDERCLAP
with
Mary Carr
The Mother in
Over the Hill
A thrilling race track
drama

A Strange South Sea
Romance

MILLARDE

WILLIAM FARNUM
in
PERJURY
Directed by
HARRY MILLARDE
story by
Ruth Comfort Mitchell
Scenario by Mary Murillo

A CONNECTICUT
YANKEE
IN KING ARTHUR'S COURT
Staged by
Emmett J. Flynn

A VIRGIN PARADISE
by Herman Percy Maxim
Directed by
J. Searle Dawley
Three Big Fox Profit Units

William Fox

SUNSHINE COMEDIES

Now Ready:

Business is Business

Pardon Me!

The dictionary defines the word "FIRST" as: "before all others"

FOX NEWS

— fulfills that definition with—

Quality! Quantity! Speed! Service!

The

Nation's Mirthmakers

MUTT and JEFF

Matri-Money
The Village Cut-Ups
A Messy Christmas

Now Ready
CHARLES F. McGOVERN presents

SHORTY HAMILTON

The only "Honest to God" cowpuncher in pictures

IN A BRAND NEW SERIES of

TWENTY-SIX

Two-Reel Photoplays

Directed by

W. A. S. DOUGLAS

Produced at the W. M. Smith Studios, Tulsa, Oklahoma

"In the heart of the real West"

THE FIRST SIX PICTURES ARE NOW READY

"THE RUNT"  "PEP"  "LET-'ER-GO GALLAGHER"
"PONY BOY"  "SAND"  "RIDE-'EM COWBOY"

Bromberg of Atlanta, Underwood of Dallas, Coleman of Washington
have bought on wires

RUSH YOUR ORDERS

Distributed by
McGOVERN & EGLER
130 West 46th Street
Telephone Bryant 1335
New York City
"It's about time the movies woke up and did something like this," wrote one prominent New Yorker to us during the run at the Lyric Theater.

And the same mail brought eight "mash" notes to the pretty blonde star!

THERE'S GENUINE APPEAL FOR YOU.

And you'll tell the same story in your town.

The fans will say, "IT'S GREAT!"

And you'll see new faces pass through the lobby every night; warm words of approval from neighbors who have just discovered the delights of your theater; new patrons who'll come back again because they've had the treat of their lives.

That's why Wid Gunning says, "It's a big picture."

IT GETS THEM ALL!

Our Mutual Friend

"We guarantee satisfaction."


MR. EXHIBITOR:
We aim to give you the facts. This time we slipped up.
We said "The Lotus Eater" opened at the Capitol Theatre, New York, to 12,547 paid admissions the first day. As a matter of fact the paid admissions on the first day were 17,547. We said the total receipts for the first day were $11,473. They were actually $12,647.21. We wish to thank Mr. Edward Bowes, managing director of the Capitol, for calling our attention to the real facts.

Speaking of

JOHN BARRYMORE

in

"The Lotus Eater"

From Albert Payson Terhune's Story in the Cosmopolitan
Personally directed by

Marshall Neilan

A John Barrymore Production and a First National Attraction

A Picture That's Bigger Than the "Ad" Man Claimed

There'll be a Franchise everywhere
A Harem of Dusky Beauties

Here's the lucky lad who found the button made from Aladdin's lamp.

Just had to rub it and the genie brought him what he wanted.

But the genie was "so bloomin' 'olesale."

AND SO ARE THE LAUGHS!

A Hepworth Picture Play

with

Leslie Henson

England's foremost Comedian

and Alma Taylor

From the novel by W. A. Darlington; adapted by Blanch MacIntosh; produced by Cecil M. Hepworth

A First National Attraction

THE FUNNIEST COMEDY YOU EVER DID SEE!
It’ll Send Thrills Up and Down Their Spines!

Wait ’til they see

WRECK—Ship pounding to pieces on the rocks.
DROWNING—Crew battling with the waves against death.
RESCUE—The powerful Sea Lion swimming through white foamed surf to save a drowning girl.
SHANGHAIED—A woman kidnapped and hidden on board a ship.
MAROONED—A man, woman and child cast up by the sea on a lost island.
MUTINY—Ship’s crew battling with the officers with belaying pins.
STORM—A vessel lost at sea, driven by waves mountain high.
BECALMED—A ship on a dead sea, the crew dying of thirst.
MAD—Crazed men fighting for the last cask of water.
WHALING—Sea hunters spearing whales in mid-ocean.
ROMANCE—Girl brought up on lost island rescued by ship’s mate—and both fall in love.
ADVENTURE—The wonderful happenings aboard the ship of a half-mad captain, who sails the Seven Seas from the arctics to the tropics.
PATHOS—A captain sending a girl to her death in a small boat only to find she’s his own daughter.
CHARACTER—The rough and rugged men of the northern seas, tamed by a beautiful girl.
BEAUTY—All the beauty of the seas in storm and calm—a wonder picture.

Hobart Bosworth Productions, Inc.
presents

HOBART BOSWORTH

in

"THE SEA LION"

By Emilie Johnson

Scenario by Joseph Franklin Poland
Directed by Rowland V. Lee
Photographed by J. O. Taylor

Distributed by Associated First National Pictures, Inc.

Released On The Open Market—Available To All Exhibitors
"Here’s Her Best Starring Vehicle"

That’s what the Cincinnati Enquirer says, and continuing:

"The best in which Anita Stewart has ever appeared. A dramatic story in which the star rises to greater dramatic heights than ever before. One of the chief features is a realistic and highly thrilling hurricane."

A HIT IN PHILADELPHIA

"Miss Stewart does a notable piece of good work. Capable cast."—Philadelphia Public Ledger.

"Anita Stewart is charming and good to look at. An interesting story. A blizzard and a tornado furnish real thrills."—Philadelphia Evening Ledger.


"Startling scenic effects. Miss Stewart is delightful. Little Dicky Headrick is splendid."—Philadelphia Record.

"Miss Stewart gives a realistic and fascinating portrayal. Delightful acting by little Dicky Headrick. Exquisite scenic effects."—Philadelphia Inquirer.

Louis B. Mayer presents

ANITA STEWART

in

“Playthings of Destiny”

By Jane Murfin and Larry Trimble; Directed by Edwin Carewe; Scenario by Anthony Paul Kelly.

A First National Attraction
Released on the Open Market
PROTECTING HIS HOME!

Strongheart, half dog, half wolf, quits civilization for the forests at the mating call, and turns savagely against man to protect his mate and their cubs.

H. O. DAVIS

presents

"The Silent Call"

From "The Cross Pull," a story that thrilled millions in the Saturday Evening Post, written by Hal G. Evarts, an internationally famous author.

A Laurence Trimble & Jane Murfin Production

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available To All Exhibitors
We are keenly in sympathy with the newly projected Association of producers and distributors, particularly with its object of affiliating with the organized exhibitor so that on all outside matters the industry, at last, may have a united power and speak with one voice in its defense and for its general good.

The advantages, too, of heading the Association with an outside man of high standing in the public eye are manifest; although the premature announcement of the scheme by the daily press was certainly unfortunate in that it gave the impression for one thing, that, like baseball, we needed a strenuous moral reform and for another that we can afford to pay prodigal salaries.

Whatever is done in this connection, however, even if the new Association is headed by a whole cabinet of men of public affairs, the one great fundamental and pressing need remains.

That is PUBLICITY—Judicious, constructive publicity.

We make the suggestion with all the emphasis and sincerity at our command.

And we hasten to explain just what we have in mind by—publicity.

We have always had a lot of publicity; we still have. But much of it has been extremely ill-advised and unfortunate and the sum total of it has, to say the least, failed dismally to set right the motion picture and the industry in the public mind.

This is a fact, a broad and true one; and we’ve got to face it.

We are largely known today for stars’ salaries and scandals, for commercial greatness and daring, for lavishness, exaggeration, stock-jobbing, censored pictures, sensational advertising, legislative struggles, government suits and what not.

We are the ready target for the sensationalist.

We are overtaxed. (The writer was gravely informed, the other day, by a Congressman that the industry was the richest in the country. We countered by calling his attention to the fact that last year’s output of butter in the United States exceeded in value the box-office intake from pictures—which were taxed eighty million dollars. Our own lies about our bigness are terrible boomerangs!)

We are censored—the first and only medium of expression and form of entertainment in the country to bear the stigma and severe restriction of official censorship.

All this, gentlemen, and it’s enough—because the public isn’t with us. We have neither its sympathy nor understanding.

And we lack both because we’ve lied fatuously about ourselves, because, unintentionally, we’ve painted ourselves as black as could be, and because on the other hand we’ve never told a clear true story about the motion picture, its mission and potentialities and how and why it is made.

Not one hundred people today outside of this industry know what censorship means; nor how good pictures are; nor how difficult and expensive and speculative it is to produce; nor how modest and poor this industry really is; nor how decent and generous its impulses are; nor that stars’ salaries are the result only of supply and demand; nor that the industry is taxed into the last ditch of self-preservation.

That’s what we mean by publicity—not propaganda, nor specious or false or manufactured publicity but—just facts, the facts that have never yet been told.

We mean, by publicity: to go to the people, to lay before the eternal bar of public opinion the true and basic facts about the motion picture, its mission and its industrial functions, its place in the community, its rights and privileges under the constitution.

It is the voter, not the legislator, who is going to decide censorship; and whether pictures shall be shown on Sundays; and whether pictures shall be taxed to destruction. The millions of men and women in this country will render these decisions—and they deserve and we deserve that they go on facts.

True, the legislator must decide these matters right now; that’s the extremity we are in, our usual eleventh hour struggles against oppression must go on with renewed energy; but there’ll be no decision right or final until the public makes it.

It’s a big job—this public appeal. It takes wisdom and work. But it was done for Suffrage; and we can do it with our screen alone. And the demand for the beginning of it is ringing aloud—above all other considerations.

WM. A. JOHNSTON.
Plans for New York Exhibitors' Convention

Elaborate Preparations Being Made for Albany Meeting by Managers' Association

THE first meeting in perfecting plans for the coming convention of the Motion Picture Theatre Owners of New York state, which will be held in Albany, February 14, 15 and 16, was held at the Majestic theatre in Albany last Sunday afternoon. The details of the convention will largely rest with the Albany Managers Association, of which George Roberts, manager of both the Hudson and Colonial theatres, is president. The sister cities of Troy and Schenectady have already assured the Albany association that they will join hands toward making the convention the biggest and best affair of its kind in the motion-picture history of New York state.

Mr. Roberts left Monday for New York where he is spending two or three days conferring with Sydney S. Cohen, president of the national association, and Charles L. O'Reilly, president of the state association. As soon as he returns to Albany another meeting will be held in carrying forward convention plans.

All business sessions of the convention will be held at the Hotel Ten Eyck. The banquet will also be held there, probably in the roof garden where the Legislative correspondents dinners always take place. The exchanges will have their booths on the mezzanine floor of the hotel, and probably also in the tea room which is off the lobby.

The ball which will come as the culminating event of the week will be held in the State Armory four blocks distant from the hotel. The Armory has about 49,000 square feet of floor space and can accommodate at least 3,500 couples. It is expected by Mr. Roberts that all the motion-picture stars working in the east in February will be in position to attend the ball.

Albany is already in an expectant mood for the convention. Mayor-elect William Hackett has already promised to turn over the keys of the city to the delegates, while Roy Smith, secretary of the Albany Chamber of Commerce, has promised the Albany managers that he will leave no stone unturned to cooperate with them to the fullest extent. Everything points to a most successful convention. Business men have assured the association that they will decorate during convention week.

As aides to Mr. Roberts, there will be Fred Elliott, owner of the Clinton Square theatre, and vice-president of the Albany Managers Association; Sam Suckno, owner of the Albany, Regent and other theatres, treasurer; and O. H. Stacey of the Majestic, secretary. William Berinstein, of the Colonial theatre, will also lend a hand.

President Roberts will name on his committee on arrangements, exchange manager in New York, Albany and Buf-falo. Every piece of mail which goes out of these exchanges between the last of this month and February 14, will carry a message which will call attention to the convention.

Mr. Roberts, in outlining his preliminary plans at Sunday's meeting said that never had the theatres in this state been so closely affiliated with the exchanges as at the present time, and that in connection with the convention he desired the cooperation of all ends of the industry.

Delegates to the convention will be invited to the Capitol where they will have the opportunity of seeing the Legislature in session. The General Electric Company, of Schenectady, which has a building completely equipped for the taking and printing of films, will tender an invitation to the delegates to visit and inspect its entire plant.

The New York State Motion Picture Commission will have at least one of its heads from the New York office, on hand in meeting the exchanges and delegates.

The matter of speakers is to be left entirely in the hands of Presidents Cohen and O'Reilly. It is expected that at least a thousand delegates will attend the convention. This time the convention comes earlier than in past years, thereby avoiding any conflict with the Lenten season.

State Organizations to Share in Proceeds

M. P. T. O's "Movie Chats" Plan Provides for State Bodies Sharing in Rental Receipts

SECOND only in importance to the initial announcement concerning the Official Urban Movie Chats which the M. P. T. O. A. will release through Hodkinson, is the announcement made public this week to the effect that all proceeds accruing to the M. P. T. O. A. from rentals in each state will be first credited to the state's national quota and all sums over and above the individual state quotas, will be returned to the treasuries of the states having exceeded their quotas. Taking into consideration the fact that practically every member of the M. P. T. O. A. will book "Movie Chats" the individual state revenues from the sale of the productions may eventually, it is pointed out, prove to be the largest source of income that the state organizations will have.

At the New England convention of the M. P. T. O. A. held last week in Boston, which was attended by Sydney S. Cohen, and Senator Walker, "Movie Chats" were booked for more than 100 days on each issue. Additional bookings continue to be received and the original number of bookings in the New England territory will probably be doubled by the time the "Movie Chats" are scheduled for release.

Additional action on "Movie Chats," of importance to the industry, was taken last week at the meeting of the executive committee of the New York State M. P. T. O. A. held in Utica. Every theatre owner present at the meeting signed a contract to show the productions, and it was indicated that the series will be booked by more than eighty percent of M. P. T. O. A. members in the state.

A. W. Smith, Jr., sales manager of the W. W. Hodkinson Corporation, has just returned to New York from a week's tour through the middle west in company with Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, Senator James A. Walker, counsel of the organization and Michael O'Toole, in the interests of the Official Urban Movie Chats of the M. P. T. O. A.

They visited Toledo, Peoria, Milwaukee and Chicago, in each of which cities enthusiastic meetings were held with members of the organization who pledged their support to the new Movie Chats to appear as a weekly release on January 15th, through the Hodkinson-exchanges.

"My experience on this trip," said Mr. Smith, "convinces me that the exhibitors of the country will stand squarely back of this one reel subject which Mr. Urban is producing for the M. P. T. O. A. After all, it is their own reel, produced to serve their best interests, and the sentiment in every city we visited was unanimous in favor of booking Movie Chats solidly through the year. I had an opportunity to discuss not only Movie Chats, but general business conditions with leading theatre owners in the four cities we visited and it was gratifying to hear the better tone of their sizing up conditions in the industry.

"Business seems better in every section of the country. Our own branches in the first six weeks of their operation, broke all records for contracts and when you consider that this covers a period during which their offices were in the chaotic state of moving, it speaks well for the completeness of their organizations."

Dallas Exchange District Has Disastrous Fire

A disastrous fire in the film exchange district of Dallas, Tex., has wiped out five exchanges, according to late despatch from Dallas. The loss, it is estimated, will reach over a million dollars.
First National Franchise-Holders Conduct Local "Get-Togethers"

Meetings Held in Western Pennsylvania, Iowa, Oklahoma and Oregon

First National franchise holders of Western Pennsylvania, Iowa, Oklahoma and the Northwest conducted local "get-togethers" in their respective territories. At each of the meetings advisory boards were elected in pursuance of the plan adopted at the recent national convention in Chicago. The delegates to the Chicago meeting submitted their reports, following which resolutions were adopted endorsing the policies and activities of First National and expressing confidence in the executive board and officers of the organization.

The Western Pennsylvania franchise holders. The West Penn is the Fort Pitt Hotel. Messrs. Smoot, Scherer and McCloskey, the delegates to Chicago, reported on the national meeting and expressed their approval of the methods employed and the decisions reached.

The morning was given over to these reports and to discussions of general topics by the franchise holders. The advisory board was elected as the first business of the afternoon session, with the following membership: Michael Rosenbloom, C. M. McCloskey, M. Manos, John P. Harris.

Towards the close of the meeting Mr. Shirrella, an exhibitor with considerable experience in the banking world, expressed his opinion of First National in a few impressive words. He said:

"I have heard arguments to-day, pro and con, and I think the best thing we have done is to elect an advisory board. For eleven years previous to my entering the motion picture business, I was in one of the biggest businesses in the United States—the banking business. Every week or two the board of directors met to take up the details of the business, and now, having done the same thing by electing an advisory board here to-day, I think this will satisfy all franchise holders and that all arguments that come up will be settled. As a franchise holder, I never appreciated our proposition until a few months ago. I never knew what it meant until competition became keener and keener. If I do not have to go out into the open market and bid for pictures, I know about pictures of other concerns, and you will find bad pictures with them, the same as with First National. You have to take the good with the bad.

"Another thing—this is a co-operative organization, and you must get behind the people at the head of it and back them up. If you don't, you are going to lose out absolutely. We will be one of the greatest organizations in the world if we play the game fair and square."

The Iowa franchise holders met at Des Moines at the Savery Hotel on November 30. A. J. Diebold of Cedar Rapids, Mrs. Steen of Atlantic, Mr. Dunkel of Iowa City and Mr. Moore of Centerville.

The following resolution, passed at the afternoon session of the Iowa "get-together," indicates the confidence of the franchise holders in that territory in the happy solution of all the problems now confronting the organization and its members; and, in fact, that First National is precisely the kind of an organization they need to bring them, as exhibitors, through the present trying period in business readjustment:

"Be it resolved, that we, the sub-franchise holders of the Des Moines Exchange District and Delegates of the State of Iowa, assembled in local get-together meeting, do hereby unanimously extend our sincere thanks to the executive board and officers of Associated First National Pictures, Inc., for the highly efficient manner in which they have handled the affairs of our company in the past;

"Be it further resolved, that we assure them of our utmost faith and confidence in their plans for the future and that we go on record as against any investigation of the affairs of our company by non-franchise holders, endorsing to the fullest the great accomplishment of the delegates to the Chicago get-together."

The Oklahoma franchise holders met in Oklahoma City at the Starvin Hotel. At this meeting equal care was taken to obtain as representative an advisory board as possible by selecting them from towns widely different in population and location from one another.

The board chosen consists of A. B. Momand of Shawnee, G. F. Roetzl of Okenee, Albert Jackson of Pawhuska, and W. T. Blair of Poteau.

Every member of the board immediately after the election pledged himself to a whole-hearted attention to the duties of the board.

Said Mr. Momand: "I assure you that I will devote my time and attention to the questions and problems of any franchise holder. I will work as hard for you as I would for myself. It is going to entail some hard work, as anything else will that is worth while, but whatever is required I am going to give you the best I have."

The feeling among the franchise holders regarding the personnel of the advisory board for Oklahoma was expressed by B. T. Stubbs of Erick when he said, amid applause:

"I don't believe I could pick four men, just by looking at their faces, knowing what kind of men they are, that I would rather have on the advisory board. I don't feel that I will have any trouble in adjusting any difficulties that we have with these four men. I am certainly glad that I came here and glad to be in touch with such a bunch as we have, and I feel that our troubles are in shape to be ironed out. In the meantime we must all get together and work for the betterment of Associated First National."

A heart-to-heart talk about various local conditions throughout the territory ensued, and franchise holders, one after the other, arose and frankly stated their problems, explaining in each case how they had grappled with them and in many instances overcome them.

The Northwest franchise holders met at Portland, Ore., November 29. A. H. McDonald, of the Rex and Castle theatres in Eugene, was the official delegate who represented Oregon franchise holders at the Chicago convention. His report was supplemented by reports of Dr. Howard Clemen of Spokane, not an official delegate, but who also attended the Chicago convention. Both reports told in detail the methods by which the Associated First National Pictures, Inc., a co-operative organization, purchased and marketed pictures. Discussion in which each person present was privileged to ask any question concerning salaries of officials employed, original production costs or overhead expense, followed.

Mr. and Mrs. Public of to-day insist upon having "big" pictures, according to the discussion which took place. A big picture, according to the First National franchise holders present, consists not only of a photoplay starring famous actors or actresses or a drama built around a thrilling plot. A big picture has both these qualifications. It also has much attention paid to detail, as convincing; does not sacrifice art to lower cost of production by substituting paper sets for genuine article, and is from every standard a good, finished product from the box office value."

The most important action taken during the conference from the standpoint of exhibitors throughout the State was the appointment of an advisory committee to meet four or five times a year and settle individual problems.

The committee is composed of C. H. Phillips, Portland; A. H. McDonald, Eugene; Cy Danz, Astoria; Frank Bligh, Salem, and C. S. Jensen, Portland, with C. H. Feldman, manager of the local First National offices, to serve as secretary.

Two new departments in the First National district office, one for the Northwest were announced by Manager Lukon. A special department for sales promotion, with Guy G. Maxey of Seattle in control, has been created, and in the near future there will be organized a special comedy department, which will handle only the Charles Chaplin, Mack Sennett, Buster Keaton and Ben Turpin comedies.
Deny Break Between Alabama Exhibs and M. P. T. O.

THE following telegram was received by the NEWS from E. T. Peter, of Dallas, Tex.:

"Statement carried in some trade papers to the effect that the Alabama exhibitors at a meeting held in Birmingham, Ala., last week refused to affiliate with Motion Picture Theatre Owners of America is an absolute error. There were only six exhibitors present and they did not deem it their prerogative to speak for the whole state. The meeting was called by Mr. Ackworth, of Huntsville, who was acting for Mr. Ackworth and the national headquarters sent out notices to the exhibitors to be present. There were four out of town exhibitors, two from Birmingham and myself present at the meeting. We did not deem it advisable to endorse the official Urban 'Movie Chats' with the few present."

(Signed) "E. T. PETER."

F.I.L.M. Clubs Meet in Conference Albany

A delegation from the F. I. L. M. Club of New York City met with the members of the Albany F. I. L. M. Association in the Capital City last Friday for the purpose of bringing about greater co-operation and more clearly outlining boundary lines, it being claimed that Albany is invaded by both New York and Buffalo. The meeting was held at the Pathe Exchange. Those from New York present were: Arthur Abeles of Metro, Lester Adler, of Realart, Sam Zierer of Commonwealth, Hefty Siegel, assistant manager for Selznick, and a Mr. Byer, representing the independent producers. Those from Albany present were Mr. M. McConville of the Pathe Exchange, president of the Albany F. I. L. M. Club; R. C. Halligan of the Universal Exchange, Marie Wheeler, Merit; B. F. Gibbons, Vitagraph; Louis Green of Fox, Charles Walder of the R-C Corporation, Earl Cramer, Select.

First National Closes for Jackie Coogan's Picture

"My Bow," starring Jackie Coogan, is to be released through Associated First National Picture, Inc., according to an announcement made this week by that organization. The complete print of the production was shown to the First National officials in New York last week, and it evoked so much enthusiasm that negotiations were begun immediately, and the releasing arrangements entered into within twenty-four hours.

Realart Exchange System to Cease Operations

THE report that Realart's exchanges are to cease and the Realart product is to be distributed through the Famous Players-Lasky exchanges has been admitted as true by J. S. Woody, general manager of the Realart Pictures Corporation. Except for Mr. Woody's admission, however, no other statement could be secured from any of the officials of the organizations involved.

It is understood that certain of the Realart executives will continue to function in their present capacities until the transfer of the Realart product to the Paramount exchanges is completed and the new arrangements perfected.

New York F.I.L.M. Club Elects Officers

At its last meeting the F. I. L. M. Club of New York elected the following officers for 1922:

Mr. S. Eckman, Jr. (Goldwyn), president; Mr. Samuel Zierler (Commonwealth), vice-president; Mr. W. E. Raynor (Pathé), second vice-president; Mr. L. Rosenblum (Fox), treasurer; Mr. Henry Siegel (Select), secretary; Mr. Joseph Klein (Robertson-Cole), masters of ceremonies.

The installation of the new officers will take place on December 28th or on January 21st, the latter date being the occasion of the annual club dinner and dance at the Hotel McAlpin. W. E. Raynor, chairman of the entertainment committee, reports that the entire reservation for the evening of January 21st has been sold out, insuring complete success for the affair.

President Chadwick, declaring that he wished to devote himself more thoroughly to business and personal affairs and pointing out that he already had served five consecutive terms, declined another term in the presidency.

Sam Zierler, chairman of the committee to confer with the Theatre Owners Chamber of Commerce on arranging a joint arbitration committee, reported that he hoped for the establishment of complete harmony between the committees within a few days. He also announced negotiations were under way with Charles O'Reilly to have a representative of the state exhibitors' organization on the arbitration committee.

Premiere for "Ten Nights in a Bar Room" Staged

HERALDED by a city-wide exploitation and advertising campaign, "Ten Nights in a Bar Room" opened to record business at the Victory theatre in Providence, R. I., this week. The house packed to the last seat was obliged to turn hundreds away, according to a dispatch from Providence. Capacity business has continued at every performance, and it has been found necessary to open at 9 A. M. to permit two additional performances being given. The star, John Lowell, appears in person, places showings.

On last Sunday night, Mr. Lowell visited the state prison, where the picture was shown, and created a furor among the prisoners. The Providence dailies which included comments on the picture's premiere at the Victory characterized the production as a faithful picturization of the play version.

The great success of the opening performances is said to be due in large measure to the title and advertising and exploitation campaign, and the presence of the star in person. The laurels for the smashing exploitation and advertising come to C .. accompanying the premiere of "Ten Nights in a Bar Room," are credited to a large extent to J. Charles Davis, 2nd.

Censor Board May Review at Albany, N. Y., Office

If the New York State Motion Picture Commission finds it possible to accede to the requests of Buffalo, N. Y., producers it is probable that the Albany bureau of the commission will become the reviewing headquarters for producers in the Western part of the State. Claiming that too much time is lost in delayed shipments, producers in Western New York are seeking to either have a branch established in Buffalo, or failing in this, to make the Capital office a halfway point. At present the Albany bureau is not even capable of projecting films in the Pathe exchange rooms, although it is the intention of the commission to keep on hand a supply of the seals and serial numbers for use in emergency.

Mr. Ansel W. Brown, in charge of the Albany office, has been spending a good part of his time around the State inspecting the theatres and exchanges. A week was spent in Buffalo and vicinity, and while in one or two instances Mr. Brown found that exchanges were not supplied with the required licenses and permits, conditions as a rule were most satisfactory, and there was a general disposition on the part of exhibitors to comply with the law in every respect.

Canada's New Premier Is Friend of Industry

Honorable W. L. Mackenzie King, whose recent victory in the Canadian elections places him at the head of that Government, is described as a man who is strong for closer trade relations between all countries and favorable to all forms of wholesome entertainment.
Exhibitor Meetings in Toledo and Chicago Hear Cohen and Walker
Ohio Organization Perpetual; Senator Repeats Attack on First Nat’l

SYDNEY S. COHEN, president of the M. P. T. O. of A., and Senator James Walker, organization counsel, appeared before two exhibitor gatherings in the Middle West this week and discussed problems of the industry and the independent exhibitor. On Monday and Tuesday over two hundred motion-picture theatre owners of Ohio assembled at the Waldorf Hotel in Toledo and perfected an Ohio state exhibitor organization affiliated with the M. P. T. O. of A.

On Wednesday, at Chicago, President Cohen and Senator Walker appeared before the Motion Picture Theatre Owners of Chicago, assembled at the Hotel Sherman, and again addressed the exhibitors. A feature of both meetings was the address of Senator Walker, who repeated the attack on First National, which marked his recent speech in Charlotte, N. C.

Exhibitors crowded the Gray Room, Hotel Sherman, Chicago, to capacity at luncheon tendered Wednesday by Motion Picture Theatre Owners of Chicago to President Cohen and Senator Walker of the national organization. The local president, John Silha, introduced Cohen, who spoke on conditions in the industry as they affect the M. P. T. O. A. Walker went into controversy between exhibitors and First National, analyzing the contract, which he declared lacks mutuality and equity, and covered charges brought against First National in recent speeches.

Strongly urging the need of organization to protect the interests of exhibitors, Cohen pointed out reformers might be using censorship propaganda as camouflage to a flank movement against the industry. Seeing the need of a counter offensive rather than being continually on the defensive, he urged the use of the “Urban Movie Chats” by exhibitors both as a source of revenue to state and national organizations, and means of putting propaganda favorable to the screen before the public.

Mr. Cohen warmly commended William A. Johnson’s editorial in the December 17th issue of Motion Picture News on the reported reorganization of the N. A. M. P. I. He also declared the story about the offer to Postmaster General Hays would have prevented the repeal of the five per cent tax if it had appeared earlier. Cohen praised the support given by Motion Picture News and the Exhibitors’ Herald to exhibitors in the campaign against the industry right with the public and for fair reports of trade happenings. He condemned distorted articles appearing in certain trade papers which appear, he declared, to be the kept press of producers. Cohen stated his organization was conducting a survey into the methods and usefulness of certain trade papers and would as requested by producers give report to them for use in placing advertising.

Cohen took a strong stand against payment in advance for pictures as required by Hiram Abrams of United Artists and called on exhibitors to unite to resist, pointing out success of New York exhibitioners in forcing Abrams to recede. Cancellitis was the operation needed, he declared.

He voiced his approval of organization by producers and distributors as exhibitors then can get together with them and iron out differences.

Cohen’s introduction of Walker as “the greatest exhibitor meeting in these United States” was applauded. Senator Walker, after a plea for correction of payroll fate from within exhibitors’ own ranks so that claims could be pressed with clean hands, declared the Paramount controversy had resulted in good and that he hoped this would be the case with regard to First National, adding that it was not the desire of the organization to drive them from the stage but to get fair contracts and fair dealing for all. He declared the fair dealing accorded to franchise holders in Minnesota showed it could be done, but he added that under present contract it was only charity and First National could not be forced to accord it. He then went into an analysis of this document and detailed certain alleged abuses as in recent talks.

He called for a financial statement and stated that Mr. Mandelbaum of Cleveland at the Toledo, Ohio, meeting held earlier in the week had declared he would go to New York and get a statement as he was entitled to. Senator Walker also quoted Mandelbaum as saying he would have other differences adjusted.

Following the luncheon a large party, including the national officers, left for Peoria where a state convention was held Thursday.

The Ohio state unit of the Motion Picture Theatre Owners of America was formed in Toledo, O., at the largest and most enthusiastic meeting of exhibitors yet held in the Buckeye State. Over two hundred of the leading picture theatre owners were present and most pronounced interest marked every stage of the proceedings.

The meetings were held on Monday and Tuesday at the Waldorf Hotel, Toledo. The convention dinner at the Elks’ Club was an exceedingly interesting function. Arrangements were perfected for the complete solidification of the state organization. Officers were elected, and lines of direct co-operation with the national exhibitor association established. It is the belief of those who attended this meeting that the Ohio state organization will within comparatively a few months become one of the strongest exhibitor bodies in the nation. Martin G. Smith, the well-known Toledo exhibitor, opened the meeting, and James A. Maddox, president of the Southern Ohio exhibitors’ organization, presided during the sessions.

Instructive addresses were made by Sydney S. Cohen and National Secretary Sam Berman, M. J. O’Toole of Scranton, Pa., chairman of the Public Service Committee of the national body. He asked for complete co-operation of the Ohio exhibitors, and as the meeting progressed it was made evident that this would be forthcoming. A number of the officers of the Michigan and other state bodies were present and aided in the unification of the Ohio exhibitor organizations.

Senator Walker, following Mr. Cohen’s speech, was introduced to the meeting. The senator’s address and his discussion with Mr. Mandelbaum of Cleveland, who is one of the original First National franchise-holders, dealt with the activities of the First National organization. During the course of his speech he repeated the attack on First National which marked his recent address at Charlotte, N. C., and which he later on in the week gave expression to before the Chicago exhibitors.

A lengthy discussion, in which Senator Walker, President Cohen, and Mr. Mandelbaum participated, First National’s methods of making financial statements and the distribution by First National franchise-holders of products other than First National’s were brought up for consideration. In reply to Senator Walker, Mr. Mandelbaum declared that while First National producers get a financial statement its franchise-holders do not receive such a statement. Mr. Mandelbaum added that First National’s present limited office force made such practice prohibitive. Mr. Cohen then cited some instances of First National franchise-holders who, he claimed, distributed in their territory products other than First National’s. Mr. Mandelbaum agreed that such practice as described by Mr. Cohen was not to be approved of. The discussion closed with Mr. Mandelbaum’s promise to Mr. Cohen and Senator Walker that he would go to the New York office of First National, secure a statement of the company’s business, and submit this report to the M. P. T. O. of A. officials.

(Continued on page 50)
Sees Advent of Specialization in Theatres

British Producer Takes Stand for Exhibition of Certain Styles of Pictures

THE beginning of a movement toward the specializing of motion picture theatres in the same manner that legitimate houses specialize in drama, vaudeville, musical comedy and other forms of spoken entertainment is the most encouraging sign for the future of the industry noted by Cecil M. Hepworth, the leading producer of England, on a tour of this country which he has just completed. He spent considerable time in studios on the West Coast prior to a stay in New York studying distribution methods. Some of his impressions he summarized in an address before the Associated Motion Picture Advertisers as follows:

"The most encouraging sign I noted on my trip is the fact that in Los Angeles a theatre has been established with a definite policy of showing but one style of picture," he said. "It is quite some time ago that I came to the conclusion that the coming of the day when motion picture producers would assume definitely established strata in relation to the kind of entertainment they offered was inevitable."

"That is the result that every other art has reached in its development. Motion pictures have grown so rapidly that we have quite lost sight of the necessity of orderly progress if success is to be attained. In seeking a guide it would seem right but that the progress of other established arts should be accepted. Music offers an inspirational Jazz as well as the most beautiful of the accepted classical pieces has its place in the musical world. However, each particular kind of music is offered in its own temple. Music lovers know where to find the kind they like. Lovers of Jazz, for instance, can go into a cabaret with a surety that they will not be disappointed.

"The trouble is that we producers and distributors of motion picture entertainment have gotten into the fallacy of regarding the entire world as a potential audience. Your beloved martyred president well illustrated the fallacy of being able to do anything concerning an entire people in regard to fooling them. We are not attempting to fool them; our efforts are to please them, and I think a part of the public is beginning to realize that you can't take them for a ride. You can please all the people some of the time, and you can please some of the people all the time, but you can't please all the people all of the time."

"That is why I am so enthusiastic about this one theatre in Los Angeles. The management has accepted the dictum that he can't please all the people all of the time, but that he can please some of the people all of the time. Therefore he has started on the policy of letting the people who prefer his kind of entertainment he is to offer know that they can always find it at his house. It is a definite step toward the establishment of a permanent clientele."

"As soon as the majority of theatres adopt such a policy the betterment of pictures is bound to come. The producer or director who has the talent to produce a certain kind of picture will be able to do his best. He won't have to compromise in the effort to please those people who don't like his particular kind of production for he will know that his audience wants the very stuff that he best knows how to do. The makers of pictures comparable to Beethoven's sonatas will be relieved of the necessity of injecting jazz. The change must come to the industry through the exhibitors for they are the ones that must decide upon their policies. The theatres in the larger cities will specialize in but one style of production. Those in the smaller cities will establish definite days of the week for a certain kind of production."

"Such a condition will show a marked improvement in every branch of the industry. Distributing organizations will be relieved of the necessity of selling the world on each production. Advertising men will no longer have to carry every appeal in every page he prepares, and the publicity-man won't have to inject a strain of logic into slap-stick comedy."

"Motion picture patronage will immeasurably increase. So many people whom I have asked as to the kind of pictures they are making use a very expressive gesture in answering. With a motion of the hand they indicate that they are catering to a class whose head stops at their eye brows. They have been successful at it, in fact so successful that there are a great many people who have been aliened from pictures. These can be brought back and they are of a class that is well worth winning back."

M. P. T. O. of A. Makes Reply to Educator's Attack on the Motion Picture

MOTION PICTURE THEATRE OWNERS OF AMERICA, in reply to articles recently appearing in the Wisconsin State Journal of Madison, Wis., has addressed a letter to the editor of that publication, refuting the claims of Professor M. V. O'Shea, of Madison, that motion pictures are only for illiterates; that they are designed mainly to entertain those of fourteen years of age; and that appeals are made to the emotions, which are artificially stimulated.

After declaring that schoolroom pictures is not infrequently found to be at variance with the practicalities of life, the statement points out that the Professor's deductions are equally applicable to newspapers, "our history and our literature greatly improved.

"Professor O'Shea may conclude that the picture plays come too close to realism," continues the statement, "as nothing can more properly excite emotions and impart knowledge than to an approach to the real. If that is a defect then the school master who illustrates science by pictures to children, cannot be said to cater to the illiterate, much less the product of the illiterate. The motion picture teaches the highest and most advance of lessons. It brings the whole world to the feet of the beholder. It binds in mental harmony all visible elements of life and as an aid to educational processes has no peer."

"No greater service can be rendered the school than close, efficient association with the motion picture. Scientists declare that the lessons absorbed through the eye and mind of the student is eight per cent of the stories of the teachers and twenty per cent for all the others. A direct application of the motion picture in the teaching of lessons in the school room will serve to advance popular education as does the 4-H Club. Research in the field of the motion picture will reduce the graduation term from four to three years, or increase the efficiency of the four-year term twenty-five per cent."

"In either case it will add to the total of human knowledge. It will give to our national and other nations vast additions to its greatest form of wealth — education, enlightenment and mental advancement."

The statement concludes with an announcement of the Public Service Department of the Motion Picture Theatre Owners of America to cooperate with schools and other public institutions in the exhibition of educational and patriotic films throughout the country.

Exhibitors Act Against Daylight Savings Plan

The Western New York unit of the M. P. T. O. A. has started a movement in Buffalo to kill the daylight savings measure, which, it is claimed, is detrimental to business during the time that the law is in force. A bill has been introduced in the City Council. Howard J. Smith, president, and Samuel Carver, secretary, are active in the movement. The co-operation of stores is being sought.
DEVELOPMENTS during the past week in various parts of the country brings the question of Sunday motion picture shows once more to the fore. In Minnesota, the Supreme Court, reversing a decision of a county district court, held that municipalities are invested with the power to prohibit Sunday picture shows. The decision grew out of the action of the North Branch village authorities in prohibiting C. E. Power, a local exhibitor from showing films on Sunday. The Minnesota division of the M. P. T. O. of A. and the Minneapolis Film Board of Trade may appeal to the United States Supreme Court. The aldermanic executive council of Montreal issued an order requiring the closing on Sundays of all theatres offering vocal or dramatic presentations. Picture houses, however, are not affected unless their programs include vocal, dancing, or acting units.

Leon E. Goetz of Monroe, Wis., was arrested last week on the complaint of the W. C. T. U. at Monroe on the charge of operating a place of public amusement on Sunday. Dr. Goetz, it is understood, will not plead guilty but will demand a jury trial to test the sentiment of the community as to the application of Sunday blue laws. J. Gable, owner of the Lyric theatre at Beloit, Kans., was also arrested last week on the charge of operating a theatre on Sunday. Mr. Gable at once appealed to the Kansas state aldermanic council, and plans are being made to fight the case to a finish as there are many other picture theatres in the state that are at present kept dark on Sundays.

From Rome, N. Y., comes word that the common council has adopted by a vote of four to two a measure legalizing motion-picture shows on Sunday. Unless Mayor Mickle of Rome vetoes the proposed ordinance it will become a law within the next few days. Petitions bearing the names of over 3,000 persons were submitted to the council bearing evidence of the public’s approval of Sunday picture performances.

A despatch from Minneapolis, Minn., describes in detail the events leading up to the decision of the Supreme Court holding that the municipalities are invested with the power to prohibit Sunday picture shows. The ruling was made when the court reversed the decision of the Chicago county district court which, early this year, declared invalid the ordinance passed by the village of North Branch in prohibiting Sunday shows. The North Branch case attracted widespread attention and it is expected that many other municipalities will pass Sunday closing ordinances following the Supreme Court ruling.

The case may be appealed to the United States Supreme Court, according to the Minneosta division of the M. P. T. O. A. and the Minneapolis Film Board of Trade, which organizations have been working on the case for a long time. At the North Branch election in March, however, two townspeople may decide the Sunday closing question. Before then it is not likely that an appeal of the case will be taken.

At the time the North Branch ordinance was passed secret petitions were reported to have been circulated and the same day the ordinance was passed. The following day was Sunday and the Power theatre, C. E. Power, owner, was forced to close. He secured an injunction restraining the village from enforcing the ordinance. Upon expiration of the injunction Mr. Power applied for a new one and the district court held the ordinance invalid.

The decision of the Supreme Court states that “Such an ordinance is not aimed to secure the observance of the Sabbath day, but to regulate a business and is not in conflict with the general law of public policy of the state.”

The long-awaited Sunday closing order became a fact in Montreal, Quebec, on December 9 when the aldermanic executive council of the Municipal Administration issued an order to Chief of Police Pierre Belanger to notify owners and managers of theatres offering vocal or dramatic presentation to close. Further notice. Enforcement of the order is to be made through the Lord’s Day Act which is a Federal statute in Canada.

It is very interesting to note, however, that the important exception has been made in this regard: “It is permitted to operate a moving picture theatre on Sundays in Montreal and to charge regular admission for Sunday performances in such theatres, providing no vaudeville, ballet numbers, solos, prologues or other specialties are staged in conjunction with the screening of pictures. Orchestral or organ accompaniment is not considered a specialty and there can be as much music as desired, providing no songs are sung or dances staged and there must be no acting. In other words, the local administration has decided that straight moving picture shows with musical accompaniment for the pictures and pictures, are to be allowed on Sunday throughout Montreal.

Boston Gives Charles Ray Big Reception

Boston, Mass., gave an enthusiastic reception this week to Charles Ray when he arrived at South Station. The star, accompanied by Mrs. Ray, Arthur S., Kaut, Richard Willis and Albert A. Kiddler, Jr., found a tremendous crowd awaiting him as a result of advance notices in all Boston newspapers. The reception accorded the star on his first visit to Boston was heart-warming. After cordial welcomes by Governor Cox of Massachusetts, Mayor Andrew J. Peters of Boston, and Mayor Edward Quinn of Cambridge, followed by three full days of activity in and around Boston, the star has returned to New York. According to present plans Mr. Ray will remain in the metropolis until Saturday December 17th, when he leaves for a brief tour of the South with stops at Baltimore, Washington, Atlanta and New Orleans.

Companies Issue Statement on Proposed New Producers' and Distributors' Organization

A STATEMENT issued by the executive officers of the Vitagraph Company, Pathe Exchange, Goldwyn Pictures Corporation, Fox Film Corporation and Universal Film Manufacturing Company follows:

"Within the past few weeks representatives of some of the most important producing and distributing companies met for the purpose of bringing into existence a new and important organization in the moving picture industry. Representatives of Vitagraph Company, Pathe Exchange, Goldwyn Pictures Corporation, Fox Film Corporation and Universal Film Manufacturing Company were the originators of the idea."

"The chief purpose of the proposed organization which would include practically all of the producing and distributing companies of the United States was to effect a better understanding of those interested in the production and distribution branches of the business and to work in harmony with the exhibitors. The general scope and plan called for much of the same work that is now being handled by the National Association of the Motion Picture Industry."

"One of the outstanding features of the plan submitted was to secure the services of a man of national reputation to head this proposed trade organization, and one who was in no way directly or indirectly interested in the motion picture business. Many names were suggested, but no final choice has been made."

"The new organization will be known in a New York newspaper on Thursday, December 5th, and indicated in the headline that this was a combine of various producing and distributing companies. This is absolutely untrue, and outside of the facts. No combine of any kind has been or is contemplated by those interested in launching the new organization, which is intended to function solely as like organizations in other industries."

"In addition to the above named the following companies indicated a willingness to join the proposed new association: Metro Pictures Corporation, Famous Players-Lasky Corporation, Associated First National Exhibitors, Inc., Triangle Film Corporation, United Artists Corporation, D. W. Griffith, Realart Pictures Corporation, R-C Pictures Corporation."
LETTERS FROM OUR READERS
ON TIMELY TOPICS

Editor, Motion Picture News,
Dear Sir:

It was gratifying to read in today's press that the National Association of Motion Picture Industry is considering inviting Mr. Hayes, Mr. Hoover, or some other big man to head the organization.

Much good will result in this:

Those who have served in the past, are deserving of the greatest commendation and glory, and it is hard to believe that even a big man from the outside will understand our problems or handle them as well as they have, but the crux of the situation is this:

The public have been advised by fanatical fault finders that this industry "just runs wild." We know better. We know that every year, better and better pictures come to the screen, in fact, the professional reformers by their criticism have created almost a panic condition, so that some producers are making pictures that are more of preachment than amusement. Now about getting things mixed up? At this rate, may I ask—will we some day go to church for our amusement, and to the motion pictures for our religion?

The "big man" idea will satisfy the public that we have a united Industry with a guiding hand. The great mass of people are with us. They are not complaining, however, they don't want "just pictures," they want thrills, romance, and to live their dream life in the screen stories.

The next step would be to add all the Exhibitors organizations to the National Association under the same big leadership. This will allow the Industry to do those big things that neither the Producers, Distributors or Exhibitors can do alone.

This movement would help us commercially, for the present system of trade in the Motion Picture Business is a case of warfare. We need more fair play, so that Exhibitors may make a good profit, and also the good pictures receive big rewards from Exhibitors in rentals.

I believe the rewards of this Industry belong to those who have built up the Industry and the time is coming when this needed spirit of fair play will prevail, and Producers, Distributors and Exhibitors will all help each other and stand together against outside drains.

When I was placed at the head of the Patterson Movement in Chicago, about two years ago, there was involved a principle in which there was to be a union between Exhibitors and Producers to enforce a given movement. From my many years of experience as an official, or the head of organizations in our Industry, I felt that only a big outside man would be able to put that movement over fairly and importantly. Results as I have proven this.

In the short time between the Chicago and Cleveland Conventions, I found out it was possible to have a big man, and went so far as to send our Attorney to see Hon. William H. Taft personally, at Sioux City, Iowa, to present the proposition of becoming the head of Exhibitors, and found same was agreeable.

Baseball took up the "big man" idea and placed Hon. Judge Landis at the head of organized baseball, and although they have had a scandal in baseball, the public feel that all now is in good hands, and the former evils will not be repeated.

The "big man" movement could, perhaps should, have come from the Exhibitors. I brought Hon. Franklin S. Lane to Cleveland, hoping that the Exhibitors would catch the inspiration.

I believe if we had put over the "big man" idea at that time there would now be no legalized censorship in New York.

I believe that much of the criticism, mostly undeserved, that the Motion Picture Industry has received would never have occurred.

I believe that the workers in this industry would have found some way to help each other, and that this choking at each other's necks, within the Industry, would have lessened.

The Chicago and Cleveland Conventions cost me thousands of dollars personally, and a lot of time.

The Conventions of Exhibitors promised to pay this expense, but within an hour after the close of the Cleveland Convention a movement was on foot, and even at the Executive Committee meeting that night, it was planned never to pay me. This is the usual results of political battles.

Some good friends who believed in my sincerity, personally came to the rescue some time after the National Exhibitors organizations had turned down my expense bill, and made a donation, for which I am ever grateful.

(I am not a politician, but as my experiences will certainly prevent me from ever getting mixed up again, and I have made money attending to my own business since that time, I have no complaint to make.)

I feel justly flattered and flattered to see the "big man" idea was worth while, and still lives. It was ridiculed at first, but as usual, an idea right in time, like truth, prevails.

Very cordially,

FRANK J. REMBUSCH.

P. S.—The public is shocked and took immediate notice of the press reports. I attended Rotary this evening and five men made mention of the good of a big man leadership of the Motion Picture Industry.

Cohen Has No Comment to Make on Proposed Producers-Distributors’ Organization

Following a statement by Sydney S. Cohen, president of the M. P. T. O. of A., to the effect that he had no comment to make on the report that a new producers' and distributors' organization was being contemplated with Postmaster General Will H. Hayes at the head, the daily papers of Wednesday, December 14, carried a dispatch that Mr. Hayes had definitely declined to officiate as the head of the proposed organization.

In his statement, issued prior to the publication of the newspaper dispatch, Mr. Cohen declared:

"The only information we have on this subject is what we appeared in the newspapers. The Motion Picture Theatre Owners of America, of which I am chairman, all of the motion picture theatre owners in the country, have not been consulted in this matter, and I have naturally no comment to make on the situation until it is finally determined for itself.

"Meanwhile, we are glad that the campaign for clean, wholesome pictures has met with a pleasing reception everywhere, and that we are gratified at the success already attained in this direction as evidenced by the excellent pictures now being produced.

"The newspaper report carried in Wednesday morning's dailies had the following to say:
"Postmaster General Will H. Hayes has definitely declined the post as 'high arbiter' of the motion picture industry of this country. It was learned yesterday the offer of the Chairmanship of the newly organized national association of film men, with a salary of $150,000 a year and a three-year contract, had been formally rejected. It was further whispered that the film representatives who had conveyed the proposition personally to him in Washington within the last few days.

"It is the belief of persons in the motion picture industry in New York, who also are closely in touch with the affairs and aspirations of the cinema leaders, that Mr. Hayes's decision came as a result of his conviction that such a move by him, should he step out of the cabinet or attempt to manage the film affairs while still retaining his Government position, might reflect a shadow of collusion between motion picture industry and the Republican Administration."
To Arbitrate Exhibitor-Exchange Disputes

F. I. L. M. Club and Theatre Owners Chamber of Commerce Agree on Non-Partisan Body

A SETTLEMENT has been reached by representatives of the New York F. I. L. M. Club and the Theatre Owners Chamber of Commerce of New York with reference to the establishment of a non-partisan body to adjust all differences arising between exhibitors and exchange members in the metropolitan district.

A statement issued by the Theatre Owners Chamber of Commerce concerning the arrangement follows:

"The Theatre Owners Chamber of Commerce and the F. I. L. M. Club of New York City after several weeks of conferences and discussions, finally came to an amicable agreement with reference to the appointment of a non-partisan body to hear and adjust all the differences that might arise between the exhibitor and the exchange man in that territory, last Wednesday.

"The new rules and regulations provide that three members of the Theatre Owners Chamber of Commerce and three members of the F. I. L. M. Club shall constitute a Board of Arbitration, with a chairman appointed by the Film Club to preside, who shall only vote in case of a tie. When the chairman votes, his act automatically leaves ground for an appeal to the Appeal Board, which shall consist of three members from the Chamber of Commerce and three members from the F. I. L. M. Club, however, with no chairman.

"The Joint Arbitration Board was provided with the following set of rules for their guidance, and a copy of these rules were mailed to every exhibitor and exchange in the territory over which the Board shall have jurisdiction.

"No. 1. The right of the Home Office of the Exchange to reject any application for contract within fourteen (14) days, shall not be abridged or denied.

"No. 2. That written contracts shall be binding on both parties; that oral evidence may be introduced and considered by the committee in all cases where the committee finds that oral evidence is necessary to explain the terms of the contract, but not to change the price of protection except in case of fraud or duress.

"No. 3. Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the entire contract.

"No. 4. The Board of Arbitration shall not deem it a breach of contract for an Exchange to fail to deliver a motion picture to an exhibitor in the event said exhibitor has failed to comply with the demand of any Exchange made pursuant to the terms of its contract, and to the rule of the F. I. L. M. Club, for additional security not exceeding the sum of $250, to insure the safe return of its film, with the provision however, that the F. I. L. M. Club as a body, on behalf of their respective members, shall guarantee the carrying out of the decisions against individual exchanges, handed down by the Joint Arbitration Board, each judgment shall be taken by default, except after a judgment is allowed by the Joint Arbitration Board after a hearing of the parties.

"No. 5. The Board of Arbitration shall deem existing contracts and unpaid accounts, binding upon the new owner, assignee of lease or purchaser of stock in the corporation, in any theatre, but shall not be binding upon the new owner of a theatre which has been closed for a period of more than thirty days, where such sale, transfer of lease or assignment of stocks has not been made by the former operator of the theatre.

"President William Brandt of the Theatre Owners Chamber of Commerce expressed himself as being exceedingly happy over the adoption of the idea and said that he considered the Joint Arbitration Board the greatest achievement of his administration. Already requests have been received from other Film Centers for a copy of these rules, so that other key cities can operate under a similar arrangement.

"President Brandt paid special tribute to I. E. Chadwick, President of the Film Club, for his courteous manner, for his tact and for his readiness and ability to serve in having the rules adopted.

"The Theatre Owners Chamber of Commerce at their last meeting, ratified the adoption of a resolution whereby each of the Theatre members, will contribute the equivalent of the tax saved under the new tax law which will become operative on Jan. 1, 1922, for the week starting Jan. 1st to Jan. 7th, inclusive, to the Motion Picture Theatre Owners of America, in recognition for their services rendered in eliminating this 5% tax on film rentals. The members expressed themselves as being jubilant at an opportunity to show their appreciation and their enthusiasm was reflected by the fact that they rose en-masse and cheered when the resolution was adopted."

Prominent Banker Is Appointed Chairman of Famous Players-Lasky Finance Committee

T HE Irving National Bank announces that Mr. Frederic G. Lee has resigned as vice-chairman of the bank to accept the active chairmanship of the Finance Committee of Famous Players-Lasky Corporation, but will continue his connection with the bank as one of its vice-presidents.

Mr. Lewis E. Pierson, chairman of the board, Irving National Bank, in commenting, said:

"We shall all miss Mr. Lee very much. We have known for some time that his services have been sought by Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation. Mr. Zukor has finally induced Mr. Lee to enter his company actively in order to contribute a trained and expert judgment upon its financial matters. Mr. Lee, in leaving his splendid position with us, has entered a field not in the least new to him as his study of the moving picture industry, and particularly the Famous Players-Lasky Corporation, has been most intimate and has extended over a period of years.

"Mr. Lee's services to our stockholders and to the banking community have been most valuable. We believe that his brilliant career as a banker may be but a forecast of the success which awaits him in his new enterprise. When we first became acquainted with Mr. Lee he was secretary of the Broadway Trust Company at Broadway and Eighth street, an institution then possessing resources of about $4,000,000. Later he assumed the presidency of the Broadway Trust Company, in which capacity he served until the merger of the Broadway Trust Company, whose name had been changed to the Irving Trust Company, by this time an institution possessing resources of over $80,000,000, with the Irving National Bank. During this entire period of about fourteen years, the history of Mr. Lee's administration is one of success and popularity."

Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, in confirming the announcement of the election of Mr. Lee as chairman of the Finance Committee of his corporation, said:

"Mr. Lee's acceptance of this chairmanship makes me very happy indeed. Mr. Lee has been my valued friend for years, indeed, ever since I first became interested in motion picture production. He was the first banker in the United States to make a study of the motion picture business and to recognize it as a sound investment, and he welcomed the business of picture producers long before other bankers had come to recognize the sound business possibilities of the screen. Mr. Lee is particularly valuable to Famous Players-Lasky Corporation and to the entire industry since he knows both picture business and finance. His financial experience has been unusually thorough. He was president of the Irving Trust Company until it was merged with the Irving National Bank and has been a very important factor in the success of the latter."
HOW SOME
ARE "SEEING IT THROUGH"

This contest, instituted with the purpose of aiding exhibitors everywhere through mutual interchange of ideas, closed Dec. 14. All entries submitted prior to that date will be considered as eligible to the prizes that will be awarded those adjudged best.

Raised Standard—and Prices

Having been an exploitation man and theatre manager for big exhibitor interests during the past ten years, including the advertising management of the Finkelstein & Ruben interests in St. Paul and theater manager for the Southern Enterprises, Inc., of Atlanta, I decided at length to get a house of my own. My financial status did not allow of me taking over the sort of theater I had been used to managing, so I struck out for the small towns. And I certainly picked an excellent year for the test.

This town, of 3,000 population, has a theater more befitting a city of 15,000. In the six years of its existence it has never made money, except possibly an occasional spurt. Naturally, it was largely dependent on the farmers. We were not getting 20% of the farmers we generally do in ordinary times. I was up against it. Running but three nights a week had been tried before I came. It didn’t work. Anyway, I abhor the idea. My predecessor, who decided he would go back to the occupation he came from, was running five changes a week, four of which were ordinary program pictures, with the Friday-Saturday picture being the only real feature. That made everything depend on Friday and Saturday. If it rained it always meant a big loss on the week. The only thing to do was interest the town people—particularly those who seldom attended the movies. We immediately booked all big features and ran everything two days—some even three. This did not make our film rental a bit more—but did we "fudge"—we put every cent they had been paying for the two pictures into the one—and WE RAISED THE ADMISSION PRICE. (Don’t tell Paul Brunet or Elmer Pearson.) We now are playing regularly to 60% more people on Monday, Tuesday, Wednesday and Thursday than the house has EVER played to, times good or bad. We are not getting any more farmers. It’s no use trying. They simply haven’t the money—but we are getting 60% more of the town people and can’t go down the street without having some one stop us and thank us for giving Cresco big pictures. We are not giving them any bigger pictures than they were getting on Friday and Saturday before we came but we are giving them to them ALL THE TIME—and at not a cent of additional cost to us.

Though this is our first experience in a small town, we’ve learned that the thing to do is give up trying to get the farmers, who haven’t the money, and go after those who have. There’s enough in every small town—if they can be properly educated—and good pictures the all the time are the only necessary lesson.

I cannot possibly understand why exhibitors close certain nights per week when they can run the night they are closed at very little expense, by running fewer and better features. We put the high priced features to a very vigorous test here. Not only did they get us the extra money we were paying for them, but more than 200% additional profit (over what we were previously getting). It sounds like stretching things to give them “The Affairs of Anatol,” Nazimova and Wallace Reid in one week—without any others, but it has put the profit on the right side of the books here—and a worth-while profit.

I think the reduction of prices is a great mistake. It tends to cheapen the industry and the public is more than getting its money’s worth at present prices. Cheaper admissions mean cheaper rentals. Cheaper rentals must mean cheaper productions and cheaper productions mean less people at the theater. Where is the gain? I refer strictly to small towns in this, where your drawing capacity is so greatly limited. We cautiously tried out a big reduction in price here and didn’t get an increase of one patron. We raised the price 30%, the standard of pictures 80%, and we have increased profits (not attendance) 200%. The attendance has, of course, increased in proportion, in spite of the raise in admission prices.

There are not as many people attending the theater as did in the "boom" times and there’s no way, in our opinion, of getting that many back until times adjust themselves. The thing to do is go after the people who have the money, charge them what you offering is worth and give them the very best in pictures the market affords. It costs no more when pictures are run long enough and the decrease in these times in attendance makes for much longer runs—even in small towns.

FREDERICK C. HINDS,
Cresco Theatre, Cresco, Iowa.

Operates Economically

We have a cozy clean theatre, with a seating capacity of five hundred persons, and depend entirely on neighborhood patronage—transient patronage being so limited as to be practically nil.

“Seeing it through” has been as trying a problem with us as it has been with others; but the lessons we have learned through experience will in future be worth many times what it has cost in dollars and cents—we have learned that economy in operation is not only a good precept in dull times, but a tremendous asset in more prosperous periods when practiced to fortify one for just such occasions as we are passing through and which we hope will soon be in retrospect. As an eminent statesman once remarked: “The way to resume is to resume,” and the only way to reduce expenses is to reduce. Our problems were no greater nor more difficult than those of our fellow exhibitors, but only seemed so from being our own.

Early we appreciated that the malignant conditions required heroic treatment, and without wasting time finding out what “the other fellow” was going to do about it we set to work in an effort to cure our own ills. Of course, we could have cut the quality of our entertainment—but what folly to drive our remaining business away. Instead we raised the standard of our pictures, showing them three days, rather than two as formerly, thus reducing our film cost. Then we increased our advertising, using newer methods and better mediums, and invading territory we had practically neglected before. In addition, we advertised and made a feature of better and higher class music, giving a double feature show on zero days, with an occasional night of vaudeville or amateur stunts and contests and a serial at the Sunday matinee.

The question of entertainment disposed of, came consideration of the price of admission. We decided to assume the war tax and advertised the even prices of ten, fifteen and twenty cents, eliminating the odd pennies of change and facilitating the working of the box office; this was a winning feature from the first with our patrons, and attendance began to improve until it has now reached almost or quite normal, depending entirely on the attraction.

Relaying, as we do, entirely on neighborhood patronage we had groups of congenial neighbors who preferred sitting together, and this we further strengthened in the same locations, thus dispensing with the necessity for ushers, so we had a competent doorman to direct strangers and
transients to available seats and cut off the cost of ushers from our pay roll. Other incidental work about the theatre was divided between those interested with the result that the only salaries we now have are for operator and musicians. We reduced our light and fuel bills by advancing the time of each show by fifteen minutes.

Our patrons seem to like what changes we have made, and we are all happily awaiting the return of normalcy.

A. W. KAUFMAN, Manager, H. A. BURKE, Advertising Dept.
Kaufman Amusement Company, Cleveland, O.

Shifts His Bills

This is a town of about 8,000 people, with three shows, two first class and one shooting gallery. We have not made a crop in two years and have had no rain for nearly a year. Prospects are FINE. But we are holding our own and making a little money and this is how we do it.

Experience has taught us that we can't play only straight program pictures and make any money. We must have the big ones. We first tried two big pictures a week, playing each of them two days, but found this was too much big pictures.

Now we play program pictures on Mondays, Tuesdays and Wednesdays of each week and outside of a small space in the newspaper we do no more advertising on these subjects.

On Thursdays and Fridays, one week, we play a special at regular prices and the following week play an extra special at advanced prices. We advertise the first special about a week before date of exhibition and on the extra special announce it two weeks in advance and go the limit in advertising it.

We contract for three days on the big pictures and on Saturday morning give a special matinee for school children. We pack them in at reduced prices, usually at 15c. on a picture which would have cost them 25c. to see on the two previous days. This picture is taken off at 2 P. M. and the program changed.

We make the rounds of the schools and by giving a pass to each teacher, reach every child in the schools, announcing the bargain matinee. This is the only possible way we can line up the kids. Herald and Newspapers will not get them in.

We have a perambulator which is moved around town on an auto truck. Each side will hold a six and two sheets. From the bed of the truck we hang banners and a boy sits inside the perambulator, singing a song. It costs about $20 a day to move this around town but it's more than worth the money. We put it out only on the Thursdays and Fridays on which we run the special programs.

On the Saturdays on which we do not have the children's matinee we open at eleven in the morning and grind all day, giving a bargain matinee from eleven to two, at which time the price of admission is only about half of what it is after 2 P. M. They are eating this up and there is a mad scramble to get to the box office, the last few minutes before two.

We employ no one not actually needed. Business, good or bad, we try not to neglect anything about the appearance of the house, inside or out. The brass is kept polished, flowers mopped, glass cleaned, burned out globes replaced and we open for business RIGHT whether we take in one dollar or a hundred.

E. J. HEASLIP, Lyric Theatre, Brownwood, Texas.

"Let 'Em Hear You"

In accepting your kind invitation to contribute something from the exhibitor's point of view on the many problems that now confront us, I am influenced more by a desire to participate in the benefits to be derived from this interchange of experience and opinion among us than by any hope to win one of the prizes you so generously offered.

This little town has a population of approximately 1,200; our little theatre (motion pictures only) furnishes about the only form of indoor amusement outside of an occasional ball, so it would be nothing short of a calamity if it was forced to close its doors.

When I took over the management of this theatre I "Bit off a mouthful," never having had any experience with the movies except as an ardent fan.

I found myself confronted by the same problems that confront so many exhibitors in small towns, several houses having closed down because they could not afford to operate at a loss. (Who can?)

But I am aware that every business has its problems, so does the small boy realize that every properly constructed doughnut has its hole in the center; he is also wise to the fact that no amount of nourishment can be gotten by gazing at that hole. Furthermore, he knows if he treats that doughnut as a real healthy boy ought to treat a real doughnut, the hole will disappear. Does he hesitate? I'll say he don't.

My problem, or doughnut, was a trifle more difficult than the boy's in that it had two holes, i.e., expenses too high, receipts too low.

I put or divide the expense in three items, viz., overhead, film rental and advertising. The overhead is still overhead and will be as long as the roof stays over head. Now I differ very much with the man who says we should not expect the distributor to reduce rentals, he's the bird I'm shooting at; let him pass it along to the producer and the producer can trim off some of fabulous sums paid to stars; stars could twinkle for a little less and still twinkle brightly.

But the problem to which I devoted my thought and energy was how to increase ticket receipts via the box office.

The most prominent factor to be reckoned with in the proper solution of this problem is the third item of expense mentioned, i.e., advertising.

While I have been successful in securing substantial reductions in film rental, this saving has been more than expended in additional advertising.

Why, bless you! I don't only advertise in this town and surrounding country but in two neighboring towns, both larger than this one and both having fine opera houses.

I do not know how true is the old saying that "All the world loves a lover" but I am quite certain the world cottons to an advertising man.

When I buy a super-special, I do super-special advertising; I don't buy them often, but put them across when I do.

While the profits for this theatre for the three months I have managed it are still within the first million, it is on the map as a paying institution. Let exhibitors exercise the greatest care in the selection of pictures, then, having satisfied themselves that they have something worth advertising, then, brother exhibitor, ADVERTISE, EXPLOIT, HOLLER, do any old thing to let the people know that you are alive, alive to their interests as well as your own. ABOVE ALL, QUIT LOOKING AT THE HOLE IN THE DOUGHNUT.

Peter Bylsma,

Has Five Principles

Having been in the picture business for the past 15 years, I believe I'm qualified to enter this contest more especially considering that the past nine years have been spent in a cotton country, where the fleecy staple has sold for as low as $3.25 per lb., middling basis, and as high as 40c. and during these years some of the most depressing conditions have prevailed. But at no time has it found the firm of Gwynn & Byar without a comfortable cash balance in the bank. The worst season we've ever experienced is now on us, and while we feel the pinch, we are managing to "keep out" of the red, and attribute our success to having built up a reputation of square dealing, honest advertising; a single admission price and conservative buying of film. This, in conjunction with the five great principles that make any business a success, i.e., cleanliness, quality, courtesy, comfort and conservative and judicious advertising. The first is a pleasure to a theatre owner, as well as to his patrons. The second is an assurance within itself. The third is of utmost importance, as a pleasant "I thank you" from the ticket seller is a valuable asset to any business, but the rummies that stand like statuary at the front door to say "Good evening, sir," is an abomination.

(Continued on page 50)
"Seeing It Through"
(Continued from page 49)

The front door is the manager's place as the folks file out of the theatre. That's where he feels his patrons' pulse, and learns the greatest percentage that the different class of pictures appeals too. As to comfort, I refer to seats and ventilation. A twelve or twenty dollar seat that cramps the patron cannot exist, even against a competitor that would use cane bottom chairs and makes his patrons comfortable. Ventilation is an essential feature in comfort. Lastly, advertising. We spread it out thick sometimes regarding certain pictures but do not find favor with the majority of our patrons, thus they leave our houses disappointed. The next time we have something big to advertise, Mrs. Smith will phone Mrs. Jones and ask if she has ever seen the picture and what she thinks of it, which indicates we have, through over-advertising, lost the confidence of one of our good patrons. I've always found it to be an excellent idea to dispense with the much abused word "best" altogether. If any man who operates a theatre that is losing money will adapt himself to the principle of putting himself in his patron's place, he will immediately see much of a change in his business.

E. L. Byar
Lyric Theatre, Terrell, Texas.

Ten Suggestions

In order to make a theatre pay under present business conditions, especially one that is situated in a small town, I offer the following ten suggestions:

1. Be careful when dealing with companies that want you to buy a lot of their pictures in order to sell you one of their big specials. Nine times out of ten, although the special may bring you money, the other pictures will not. So what's the use? Either get the special alone or nothing.

2. Get out of the habit of paying the leading film corporations big prices for features that pictures aren't. Find favor with the producers because their reputations as producers are big. You can get the same class of pictures from smaller companies at lower prices.

3. When you get hold of a real big picture play it at least two days at advanced admission prices. And, by the way, every small-town theatre should play a big picture at least once a month in order to keep up its prestige with the public.

4. Let the merchants in your town advertise on your theatre programs. Try to get enough advertisements to cover the entire cost of the programs.

5. Run matinees on Saturdays and Holidays for the women and children. It's a paying proposition.

6. If you have no competition and are keeping open six nights a week and do not make out exceptionally good, cut down your schedule to four nights a week. You will find that the total of the week's receipts on the four-night-a-week policy is just about the same as the six-night, and then you save two picture rentals and cut down overhead expenses quite a little.

7. Always be on the lookout in the News and other trade papers for new ideas in exploitation and lobby displays. You will discover many great stunts in putting over pictures. Some of the stunts.

8. Always remember that "advertising pays in the long run."

9. Have frequent personal talks with exhibitors of other towns. Tell them your ideas, and they in return will tell you theirs. In this way, you will learn a lot of little things you never knew before that you should have known.

10. Vary your program. Arrange your bookings so that you have a different kind of picture each night during the week. Give the short subjects consideration. Good short subjects mean something these days. Run double features and "all comedy nights" once in a while. Variety of program means as much to the exhibitor as variety of diet means to the stomach.

Jack Kaplan, Manager
Royal Theatre, South Fallsburgh, N. Y.

Cohen and Walker Speak
(Continued from page 43)

Senator Walker's statements supplemented by those of Mr. Cohen, and the interesting controversy in which Mr. Mandelbaum participated, produced the very best of feeling among the exhibitors and the next business was the election of officers, which resulted as follows:

President: Martin G. Smith, Toledo; Vice-President, at large: A. G. Hettelsheimer, Cincinnati; First Vice-President, D. S. Schumann, Cleveland; Second Vice-President, W. J. James, Columbus; Treasurer, John Kunler, Toledo; Secretary, A. G. Kinzler, Dayton.

Board of Directors: Judge Foster, Marion; W. H. Price, Norwalk; John Bieverston, Jr., Delaware; Fred Tyner, Portsmouth. Two additional directors are to be elected at a meeting in the southern part of the state next month as well as an additional Vice-President.

Resolutions were adopted indorsing the public service work of the Motion Picture Theatre Owners of America and condemning the imposition of distributing companies overcharging for advertising and other accessories and demanding that this practice cease for the benefit of the public.

Raymond Cavanagh Joins Russell Clark Sales

Russell Clark, of the Russell Clark Sales Syndicate, Inc., presenting independent productions in the state rights field, has selected Raymond Cavanagh, for a number of years with the Universal, to handle the advertising and publicity of the syndicate.

The Russell Clark Sales Syndicate is shortly to offer on the state right market "The Love Slave," an European production, starring Lucy Doraine, last seen here in "Good and Evil." The story has for its setting the Orient and Paris.

Although not yet formally offered, the sale of the New York rights to the First National Exchange is already reported by Russell Clark.

1922 BOOKER'S CALENDARS

We have a few of these left, at 50 cents each, in advance. Write at once if you want one.

Postage Stamps Accepted
FAMOUS PLAYERS

The Sheik—
Knocked 'em dead, especially the women and younger set. Good for two weeks at good prices. (Middle West.)

Drew capacity houses for two weeks. Critics proclaimed action dragging at times, but public liked it and clamored for more. (Middle West.)

Hundreds saw the picture twice. Second week as big as first runs on ordinary plays. (Middle West.)

Held up very well on third week of run. (West.)

Drew splendidly. (East.)

One of the best box office attractions in months. Played to 55,000 persons the first week. (Middle West.)

Don't Tell Everything—
Good picture with strong drawing power owing to popularity of Wallace Reid and Gloria Swanson. Played to such big business we are holding it second week. (Middle West.)

The stars in this picture, Wallace Reid, Gloria Swanson, and Elliott Dexter, made exploitation unnecessary. A good week's business. (Middle West.)

Very good picture. (South.)

Three Word Brand—
A fine production. Had dandy business with it. (East.)

The Great Moment—
A big campaign on this picture to produce more than average business. Good picture. (West.)

Exit the Vamp—
Good picture with more than usual business. (West.)

The Bonnie Brier Bush—
Drew at box office. Business was way below average. (East.)

White and Unmarried—
Meighan has made better pictures. Added attraction helped business considerably. (Middle West.)

Get-Rich-Quick Wallingford—
Pleased some—disappointed others. Receipts pleasing, especially latter part of week. (East.)

Under the Lash—
Because of the popularity of Gloria Swanson, this picture pulled them in, but patrons did not care for the story and the star is miscast. (East.)

Good story, poor character work. Gloria Swanson entirely out of place. Forced to pull picture off on fourth day. (Middle West.)

White Oak—
William Hart is popular here, but inclement weather reduced the attendance. Only an average week's run. (Middle West.)

Found this quite a good bet. Business very good. (West.)

The Call of the North—
Very good feature and business held up well during its run here. (Middle West.)

Went over big at my house. Splendid production. (Middle West.)

Typical Northern picture, with numerous thrills and beautiful scenery. Holt does excellent work and the film pleased. Good box office value. (Middle West.)

Experience—
Did extra fine business with this feature. Great picture. (East.)

The Great Impersonation—
Pleasing. Receipts fair. (East.)

Poor picture. Lacks continuity. Couldn't follow it at all if you had not read the book. Mediocre business. (Middle West.)

A Prince There Was—
Didn't go over very well. Picture too mild. No pep. Gets tiresome. (Middle West.)

FIRST NATIONAL

Tol'able David—
Very good picture with fine box office value. Business better at every showing. This is the kind of picture people want. (Middle West.)

Wonderful picture with strong dramatic moments relieved by clever humor. Played to excellent business and pleased audiences. (Middle West.)

Well liked in many quarters and in some hailed as a masterpiece. Receipts O.K. (East.)

Her Social Value—
Not up to the standard of this star's productions, but drew well because of popularity of star here. (Middle West.)

Not good—business bad. (Middle West.)

The Lotus Eater—
Not a very big success. People who took it seriously did not appear to enjoy it, but those who caught the spirit in which it was intended liked it. Opinion of patrons was distinctly divided. (Middle West.)

Woman's Place—
Constance Talmadge is always certain of good support here. A lively week's business. (Middle West.)

The Invisible Fear—
Fairly good entertainment. Average box office value. (West.)

One Arabian Night—
Satisfactory results on two weeks' run. (West.)

Foolish Matrons—
Went over great. Larger box office receipts than usual. (Middle West.)

UNIVERSAL

Conflict—
As full of thrills as a serial. Played to big houses without added attractions. (Middle West.)

This one went over well. Pleased patrons and did a good business for a week. (Middle West.)

The Fox—
Fair Western picture. Appeared to the less critical. Good business. (Middle West.)

Moonlight Follies—
Fairly good picture, business medium. (Middle West.)

Went over big. Had good business on it. (Middle West.)

Red Courage—
Business not very good, pretty good picture. (Middle West.)

The Millionaire—
Fair picture with average business. (West.)

GOLDWYN

Poverty of Riches—
Good picture though business was not as good as usual. (West.)

Went over great. Business fine. (West.)

The Old Nest—
Second run here and did fairly well, but not quite as well as had been hoped for. Elaborate lobby display, probably the most elaborate ever staged here, helped much, but did not pull it over for the full week. (South.)

A Poor Relation—
Will Rogers is popular here. The picture drew a good attendance for the week. (Middle West.)

Doubling for Romeo—
Was one of the sensational successes of the year. Pack ed 'em in at every show. A wonderful picture, exceptionally well directed and acted with consummate art. (Middle West.)

The Night Rose—
A good picture and one that seemed to please. (West.)

FOX

Over the Hill—
Created more favorable comment than any picture ever played here. Pack ed houses first week. (Middle West.)

Second week hit strong. Public still talking about it. (Middle West.)

Closed a seven weeks' run here, playing to over 130,000 at 30 cent price. (Middle West.)

A weak ending to a five weeks' run. Opinions on the picture divided. Good audience picture, however, especially for neighborhood house. (Middle West.)

Queen of Sheba—
Broke all records and is being used for third successive week. Capacity audiences have signified unqualified approval of this feature. (Middle West.)

Perjury—
Picture and business both only fair. (East.)

The Mysterious Rider—
Good picture with better business than usual. (West.)

REALART

Hush Money—
Fairly good picture. Business just so-so. (Middle West.)

Daun of the East—
Fair, but nothing extra. It was helped by the reputation of Miss Brady who is right popular with our fans. The picture did pretty good business, taken all in all. (South.)

One Wild Week—
Mediocre production with business about as usual. (Middle West.)

Morsa—
Fairly good picture with fair business. (West.)

WID GUNNING

Quo Vadis—
Pretty good business on reshowing. Cannot be too strongly recommended. (Middle West.)

Girl From God's Country—
Fine feature and fine business. (Middle West.)
With First Run Theatres

NEW YORK CITY

Mark Strand Theatre—
Overture—selections from "Caro-" by Strand Symphony Orchestra.
Educational—Washington Irving—Kineto.
Current Events—Mark Strand Topical Review.
Prologue—Sung by Richard Bold, tenor, and Ethel Best, soprano.
Feature—"K. S. V."—Charles Ray.
Instrumental—"Hejre Kati," played by Marta de la Torre, violinist.
Comedy—The Vagrant—Merrmaid.
Next Week—Vendetta—Pola X Frri.

Rivoli Theatre—
Danse—Dutch Dance by Myrtle Immel and Felice Sorel.
Production—The Bashful Suitors—Triart Productions.
Instrumental—The Amisco Reproducing Piano-Concerto, first movement by Henry Souvaine, also Rivoli Concert Orchestra.
Feature—Don't Tell Everything—Paramount.
Comedy—"Whispering Flowers" by Mlle. Gamberelli, Doris Niles, Thalia Zanou, Misses Reszelski, Kitson, Dell and John.
Current Events—Capitol News.
Special—Selections from "San Toy" with Capitol Grand Orchestra, Capitol Double Quartette, and Capitol Ballet Corps.
Feature—Footfalls—Fox.
Next Week—A Man's Home—Selznick.

Criterion Theatre—
Special—"In a Doll Shop" with Victoria Krughe as the Fairy Doll, assisted by the Criterion Ensemble and Criterion Orchestra.
Current Events—Criterion Magazine.
Novelty—A Border Cantina by Criterion Ensemble.
Feature—"Toof's Paradise"—Cecil B. DeMille.

Rialto Theatre—
"Peter Ibbetson" transferred from the Criterion theatre.

Central Theatre—
Molly O' continued.

Astor Theatre—
"Theodora" continued.

Lyric Theatre—
"Our Mutual Friend" continued.

LOS ANGELES

Kineoma—
Overture—The Chocolate Soldier.
Current Events—From Kinograms and International News.
Novelty—Topical of the Day—Pathé.
Special—Community singing, choruses of old songs being used.
Cartoon—"Tooting Sarg's Almanac.
Vocal—Soprano solo.
Comedy—"The Boat—Buster Keaton.
Vocal—"The Land of the Sky Blue Water.
Rendered as tenor solo with artist in costume of Indian and special set showing an entrance to a cave.
Feature—"Wife Against Wife—First National.
Next Week—"The Wonderful Thing.

Grauman's Theatre—
Current Events—Pathé News.
Organ—Selections with slides and voice on choruses at the Zoo.
Educational—Furs and Feathers—Kineto.
Special—"Imperial Opera Trio in three numbers.
Educational—Pathé Review.
Vocal—"When the Bell in the Light House Rings.
Rendered as basso solo.
Feature—"A Prince There Was—Thomas Meighan.

Symphony Theatre—
Current Events—Fox News.
Educational—Pathé Review.
Comedy—Now or Never—Harold Lloyd.
Feature—"The Primal Law—Dustin Farnum.
Next Week—"The Chauveur" and "I Do."

Chune's Theatre—
Current Events—Kinograms.
Organ—"Old Pal Why Don't You Answer Me?" played in five different ways.
Educational—Ford Weekly.

Vocal—Soprano soloist renders "Sunrise and You."
Feature—"The Face of the World—Astor.
Next Week—"Don't You Answer?"

Superba Theatre—
Overture—Light Cavalry.
Current Events—International News.
Comedy—"The Muddy Bride—Century.
Feature—"The Fox—Universal.
Presented with prologue in which a vocalist made up as Harry Carey sings "Old Pal Why Don't You Answer?" in front of drop showing a desert scene.

Tally's Theatre—
Third week of "Helpless Moths."

Mission Theatre—
Second week of "Molly O."

Grauman's Rialto Theatre—
Third week of "Don't Tell Everything."

California Theatre—
Special—Symphony concert by new orchestra.
Feature—What Do Men Want?—Lois Weber Production.
Special—Personal appearance of Clair Windsor in fashion review showing two-reel picture of film stars and models in period dresses and furs.
Current Events—International and Fox News.
Next Week—"A Poor Relation."

Loew's State Theatre—
Comedy—Mamma's Cocooner.
Feature—"The Hole in the Wall—Metro.
Five acts of vaudeville.

SEATTLE

Coliseum Theatre—
Overture—"Pina Doll.
Current Events—Pathe and Kinograms.
Scene—Beauty.
Cartoon—Cheekmated.
Vocal—Male trio singing "When Shall We Meet Again."
Feature—All for a Woman—Fox.
Next Week—"Her Social Value."

Clemmer Theatre—
Overture—"The Rosary and other selections.
Current Events—International News.
Novelty—"The Call of Duty.
Comedy—"Mamma's Cocooner.
Feature—"False Kisses.
Next Week—"A Parisian Scandal.

Sand Theatre—
Third week of "Sheik."
Next Week—"Don't Tell Everything."

Blue Mouse Theatre—
Current Events—Fox News.
Educational—Cafe Reve.
Cartoon—"Mutt and Jeff Release.
Feature—"Thunderclap.
Next Week—"The Foolish Age.

Liberty Theatre—
Overture—"Driel.
Current Events—Liberty News.
Comedy—"For Life.
Feature—Silent Call.
Next Week—"Fighting Mad.

Winter Garden Theatre—
Current Events—International News.
Novelty—Topical of the Day.
Comedy—"That Night.
Feature—"The Affairs of Anatol.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Missouri News Weekly.
Literary Digest, Topics of the Day.
Special Comedy Feature.
Special Presentation with Missouri Chorus.
Feature—"Get Rich Quick Wallingford."

Fox—Liberty Theatre—
Overture—Liberty Harmony Orchestra.
Mutt and Jeff Comedy.
Liberty News of the Day.
Feature—"The Queen of Sheba."
"The Sheik."
"The Princess of Kansas."
"The Forty Thieves."
"The Son of Wallingford."

New Grand Central Theatre—
Overture—"Gene Rodemich's Orchestra.
Missouri Grand Central News Review.
A Johnny Hines comedy.
Feature—"What Do Men Want?"

Two Los Angeles displays advertisement "Poverty of Riches" at the Coliseum theatre and "The Love of Jade" at Miller's.
INDIANAPOLIS

Circle Theatre
Current Events—Kinograms and Circle Locallette.
Novelty—Literary Digest Topics. Song Slides— "Remember the Rose."
Comedy—Torchy a la Carte. Feature—The Lotus Eater. Next Week—The Invisible Fear and Alla Axiom, psychist.

Colonial Theatre

Loew's State Theatre

Ohio Theatre

OMAHA

Rialto Theatre
Overture—Norgwegian Rhapsody. Organ—"I Wonder If You Still Care for Me?"

KANSAS CITY

Liberty Theatre

Doric Theatre
News—International. Comedy—"The Joys and the Grooms."
Organ Selections—P. E. Stevens, organist. Special Number—"Kol Xidre" and "Elii Elii," sung by male quartette in conjunction with atmospheric prologue. Feature—"The Golem."
Next Week—"A Wife's Awakening."

Newman Theatre

BUFFALO

Shea's Hippodrome
Overture—(A) "Rienzi."—Wagner. (B) "Traumerei."—Schumann. Played by the Hippodrome symphony orchestra, under the direc tion of Creoste, stage Setting—"Night."—A study in black and white by Harold B. Franklin. Special—Personal appearance of Mildred Harris. Feature—"Don't Tell Everything."—Dexter, Reid and Swanson. Comedy—"Be Reasonable."—Sennett.
Current Events—Hippodrome Review. Next Week—Charles Ray in "R. S. V. P." at the Strand.

Shea's Criterion

Loew's State
Feature—"Passion Fruit." In conjunction with this production, Manager AI Beckerich presented Doralida, the star, in person. There was also a new comedy and the Loew News.

Mark-Strand

This, "The Rough Diamond," display is the work of the Symphony theatre, Los Angeles staff.

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Newman Theatre

BALTIMORE

Rivoli
New Wizard—
Overture—Classic
Current Events—Kinograms.
Special—Screen Snaps.
Feature—The Son of Wallingford.
Strand—
Overture—Medley.
Feature—The Fall of Babylon.

PHILADELPHIA

Stanley—
News—Fox
News—Pathé News—Pathé.
Topics of the Day—Literary Digest—Pathé.
Comedy—"The Playhouse"—Peerless.
Comedy—"As Old as the Hills"—Electric.
Feature—"Ladies Must Live"—Paramount.
Musical Feature—Wassili Lebs as guest conductor of Stanley Orchestra in varied program.
Next Week—"A Man's Home"—Select.
Stanton—
Feature—"Queen of Sheba"—Fox.
Karlton—
Feature—"A Fool's Paradise"—DeMille.
Arcadia—
News—Pathé News—Pathé.
Travel—Burton Holmes—Paramount.
Comedy—"Saving Sister Susie"—Electric.
Feature—"Bits of Life"—Neilan—Peerless.
Next Week—"The Bonnie Brier Bush."—Pegent.
Comedy—"Somewhere in Turkey"—Pathé.
Feature—"Desert Blossoms"—Fox.
Next Week—"The Infamous Miss Revell"—Metro.
Palace—
News—Pathé News—Pathé.
Topics of the Day—Literary Digest—Pathé.
Comedy—"The Happy Peet"—Fox.
Feature—Playthings of Destiny—Peerless.
Next Week—The Sheik—Paramount.
Victoria—
News—Pathé News—Pathé.
Comedy—The Stolen Snookey—Fox.
Feature—Shame—Fox.
Next Week—Intrigue—Metro.

DES MOINES

Des Moines—
Topical Review—International.
Comedy—"Saving Sister Sue."—Special music, Amedio, dean of the accordion, with numbers classical to popular.
Feature—"Charles Ray in R. S. V. P.,"—Coming—Mother of Mine.
Strand—
News—Educational Kinograms.
Comedy—"A Pair of Gentlemen"—with Vera Stedman and Bobby Vernon.
Special Music—George Getsey singing "When Francis Dances with Me."—Feature—Lois Weber's What Do Men Want?
Coming—The Lotus Eaters.
Garden—
News—Schetchogram.
Comedy—"Torchy's Promotion."—Feature—Pearl White in The Virgin Paradise.
Coming—Constance Binney in The Case of Becky.
Palace—
Comedy—Harry Sweet in The Conceptioner's Hero.
Feature—"Clare Adams in The Mysterious Rider.
Coming—Dustin Farnum in The Devil Within.
Sherman—
News—Pathé.
Serial—Miracles of the Jungle.
Feature—Bessie Love and Sessue Hayakawa in The Swamp.

PITTSBURG

Olympic—
Overture—Special music by Umberto Ugizi.
Current Events—Kinograms.
Special Added Attraction—Cowboy Jazz.
Feature—Don't Tell Everything.
Comedy—Snookeys Labor Lost.
Next Week—
Grand—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Tol'able David.
Comedy—For Land's Sake.
Next Week—The Lotus Eater.

Blackstone—
Current Events—International News.
Novelty—Aesop's Fables.
Feature—Without Benefit to Clergy.
Comedy—Trolley Trouble.
Next Week—
Liberty—
Current Events—International News.
Feature—"Take My Advice."—Comedy—For Land's Sake.
Next Week—The Lotus Eater.

A decided novelty is this small display by the Majestic Theatre. Colorful billing "Foolish Matrons" "The Lone Hope" and a local picture

Tudor Theatre—
Feature—The Lure of Jade—Collier—Flat Brock.
Comedy—In Wrong.
The Gumps.
Reyton Comedy—The Haunted House.
Pathé News.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"One Kiss."
Screen Travels—Watching the Wayangs.
Woodlawn Pictorial Review.
Comedy—Selected.
Overture—Mansanillo.
Feature—Ladies Must Live.
Intermission—Weep No More My Lady.
Coming Feature—What Do Men Need?

Roosevelt Theatre—
Overture—William Tell.
News Review.
Comedy—Scenes of Spain.
Topics of the Day.
Tony Sarg Cartoon.
Specially—Mandy and Me.
Feature—Don't Tell Everything—2nd week.
Specially—Prince Charming, with Marie Sweet and Joel Kay.
Coming Feature—A Prince There Was.

Ziegfeld Theatre—
Feature—The Conquering Power—3rd week.
Pathé News.
Literary Digest.
Comedy—Charles Chaplin in "The Idle Class."
Coming Feature—The Black Paradise.

Randolph Theatre—
Organ Selections.
Feature—Way Down East—4th week.
Coming Feature—Over the Hill.
Chicago Theatre—
Overture—Orpheus.
Specially—Anvil Chorus from "Il Trovatore."
Topical Events.
Scene.
Specially—The Love Boat.
Organ Solo—I Know What It Means to Be Lonesome.
Literary Digest.
Comedy—Lammon Semmon in "The Saw-Mill."
Feature—The Lotus Eater.
Coming Feature—Hail, the Women.

Tivoli Theatre—
Overture—Il Guarany.
Literary Digest.
Specially—Amanda Brown—singing the Doll Song from Tales of Hoffman.
Cleveland

**State**
- Overture—Light Cavalry—Suppe
- Current Events—Pathé News—Topics of the Day.
- Cartoon—Mutt & Jeff in "Stolen Snooze"
- Comedy—Free and Easy—Mermaid comedy.
- Special Music—State Theatre Quartet singing "Waltzing Shubert's Serenade, Sextette from "Lucia.""—Features—The Child Thou Gavest Me.
- Next Week—The Branded Woman, with Norma Talmadge.

**Allen**
- Overture—The Bamboula, by Coleidge Taylor.
- Current Events—Allenette News, taken from various newspapers.
- Prizma—The Sacred City of the Desert.
- Cartoon—Asop's Fables, "The Wolf and the Kid."—Violin Special—Sasha Jacobson in regular concert program.
- Feature—What Do Men Want.—Novelty—Allen Ensemble of thirty voices in "Songs of the South," with appropriate plantation setting arranged by Managing Director S. Barrett McCormick.

**Stillman**
- Overture—A Scotish Fantasy.
- Comedy—The Stork's Mistake—Vanity comedy.
- Feature—ManWoman, Marriage.
- Next Week—Continued.

**Park**
- Overture—William Tell.
- Current Events—Fox News.
- Comedy—Saving Sister Susie—Christie comedy.
- Cartoon—Mixing Business with Pleasure—Gump cartoon.

**Strand**
- Overture—Mlle. Modiste.
- Current Events—Pathé Review—Pathé color reel.
- Comedy—Gussy's Economy, with Gissy Fitzgerald.
- Feature—Queenie, with Shirley Mason.
- Next Week—A Pair of Silk Stockings, with Constance Talma.

**Standard**
- Current Events—International News.
- Comedy—A Family Affair—Cencini.
- Feature—The Fox—Harry Carey.
- Next Week—the same.

**Milwaukee**

**Strand Theatre**
- Weekly—Kinograms—Topics.

**Alhambra Theatre**
- Overture—Alhambra Orchestra.
- Weekly—Pathé—Topics.
- Musical—Henry Taylor, tenor.
- Comedy—Johnny Hines—A La Carte.
- Feature—Miss Lu Lu Bett.

**Butterfly Theatre**
- Weekly—Butterfly Orchestra.
- Music—Eddie Lazarus, soloist.
- Feature—"Get Rich Quick Walhingford."

**Merrill Theatre**
- Weekly—International.
- Screen Snap Shots.
- Feature—The Sheik—2nd week.

**Washington**

**Metropolitan**
- Overture—La Forza del Destino.
- Current Events—Pathé News—Topics of the Day.
- Comedy—Never Were Women—Pathé.
- Feature—Her Social Value—First National.
- Next Week—The Vendetta—Pola of comedy.

**Palace**
- Overture—The Evolution of Dixie.
- Current Events—Pathé News—Topics of the Day.
- Feature—Get Rich Quick Wallingford—Paramount.

**Columbia**
- Overture—William Tell.
- Feature—Don't Tell Everybody.
- Paramount.

**Rialto**
- Special Attraction—Elias Breskin in concert program.
- Current Events—Fox News.
- Comedy—Torphy's Frame Up.
- Feature—Playthings of Destiny.
- Next Week—What No Man Knows.

**Cincinnati**

**Walnut**
- Current Events—Pathé 98.
- Topics of the Day—Literary Digest.
- Cartoon—Asop's Fables—Pathé.
- Feature—The Lotus Eater.
- Next Week—A Prince There Was.

**Strand**
- Current Events—Pathé 99.
- Topics of the Day—Literary Digest.
- Comedy—The Boat—Buster Keaton.
- Feature—The Way of a Maid.
- Next Week—My Lady Friends.

**Gifts**
- Current Events—Fox News.
- Feature—Molly O.
- Next Week—Same.

**Palace**
- Current Events—Kinograms.
- Feature—Nothing.
- Next Week—Boney Brier Brush.

**Capitol**
- Overture—Mlle. Modiste (Herbert) Capitel Symphony Orchestra, Theodore Hahn, Jr., director.
- Capitol Combination reel:
  b. A sport review—Goldwyn.
  c. Daily movies.
- Solo—Remember the Rose—Soprano, accompanied by Capitol Symphonic Orchestra.
- Rose becomes—The Grim Comedian.
- Organlogue, with picture—Visualization of Rachmaninoff's Prelude, in C Sharp Minor—Edward Benedict, Capitol Master Organist.
- Comedy—The Skipper’s Last Resort—Toonerville Trolley.
- Next Week—Little Lord Fauntleroy.

**Brooklyn**

**Mark Strand Theatre**
- Overture—Introduction of Hungarian gipsy instrument—the cymbalum—played by Bela Nyary, Hungarian marvel. Solo was Lizst's "Second Hungarian Rhapsody."
- Sport Pictorial—"Stamina."
- Musical Illusion—"Great Siege of Kame.
- Feature—"Huge portrait on wall drop. Soloist at table in twilight sings "Dreaming Alone in the Twilight" with eyes on portrait. Portrait suddenly takes life and girl subject, soprano operatic star, sings second verse.
- Mark Strand Topical Review. Excerpts from "Mlle. Modiste."
- Interior set with operatic stars giving quick setting version of opera. Mark Strand orchestra plays opening chorus, Edgar

**Atlanta**

**Howard Theatre**
- Overture—"Chimes of Normandy."
- Howard News and Views.
- Cello Solo—"End of a Perfect Day," played by Enrico Leide, in his Stradivarius 'Cello.
- Disarmament Pagant.
- Organ Solo—"Dance Macabre," played by Edwin Sawtelle.
- Feature—Don't Tell Everything.

**Metropolitan Theatre**
- Overture—"Carmen."
- Kineto Review.
- Solo—Mrs. Edwin Sawtelle.
- Comedy—Nick of Time.
- Feature—Pilgrims of the Night.
- Organ Solo—George Lee Hamrick.

**Rialto Theatre**
- Overture—Special selections—Rialto Orchestra, conducted by Frank Turner.
- Selznick—News Weekly.
- Burton Holmes Travelogue.
- Feature—May McAvoy in Morals.

**Criterion Theatre**
- Kinograms.
- Kineto Review.
- Comedy—A Nick of Time Baby.
- Feature—Richard Barthelmess in ToDaly's Dream.

**ST. PAUL**

**Capitol Theatre**
- Overture—"Poet and Peasant," Von Suppe.
- Capitol Digest: Including Current Events, Pathé and International News.
- Old and New England—Educational Films.
- Topics of the Day.
- The La Valle Four—Musical Novelty—Special Set.
- Norma Talmdage in The Wonderful Thing.
Plunkett Originates Distinctive Prologue Number

Illustrating the story concerning the prologue number on “All For a Woman,” staged by Managing Director Joseph L. Plunkett of the New York Mark Strand theatre, appearing on the following page.

Advisory Board

Exhibitors’ Service Bureau

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.

Lowell W. Culvert, Managing Director, Capital theatre, St. Paul, Minn.
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E. J. Myrick, Rialto theatre, Butte, Montana.
Eugene H. Roth, California theatre, San Francisco.
J. A. Farringdon, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Geradoff, Arcotheatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salt Lake, Utah.
Francis A. Mangan, Managing Director, Allen theatre, Montreal, Canada.
Why Girls Leave Home Exploited in Novel Fashion

"Why Girls Leave Home" was exploited in novel fashion by Managing Director Harry L. Greenman of the William Fox-Liberty theatre in St. Louis.

Securing the consent of the mothers of the girls, Manager Greenman had three young women disappear. The fact of their disappearance was widely heralded in the newspapers and great interest in their cases was aroused.

Then Greenman issued a public appeal to the ministers of St. Louis to preach on the subject of "Why Girls Leave Home." He next appealed to the clubwomen and the leading city officials to take an active interest in the campaign against the induc- ing of young girls to leave their homes.

When interest had thus been kindled far and wide through the St. Louis territory, Manager Greenman advertised the engagement of the picture.

Views of the prologue and interlude for "The Queen of Sheba," when this picture played the Allen theatre, Montreal

Mangan Stages Prologue for "Queen of Sheba"

An original prologue and interlude for "The Queen of Sheba" was one of the features of the showing of the picture recently at the Allen theatre, Montreal.

The number, staged by Francis A. Mangan, utilized the services of Florence Rogge, danseuse; an ensemble and ballet corps, and Noel Traverse, basso.

The prologue was entitled "The Triumph of Sheba" and the interlude "Less Than Dust."

In the latter number Mr. Traverse rendered "Less Than Dust" on a side stage and on the finale of the last verse a tableau with a girl driving two white horses to a chariot was revealed. The stage setting represented an ancient Roman amphitheatre.

Some "Why Girls Leave Home" exploitation put over by the Liberty theatre, St. Louis

Plunkett Stages Classic Prologue Number

"Place de la Revolution" was the title of a most appropriate prologue which Managing Director Joseph Plunkett originated for the recent showing of "All for a Woman" at the New York Mark Strand theatre. Mr. Plunkett took the most impressionable bit of action from the film—the guillotine scene—and by providing a stage setting, props, lighting effects and music, and securing the services of a talented cast, costumed appropriately, reproduced it in every practical detail.

"Robespierre" (Litolf) was played by the Mark Strand orchestra and when the music describing the stirring scenes of the French revolution was reached the curtains were parted showing the stage setting illustrated by the cut appearing on the opposite page. An announcer, guarded on each side by a soldier, made an entrance and read the death proclamation. As he neared the last sentence, the lights, which had been dimmed, went up, revealing a property guillotine and a mob about it as a victim was led out for execution.

The number was extraordinary in conception and execution and a distinct embellishment to the screening of the picture.
“Molly O” Prologue Pleases
S. Barrett McCormick’s Latest Number Rich in Atmosphere

A

New “all-Irish” prologue under the title of “An Irish Cinderella” is S. Barrett McCormick’s latest prologue number staged at the Allen theatre, Cleveland, of which Mr. McCormick is managing director. The picture for which this number served was “Molly-O.”

Following is Mr. McCormick’s own description of “An Irish Cinderella”:

“An Irish Cinderella” was a little fantasy in song and color with an intent at the whimsical, a little humor and a lot of beauty. The curtains open upon a fairyland setting done entirely in various tones of green, with green lights, playing upon the modernistic design. A young Irishman enters and then a colleen. There is a little flirtation between the two during which the young Irishman sings the chorus of “The Top o’ the Mornin’.” There is a little coquetry on the part of the colleen, who exits after the song, and the orchestra takes up the opening strains of “Mother Machree,” sung by the young Irishman. At the finish of this he takes a seat on an old stump when a little child rushes in saying: “Oh, Uncle Dinty! Tell me a story, a fairy tale.” “Sure and it’s a fairy tale ye’d be after having me tell ye,” with which he takes the little child up on his lap and starts the story. “Once upon a time there was a little Cinderella, an Irish Cinderella, Molly—Molly O’Dair was her name;” and just at this time, as though in a vision, the little Cinderella walks into the scene. The man is of course oblivious to this action, which is supposed to be the vision seen through the eyes of the child. An old witch enters and the man continues his talk. “Little Cinderella was very sad because she could not go to the grand ball where the King of Ireland and all the grand ladies were to be,” and tells of the witch’s promise to make her a grand lady, with which Cinderella follows her off-stage. Then comes a drum call and the grand procession starts, all of which is described by the man to the child, the coming of King Michael O’Flannigan, the beautiful ladies of the court all dressed in green and shamrocks, the coming of Prince Charm-ing—Prince Patrick O’Brien—who fell in love with the Irish Cinderella and carried her away to his castle in Killarney where they lived happily ever after. The procession starts moving off the stage, the lights are dimming, the child struggles up into Dinty’s arms and goes to sleep and he starts to sing an Irish lullaby, and just as the last characters of this dream have faded away he carries her off the stage, the curtains close and the picture “Molly-O” starts upon the screen.

Cut showing the stage setting and characters appearing in Mr. McCormick’s prologue appears on the opposite page.

Greenman Uses Clever Stunts on “Queen of Sheba”

Some clever ideas were utilized by Managing Director Harry Greenman of the William Fox-Liberty theatre of St. Louis in advertising and exploiting the “Queen of Sheba.”

First of all—and perhaps most important from a publicity standpoint—Manager Greenman invited and had as his guests every newspaper man in the city of St. Louis at a private showing of the picture. Cigars and cigarettes in abundance were passed around and the newspaper men were permitted to smoke and thoroughly enjoy themselves during the showing of the picture.

A young woman of pulchritude and stage ability was selected to impersonate the Queen and in a downtown store window she held forth. Co-operation of one of the leading women’s stores was secured through permitting the woman thus attracted to advertise hair nets. Great crowds were attracted by this novel stunt.

This cut shows some of the exploitation which Harry Greenman, manager of the Liberty theatre, St. Louis, used to put over “The Queen of Sheba.”
Football Players Guests of Strand Theatre

One of the exploitation ideas used in addition to a special showing for ministers for the run of "Over the Hill" at the Strand theatre in Iowa City, Iowa, was inviting the now famous Iowa football squad to see an evening performance of the picture.

Lowell Cash, Fox exploitation man, issued a special invitation to the captain of the team, and Mr. Devine accepted for the squad. The letter of invitation was printed in the college paper, the Daily Iowan, and is said to be the first bit of picture publicity ever given in this paper.

Plath's Mechanical Lobby Display for "The Speed Girl"

A hand-painted automobile with a picture of Bebe Daniels cut from a three-sheet placed in the driver's seat and peels that were kept spinning by means of a motor placed back of the cut-out was the centre of interest recently in the lobby of Hugo Plath's Gem theatre, Palestine, Texas.

The stunt was pulled as exploitation for "The Speed Girl" and it attracted a lot of attention. The accompanying cut shows a view of Mr. Plath's ingenious contraption.

Snell Gets Attention of American Legion Post

Assistant Manager Snell, of the Imperial theatre, Gadsden, Ala., tied up effectively with an American Legion Halloween banquet to boost "The Birth of a Nation." The dining-room was darkened as the guests entered, with the exception of candles inside of the pumpkins, and one large light at the head of the table which blazed over the largest pumpkin at the feast, on which Mr. Snell placed his card announcing the attraction. Using the lone spot of light in the room was effective, but if any of the 350 guests did miss it they found the magazine of the same on the back of every chair. And the chairman of the post spoke a few words in commendation of the film, so no angle was overlooked.

Tack Cards with Novel Catch Line Used on "Conflict"

Red cards that had as a catch line "Don't Mutilate This Tree," with advertising for "Conflict" following, were tacked on all available trees by Manager Howard J. Smith of the Palace theatre, Buffalo, during the recent engagement of the above-mentioned picture.

It was the first time that such a stunt had been pulled in Buffalo and it attracted a lot of attention.

Another good stunt was a tie-up with the Buffalo Times through which Mr. Smith used a lot of space at the display rate and in return got a lot of free stories and cuts of the star. Mr. Smith also put over a front-page story, under a New York date line, to the effect that Miss Dean had almost lost her insurance policies for her daring in "Conflict."

An attractive herald, with a striking photo of Miss Dean on the front page, was distributed throughout the city.

A doubling up of the usual news-paper advertising and an eye-catching lobby display brought in the best business since last winter.
Charters Street Car to Bill "Three Musketeers"

Many novel exploitation ideas were used during the engagement of "The Three Musketeers" at the Mishler theatre, Altoona, Pa. A week before the showing the City of Altoona and the surrounding country were thoroughly 24-sheeted and many hundreds of window-cards distributed in the most advantageous show windows.

On the day of the opening of the picture a street car was chartered. It was completely circled with banners and streamers. Inside the car was a brass band. The car made a two-hour circuit of the city, taking in both the West and East side.

An artistic book display taking the entire window of a department store was another attractive feature of the advertising campaign inaugurated.

A dollar day with the slogan "All for one and one for all!" was used in all the newspaper advertising, prominently mentioning the Fairbanks production. On that same day another department store had several thousand shopping bags with a cut and descriptive matter printed on the bags, which were distributed among the hundreds of shoppers who were attracted to the stores for the dollar-day campaign.

Five thousand circulars appealing to the school children were printed and distributed among the elementary and high schools by a corps of men, during the noon recess and the letting out of school in the afternoon.

Artistic cards were placed in the various stores of the city.

The usual number of bill boards were covered throughout the city and hundreds of smaller sizes of paper distributed in advantageous places.

Altoona Campaign for "Over the Hill"

"Read a Book" Week, in conjunction with an essay contest conducted by one of the leading department stores of Altoona, Pa., was the salient feature of the exploitation of "A Connecticut Yankee at King Arthur's Court" during its run in that city at the Capitol theatre, under the management of Anast N. Natopoulos.

The plan was one of reciprocal interest, and the expense of that part of the exploitation campaign which included the department store was borne entirely by it. With the assistance of a Fox representative, arrangements were completed for an elaborate indoor and window display of Mark Twain's works—single volumes and sets. Large placards in the windows urged people to "read a Mark Twain book, this week, and see 'A Connecticut Yankee in King Arthur's Court' at the Capitol theatre."

An advertising campaign was arranged by the department store for school children of the town. Prizes were to be awarded to the children writing the best essays on Mark Twain's novel from which the motion picture was adapted. The prizes were to be copies of the book, and passes to see the picture. The entire plan was put into operation several days before the "Yankee" was presented at the Capitol.

Gerbracht's Presentation of "Old Nest" Goes By

Joe Gerbracht, manager of the Palace theatre, Ames, Iowa, put on a musical presentation for "The Old Nest," which will repay careful study on part of other small-town exhibitors.

Two singers were used in mus numbers that fitted the spirit of the plot play and they "certainly supplied mighty kick to the whole presentation says Mr. Gerbracht in his account of matter. The program was opened with "Timely Topics" and "Screen Snaps." Mr. Gerbracht feeling that comedy subject should be shown with "The Old Nest." Then a young man about twenty, with a fine tenor voice sang "Little Mother of Mine" and "Mother of My Heart."

Then, with amber spotlight play upon him, the scene faded into Hughes film. When the picture had progressed to the scene in which the mot says, "Don't take on like that; just wait until I make you a cup of tea," and go to the window and see a bird with a young in the nest, Mr. Gerbracht stopped the picture and faded a spot on a violin who played Shubert's Serenade, a back to the picture without a pause.

Then close to the final scene, where the lawyer son returns home and sits his mother's lap, the singer at one side of the stage and the violinist at the other without spotlights, played "Mother Mine," finishing as the last fade-out.

Two views of the lobby display for "The Fox," arranged by William Cults of the Clemmer theatre, Seattle
Hyman's "Lotus Eater" Prologue Is Atmospheric

John Barrymore was impersonated in a prologue staged to precede "The Lotus Eater" when it was played at the Brooklyn Mark Strand, Managing Director Edward L. Hyman arranging a typical South Sea festival for the novelty which included opera singers, dancers and a wealth of stage scenic art.

The prologue opened with the orchestra playing a quiet amorous piece, revealing a cut-out South Sea scene with liquid tinges of water with a ruddy moon mirrored in the waves and with waving palm trees set against the highly tinted blue sky. Walter Smith and Charlotte Bergh, coloratura soprano, appeared and Mrs. Smith sang to her Von Tilzer's "If You Only Knew." Then there appeared the Mark Strand Ballet Corps as water sprites. They carried wreaths of roses. During an esthetic dance they crowned the woman singer their queen. She then sang "The Bell Song" from "Lakme." The number closed with an ensemble and dance effect. The lighting effects were blue, amber and dull gold, from stage and booth.

Clebourne Merchants Tie-up with Yale Theatre

Three men's furnishing stores of Clebourne, Texas, joined with the management of the Yale theatre in putting over a page advertising tie-up in the Morning Texas for "What Do Men Want?"

The Yale itself took the centre seventy-five inches to advertise the picture. At either side and across the bottom, under the tie-up title line, appeared the advertisements of the stores, listing their specials in men's furnishings. Each of the three stores advertised that they would give away tickets to the first 100 customers of the morning, good for a free admission to the Yale when accompanied with one paid admission.

Jarmuth Used Street Cars for "Anatol" Banners

One of the most effective and sensational publicity campaigns in conjunction with the showing of "The Affairs of Anatol," was that initiated by Douglas Jarmuth, manager of the Bakersfield string of West Coast Theatres, Inc., houses. Jarmuth got in touch with the officials of the street car company in Bakersfield and arranged for a display on five city and interurban cars. He carried four banners, two on each side and one at back and front, while all the windows of the street car were placarded with the handsome half-sheet litho paintings of the individual stars appearing in the production.

Simple Lobby Display Gets Results for Bainaver

Manager M. Bainaver, of the Alhambra theatre, Canton, Ohio, executed a novel double lobby display in connection with his recent extended run of "Over the Hill," which attracted attention not only of those who passed into the theatre, but of those who passed by.

Not lending itself particularly to unusual embellishment, the exterior of the house was neatly adorned with American flags draped about the marquis. Over these was placed a canvas sign 4½x20 feet, which bore an "Over the Hill" message in large letters discernible at a distance of three blocks. Stills of the production, in cases, were used at the sides of the entrance.

The most novel bit of decoration was used on the interior of the lobby and added a welcoming homelike atmosphere.

A large arch of lattice-work, festooned with vines, was erected directly in front of the box office. Hanging beneath the arch of the frame was an artistic placard reading: "The Road to 'Over the Hill.'" A wicker vase of chrysanthemums rested on the floor on the center of the pathway to the ticket window and was flanked at a short distance on either side by two art posters framed in brass.

On either side of the lattice work stood a white pedestal bearing a white pot of flowers. The entire scene blended well with the tile floor of the lobby.

A cut showing Mr. Bainaver's lobby display appears above.
Young Uses Ballyhoo for "The Sheik"

E. Forrest Young, now publicity director of the Majestic and Rialto theatres, Louisville, Ky., put on a successful campaign at the Rialto on "The Sheik." An Arab ballyhoo in royal purple satin, turban and all, was used on the main streets in advance and during first exhibition days. A large special electric sign was hung up with only the title of the feature, in addition to the regular signs and paper. Very large display ads were run in the dailies.

Fair Theatre's Exploitation of "Old Oaken Bucket"

Sullivan and Levy, managers of the Fair theatre, Amarillo, Texas, gave "The Old Oaken Bucket" consistent and appropriate exploitation during their recent engagement.

A lobby display of a moss-covered well and old oaken bucket was a feature of the campaign.

In addition, a float decorated with a well curving of the orthodox type, a bucket that looked moss covered, big banners announcing the showing and containing a quartette appropriately attired and singing the old familiar songs, including of course "The Old Oaken Bucket," paraded about the streets, attracting no end of attention and coaxing many an elusive dollar into the Fair's box office.

Mother Parties Used Again for "Mother O' Mine"

C. B. Davis, manager of the Norwood theatre, Norwood, Ohio, evolved several interesting exploitation stunts for his recent engagement of "Mother O' Mine."

In his newspaper advertising Mr. Davis suggested that citizens of Norwood make up "Honor Your Mother" parties and entertain their mothers by taking them to see this picture. In addition, he announced in the advertising, newspaper readers and in special heralds that every mother over seventy years of age would be admitted free with her family and the single family having the largest number of mothers attending together would be admitted without charge.

The heralds were in the form of notecards which gave the title of the picture, dates of showing and called attention to the theatre's plan for honoring the mothers of the neighborhood. On the reverse side of the card was printed Kipling's poem, "Mother O' Mine." These heralds were distributed to the homes of the city, were passed out to school children and tossed into automobiles about the city.

In addition, Mr. Davis interested several Sunday school teachers and had them make the picture the subject of a lecture on honoring mother, in their classes.

The first night of the showing eight mothers over seventy were admitted and were seated together in a special section well up in the front of the auditorium. One family with five mothers, a grandmother, her daughter-in-law and the mother's three married daughters registered as the single family having the largest number of mothers.

All of these facts were duly recorded at the theatre and in publicity.
"In a Doll Shop" Riesenfeld's Latest

New York Criterion Theatre Special Number
Elaborate Musical Fantasy

A presentation number on the bill with "Fool's Paradise" playing an indefinite engagement at the New York Criterion theatre, Managing Director Hugo Riesenfeld has not attempted what has come to be known as an atmospheric prologue, but instead has created an independent music-dance feature that helps entertain and does not trespass on the domain of the stellar picture.

"In a Doll Shop," as the number is titled, is romantic and fantastic in its idea blending the beauties of the ballet with solo and chorus singing, with dolls of all nations and temperaments bustling in and out of the shop. Mme. Victorina Krigher, prima ballerina of the Moscow Grand Opera, plays the leading role in the production, that of a fairy doll, the prize of the little shop. Harlequin, Columbine, Polichinelli and a Baby Doll, all favorites with the children, also have important parts to play.

When the curtain rises the shopkeeper is seen bustling about his shop while prospective customers walk around to inspect the different goods. A farmer and his wife are seeking a gift for a little one. An old woman and an inquisitive boy are in another part of the shop and an English gentleman and two charming ladies form another group.

Columbine with her powder puff is the first doll to be brought in by an assistant. The little doll powders her nose with much vigor until she sees Polichinelli with his cymbals. She leads him into a dance, and, when she tries to powder his nose, is banned over the head with a cymbal, to the delight of the customers. Drums beat and in marches a drum major with his army of two tin soldiers with drums, and the trio marches about with great pomp.

More dolls are brought in—a Baby Doll, followed by three others, and the quartet sings and dances, while the shopkeeper strikes the bells on the dolls' shoulders in harmony with their voices. The quartet is interrupted when the leading Baby Doll runs down. The shopkeeper hastens to her side, re-winds her sternly with the result that she escapes from his hands, rushes wildly about the stage and is recaptured with great difficulty.

Harlequin is the next doll to be brought in to perform athletic feats and dances to delight the customers, and finally the shopkeeper goes to a special niche where he keeps his prize doll—the Fairy Doll. She dazzles the customers with her light and beauty. She is jealously guarded by the tradesman while she dances before the delighted customers and is affectionately put back in the niche at the end of her dance.

The dolls are all put back in their places, the customers file out and, after putting out the lights, the shopkeeper locks up the shop and goes home. But he has forgotten Harlequin, and, no sooner does this lively villain find the coast clear, than he romps wildly about the shop. He peeps about and goes to the niche where the Fairy Doll is hidden. She is his especial delight and when she steps out, he leads her through a grotesque dance. He calls to all the other dolls and again they enter—first Columbine with her puff, then Polichinelli with his cymbals, the four Baby Dolls, the Chinese and Spanish dolls—until the stage is full of toys. It is a festival of their own, there are no human beings to watch them, and they sing and cut capers in lively fashion.

The Fairy Doll, leader of the festivities, dances a brilliant pizzicato, and, at its conclusion, all begin a lively jazz. This modern dance attracts other dolls and soon an American Indian, a Puritan, a cowboy and finally an Uncle Sam doll, join the party. When two negro Mammy dolls and a pair of Southern beauties join the party, all join in a joyous ensemble.

The music of "In a Doll Shop" is chiefly from Bayer's pantomime ballet, with special selections from Grieg, some Russian composers and original compositions interwoven. The production was staged and arranged for Mtr. Riesenfeld by Josiag Zuro, with special choreography by Paul Oscard. Herbert Schulze painted a lively toy shop setting for the production.

In the cast supporting Mme. Krigher are some of the finest solo dancers of the Riesenfeld group. Paul Oscard, balletmaster of the Riesenfeld theatres, has the part of Harlequin and other important dancers are Grace Eastman as Columbine, Ruth Matlock as Polichinelli, Vera Myers as the Baby Doll, Lillian Powell as the Spanish Doll, Felicie Sorel and Myrtle Immel as the Dutch girl and boy dolls, and Mollie Dodd and T. A. Yagoda as the Chinese girl and boy dolls. Erd Burgstaller plays the shopkeeper. The company of singers and dancers numbers about thirty, the largest cast ever assembled by Mr. Riesenfeld for a stage production at any of his three Broadway theatres.

School Teachers Gives "The Blot" Big Boost

Looking to the local school teachers for a big boost on "The Blot" was not without results during the showing at the James theatre, Columbus, Ohio.

A number of teachers were invited to a special showing and the suggestion was subtly made that if they liked the picture they induce their friends and others interested to attend. The result was a landslide of business, and the good-will of every teacher who came, as evidenced by the great number of letters written to the management of the James.

The James backed up the picture strongly with advertising, winding up its campaign with four-column fifteen-inch hand-drawn and lettered ads in all the Columbus dailies.

![This lobby dress was used recently at the Parkville theatre, Brooklyn, to exploit "Gypsy Blood"](image-url)
Brown Holds Children's Party for "Fauntleroy"

The orphans' party which nearly every showman has put over at least once was used by G. E. Brown, manager and publicity director of Loew's Palace theatre, Memphis, Tenn., as one of the exploitation mediums employed during the engagement of "Little Lord Fauntleroy."

Mr. Brown tied up with the Memphis Press and for ten days landed publicity on the front page of the paper, often with illustrations. The paper was tied into the party so tight that it was left the task of getting the 100 automobiles needed to carry the kiddies to the theatre and home again. The paper felt its responsibility and jazzed things up until there were more cars offered than the orphans needed.

All the cars, filled with children, gaily decorated with flowers and banners and headed by a brass band, paraded through the city for a half-hour before turning into the theatre. Thousands of people saw the parade and crowded the street to watch the kids have a good time.

A symphony orchestra of thirty pieces was enlisted to play for the kiddies and barrels of apples, boxes of oranges, buckets of candy and other delicacies were sacked up by willing hands and given to the little guests as they came out of the theatre.

Each child not only enjoyed the automobile ride, the show and the music, but went away from the theatre thinking it was Christmas.

In all, Brown landed more than fifteen columns of free publicity and the cost of the party to the theatre was only a few dollars.

Orphans' parties are always good and should be put over with a bang to get maximum results.

This was the first party which Mr. Brown has promoted in two years and it went over with a bang.

Grombacher's Exploitation and Presentation of "The Sheik"

The recent engagement of "The Sheik" at the Liberty theatre, Spokane, Wash., saw the culmination of one of Manager Ray Grombacher's best exploitation campaigns.

A week before the picture opened Mr. Grombacher lined the lobby of the theatre with oriental rugs—insured for a valuation of several thousand dollars—and a tent was placed in the center of the lobby where a girl representing the dancing girl of the picture reclined on a couch. Burning incense added to the oriental atmosphere.

A prologue, under the title of "The Bride Market," with a cast of fourteen people, was presented.

The prologue opened with a dancer placed on the auction block with a slave seller forcing her to dance for the Sheik. The Sheik sang the song featured in the picture and the girl rendered a sequel to the Sheik's ballad. Then they rendered "Allah's Holiday," as a duet, with the entire company joining in on the chorus.

The set provided is shown by the illustration. Atmospheric lighting effects were used throughout the number.

During the run of the picture the Liberty's girl ushers wore oriental costumes.

Two views of the prologue number for "The Sheik" presented by Ray Grombacher of the Liberty theatre, Spokane, Wash.

Coogan Doll Stunt Wins Again

With an after-school Jackie Coogan doll party for children, Mrs. Emma Shakespeare, manager of the National theatre, Cincinnati, put over "The Kid" in her suburban house for its two-day run.

She obtained four Jackie Coogan dolls, which she announced a week in advance would be given away at the children's matinee. The hour of this showing was set for 3.30 p.m., and dodgers announcing the party were distributed among school children at the gates of one of the public schools a half-block distant from the theatre.

As soon as school was out on the afternoon of the party, the children burst through the schoolyard gates and ran to the theatre, lining up in front of the box office.

Lobby decorations on "Conflict," including an attractive cutout used by Keith's Prospect theatre, Brooklyn
Toledo Blade Ties Up With “Doc” Horater

C. HORATER, managing director of the Pantheon theatre, Toledo; Paul Gray, of the Wild Gunning forces, and the Pantheon publicity staff found hundreds of ways of bringing the engagement of “What Do Men Want?” to the attention of Toledo theatregoers.

The campaign began with teaser ads on the title, “What Do Men Want?” in one column by 21 lines space appeared five times in each daily paper, on the first day of the campaign.

The next morning, the campaign showed a second development. Each newspaper carried the ad in the same position as the day before, but the mysterious question this time was addressed to particular people—and each person was one well known in the life of the city. A bank president, the mayor, the president of a federation of women clubs, the sheriff, the chief of police, and a big merchant were first asked to answer the question. On the next day, the prosecuting attorney, a popular judge, the leading minister, a county commissioner and a leading woman social worker had the poser shot at them. All those named were chosen because they were most widely known, either in their official capacity or for personal reasons.

The exploiters had in the meantime hooked up their campaign with the Toledo Blade and on the following morning the paper carried a box on the front page in which a contest based on the title was announced.

Prize, $25 as a first and 200 others in the form of tickets, were offered to persons who would give the best answer to the question of the title, “What Do Men Want?” in a 200-word essay.

Questions raised in the picture were given publicity in the Blade as aids to the contestants. “Is love the greatest desire a man feels?” ran one article. “Is it wealth he wants above everything else on earth?” read another.

Then, two days before the picture opened, there was a big newspaper smash. The Blade on that day carried on its first page, in the most prominent news space, a three column layout, with the pictures of three pretty shopgirls, who, it was announced, had been selected to judge the letters which were pouring into the Blade office at the rate of hundreds a day. A three column streamer head read: “They’ll Decide What Men Want.” The story and pictures took up a quarter of the first page.

In addition, another story on the topplay page of the paper told of the number of essays sent in, gave a summary of the classes into which the answers were falling.

In every one of the stories—front page and inside—printed by the newspaper, the name of the production, the producer and the theatre and play dates were given prominent places.

While the contest was being carried on, other angles of exploitation were being taken care of by Mr. Horater and his staff.

Scores of the leading stores had been tied up with the picture. They displayed eye-filling window cards and stickers reading: “What Do Men Want? Step in. We Have It,” followed with a mention of the theatre and play date.

However, it was the contest that brought the greatest amount of attention to the engagement of the picture.

Although women alone were permitted in the contest, many men wrote in to the newspaper and the management of the theatre, indignantly taking issue with some of the women, and giving their own point of view.

Small Towner Puts Over Big Time Stunt

A practical ship, with five real ports, built of beaver board and painted by a local boy with a knack for handling a brush, made an effective lobby display for the showing of “Cappy Ricks” at the Princess theatre, Eastland, Texas.

The total cost of the job, including the hiring of the artist, was $6.80. The five windows in the cabin were illuminated by an equal number of small electric lights, attached to a flasher.

From a lighthouse a bright spot was focused on the ship, making a very pretty effect at night. And all for $6.80.
Pegler Exploits "Lure of the Jade" at Lawrence, Mass.

In putting over "The Lure of the Jade" in Lawrence, Mass., Jack A. Pegler, exploitation representative for R-C pictures, assisted John Dinne, manager of the Modern theatre, not only on advertising of productions for the current week but also executed a campaign for permanent advertising that will undoubtedly pull large returns for the theatre.

Special exploitation on "The Lure of the Jade" consisted of a teaser campaign which ran for several days in advance of play dates, in the local newspaper.

In most instances they were plugged in between news stories. Special copy for the day before opening closed the campaign and had the town talking.

One sheet was snipped in the best windows, and around the mill district. Three thousand programs were given out the week preceding play date and cut-outs were used in the lobbies and special banners made for the front of the house.

Unemployed as Sandwich-men Tried Out Again

Sandwichmen recruited from local unemployed, a favorite exploitation stunt these days, was used by the Queen theatre, Dallas, for the recent engagement of "Salvage."

The inscription on the banner was as follows:

"There are several thousand unemployed men in Dallas. The Queen theatre has pledged its support to help relieve this condition. Their first step was to hire us to carry this banner advertising Pauline Frederick in "Salvage" at the Queen theatre. This is a good job. "Salvage" is a great picture. It's a worthy cause."

"Rip Van Winkle" Children's Matinee Goes Big

The management of the Jewel theatre, Troy, Ohio, got a lot of verbal publicity for "Rip Van Winkle" by holding a special morning matinee for the children of the city.

When the picture started every seat in the theatre was filled and when the picture was over every little shaver started out to tell the grown-ups of the family how much they enjoyed it.

Latest Is Alphabet Fortnight

Yonkers, N. Y., Theatre and Paper Make Advantageous Tie-up

"ALPHABET FORTNIGHT" is the name of the stunt that the Broadway theatre, Yonkers, and the local paper, the Statesman, worked for "Ladies Must Live" and "Under the Lash."

Every day a coupon appeared in the Yonkers Statesman with two consecutive letters of the alphabet in it. Persons whose last names began with either of the letters could clip the coupon, fill out the blanks which asked for the name, address and date of birth, present it at the box office that evening with fifteen cents and receive an admission to the theatre. Fifteen cents is one-half the regular admission price.

Only two letters of the alphabet were printed a day, which strung the stunt out over two weeks.

The stunt did not drain their complimentary lists as the tickets were good only the day they appeared in the paper. The theatre guarded against imposition by having the ticket-seller politely ask for some mark of identification such as a business or visiting card, or watch inscription.

The inquisitiveness in asking for full name, address and date of birth is explained by another stunt the theatre had up its sleeve. It is perfecting a plan whereby it will know the birthday of everybody in town and on that day will mail the celebrant a birthday greeting and a genuine present of two admissions, war tax paid.

The only possible improvement in the alphabet stunt is not to print the pairs of letters consecutively but at random. As the stunt was conducted in Yonkers you could figure out on what day your initial would appear and half cut-price tickets be available.

By printing at random you could sustain the curiosity with an element of uncertainty.
Live News From Producers

What the Makers Say About Pictures

December 24, 1921

Advance Views of Coming Attractions

Sheik" a Small Town Hit

 Paramount Feature Duplicates Its
Box Office Success in Big Cities

George Melford’s production for Paramount, "The Sheik," is duplicating in the smaller towns the records it created in the metropolitan centers immediately following its release, according to a statement by S. R. Kent, Paramount’s general manager of distribution. Harding a day passes, says Mr. Kent, that does not bring a telegram or letter from some exhibitor reflecting the quaint story of the picture, extolling its merits as a box-office attraction.

Among the messages received is the following from Joseph Anger, Jr., manager of the Palace theatre, Leechburg, Pa.: "Wish to congratulate you on your wonderful production, ‘The Sheik.’ It is one of the year’s biggest pictures. It is a knockout. It is the best Paramount picture ever played in our house and should be one of the year’s best box-office attractions. Unfortunately for us it rained the biggest part of the evening, therefore probably spoiling a record."

Frank Panopoulos, manager of the Lyric theatre, McKeesport, Pa., wired as follows: "Opening day of ‘The Sheik’ marred by rain but it did not stop crowds. Second day crowds greater than ever. Turned hundreds away. Opposition, ‘Three Musketeers,’ ‘Perjury,’ ‘Her Social Value’ and others. Greatest box-office attraction I have ever run."

W. L. Brown, manager of the Palace theatre, Tarentum, Pa., a town of less than 9,000, telegraphed: "The Sheik' went over big in our town. Should have booked it six days instead of four."

News of tremendous business in Connecticut is contained in the following wire from J. D. Powers, manager of the Paramount New Haven Exchange: "‘The Sheik’ playing to a sold out house. Majestic theatre, Hartford; Fox theatre, New Britain, and Cowan theatre, New London, exceeding ‘Knastel’ records by wide margin. Patrons proclaim it greatest picture of the year."

"This phenomenal business on ‘The Sheik’ in the small towns,” said Mr. Kent, "is no surprise to us. It is our intention to continue this policy of advertising the big, worthwhile attractions in a big way, always backing our promises with complete fulfillment. Only in that way can we hope to maintain the confidence of our exhibitors and the public.

Special Aids for 'A Sailor-Made Man'

Associated Exhibitors have prepared an augmented array of advertising materials on the Harold Lloyd special, "A Sailor-Made Man," which is released on December 25th.

A special sixteen page campaign book contains an entire section devoted to exploitation ideas and stunts designed to afford the exhibitors with plans for street and lobby displays.

In addition to this, the exhibitors can secure a stock one, three and twenty-four page sheet on Harold Lloyd. The lobby display photographs include 8-11 x 14 colored stills, a special 22 x 28 colored display and ten black and white photographs. Two attractive slides, a thumb nail and a one column star card of Harold Lloyd, as well as a supply of one and two column eye glass slug cuts are among the special items of available material.

Big Cast in Support of William Farnum

About the biggest screen cast that has been assembled recently is supporting William Farnum in a picture he is making at the New York studio of William Fox. The feminine leads are divided between Peggy Shaw, late of the Ziegfeld Follies, and Myra Boilas. Others include Holmes Herbert, Mario Carrillo, Paul McCallister, Etienne Gerardot, Bernard Seigel, Hal De Forrest, Edward Kipling, Augustus Balfour, Jack Collins, Culer C. Supplee, Edward Boring, Paula Shaw, Viva Verone, Florence Kimball, Florence Ashbrook, America Chedister, and Ruth D. Goodwin.

There are several characters, moreover, that have not yet been cast.
Metro Buys Big French Picture

RICHARD A. ROWLAND, president of Metro Pictures Corporation, who cabled from Paris several weeks ago that he had obtained the American rights to "the screen sensation of Europe," returned to New York this week on the Aquitania, after a three months' stay in Europe and announced that the picture is "L'Atlantide."

"L'Atlantide" is said to be the biggest spectacle ever attempted by a French producer. It has been jamming Paris theatres for months and arousing great enthusiasm among the critics who say that with this picture the French motion picture industry has again obtained world leadership. The picture is an adaptation of the romantic novel by Pierre Benvist, which was crowned two years ago by the French Academy as the best novel of the year and which has broken records for modern books in France. It has had hardly less popularity in this country, as a translated and issued under the title of "Atlantide."

In addition to purchasing "L'Atlantide," Mr. Rowland, during the three months he spent abroad, introduced the Rex Ingram production of "Under the Four Horsemen of the Apocalypse" to Europe. Showings were given before selected audiences of state men, writers, artists and theatrical leaders in London, Paris and Rome. The enthusiasm it aroused was even greater than that when it was first shown in New York.

While in England, Mr. Rowland was the guest of Sir William Jury, head of Jury Imperial Pictures, Ltd., exclusive distributors of Metro Pictures throughout Great Britain. In addition to the popularity of these pictures, Sir William renewed his contract to release them before Mr. Rowland left for France.

In France, the Metro president found keen competition from other American organizations that were seeking to get the American rights to "L'Atlantide." The production was made by the Aubert establishment in an effort to surpass foreign competition. This effort led to a lavishness of production that has astonished the Parisians. The critic of the "Journal de Paris" published the following remarks: "Metro Pictures have more influence in the country of civilization than any other foreign studio." The picture is a romance of an imaginary country in the midst of the Sahara Desert. The country was founded when Neptune banished his well-beloved Clio there in a legendary mountain. Clio was the mother of all the arts and has passed through millions of years of Antinea, who is queen and despot of the land when the story begins.

Antinea is a fictional sister of Cleopatra, beautiful, wise and amorous. Sixty explorers, crossing the desert at various times, have come to her palace and have been recipients of her favors. But none of the sixty has returned to civilisation.

"The story," said Mr. Rowland, "indicates the wonderful possibilities for unusual scenic display. I don't recall anything that approaches these settings in imaginative beauty. Each scene is a work of exquisite art. I don't think anything quite like it has ever been achieved before."

Hart and Swanson Releases for Dec. 18

THRILLS dominate the Paramount release schedule for December 18, when William S. Hart in "White Oak" and Gloria Swanson in "Under the Lead" are released.

A typical "Bill" Hart Western drama is "White Oak," full of the kind of action that made Hart famous. This is "Big Bill's" own story, with scenario by Bennett Musson. L. A. M. B. Hillyer directed and Joe August, A. S. C., was the cameraman. Vola Vale is Mr. Hart's leading woman and Alexander Gaden plays the principal heavy role. Others in the support are Bert Sprotle, Robert Walker, Helen Holly and Chief Standing Bear.

"Under the Lead," with Miss Swanson's second starring picture for Paramount, was directed by Sam Wood, who also directed Miss Swanson in "The Great Moment." The scenario was written by J. E. Nash and is an adaptation of the noted novel, "The Shulamite," by Alice and Claude Askew and the play by Bert Sprotle and Edward Knoblock. Russell Simpson gives a remarkable portrayal of a half-breed Indian husband, while Mahlon Hamilton proves a most satisfactory hero in the leading role opposite the star. Clarence Leighton, Lincoln Steadman, Thena Jasper and Clarence Ford round out the cast.

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New Ince Special Is "Skin Deep"

THOMAS H. INCE announces that the title, "Skin Deep," has definitely been selected for his second production to be distributed by Associated First National Pictures, Inc. The picture was produced under the working title "Lucky Damage."

The picture, which will follow "Hail the Woman," is now in the cutting room at the Culver City studios, where Mr. Ince is editing the negative. No definite date for release has been determined, but it will probably reach the theatre late in February.

"What Do Men Want?" in Force in Ohio

"What Do Men Want?" the successful Lois Weber picture distributed by Wild Gunning, Inc., was well represented in theatres of Ohio during the weeks of December 11 and December 18, according to information received from the Gunning home-office.

The advance extensive advertising and publicity campaign aroused great interest, and the production opened to good business in Cleveland, Columbus, Toledo, Akron, Canton, Youngstown, Lorain and Norwalk.

One of the most magnificent theatres in Ohio has honored "What Do Men Want?" by choosing it as the feature for its opening bill, according to information received at the Wild Gunning offices. This house is the big new Lorain Fulton theatre, a million-dollar edifice on the West Side of Cleveland, which opens the week of December 25. The booking at the Lorain-Fulton follows a run of the picture at S. Barret McCormick's Allen theatre in Cleveland.
Pathe Plans for the New Year

IN a statement issued during the week Pathe announces special preparations for the coming year in the field of short subjects. Programs strong in comedy and serial episode features are being given especial attention, according to the Pathe announcement, which follows in part:

"Special preparations to meet the needs of exhibitors during the year 1922 are announced by Pathe. Acting upon convictions which have remained unchanged through many months past, and which are now corroborated by leading exhibitors in all parts of the country, this organization declares itself abler than ever before in its history to provide theatre owners with the means of stimulating increased attendance without increased expenditure, with the result of a quicker turnover, and the consequent solution of problems most pressing at this time.

"In this connection Pathe places special emphasis on the increasing value of the program made up mainly of the best character shorts, subjects. In a statement published more than a year ago, Paul Brunet announced that this tendency was foreseen, and that Pathe Exchange was concentrating on short subjects and serials—the epic character of the latter placing it in the same classification. The present announcement declares that enter- tainment under this program enables Pathe to face the new year with confidence in keeping with the variety and richness of the materials, lists, and the timely value of which enterprising exhibitors already have attested.

The plan is made of having very satisfactorily solved the feature problem so vexing to a large class of exhibitors—moving the picture of from five to eight reels that is attractively exploited and relied upon to fill the house. The plan is to make the best of the many exhibitors who, in order to meet the expense of playing such a feature, feel it necessary to omit their prop- erly standard short pictures, although aware that these are established favorites with their patrons. Even a fire hit in a sure fire hit does not lessen the need for a diversified program, but if it is lacking in broad popular appeal, the audience will regret their admission investment who would have gone away quite satisfied after a hearty laugh over a one-reel comedy following the feature, or contained in a short subject program. And they will be stimulated to come back again sooner than had been their intention.

"An audience is a gathering of people brought together by different motives. A certain percentage come to see the "Feature," but there is also a large number who attend through a desire to see Pathe News. Others consider their money best invested in "Aesop's Follies," or a "Snub" Pollard comedy, and will go to the theatre only when Harold Lloyd is the attraction. It takes all these different groups of people to make a paying audience. And unless everybody in the audience gets something he or she especially likes, the habitual attendance at that theatre is not to be counted on.

"Out of recognition of this situation has come the discovery that certain features that have been announced, have all the drawing power, and are just as logically featured as any pretentious five or even eight-reel. Multi- reeler Harold Lloyd comedies, as is well known throughout the motion picture world, are completely taking the place of the usual feature on the programs at the big New York theatres, and in many other cities."

Selznick Special Under Way

THE presentation by Lewis J. Selznick of his second special feature for the season is bringing "Conceit" into early prominence on Select's booking sheets according to information announced by the president, who promised a start as the first of six specials promised among the "Forty from Selznick" for this season.

"A Man's Home" is the offering at New York's Capitol theatre for this week before Christmas, the engagement starting Sunday, December 18, and with this verdict Selznick Pictures Warren's popular series is launched for the season. "Conceit" is ready for immediate release, following its recent showings to representatives of the trade newspapers.

"Conceit" is admittedly a different type of photoplay than "A Man's Home" the second Selznick special being more sensational and picturesque, according to the reviews and Selznick announcements, than the domestic drama now so generally in service on the screen. "Conceit" was photographed in the Canadian Rockies, the players making headquarters at Banff, and into the action, that largely transpires on the Eskimo trail. Mr. Selznick describes it as the perfect addition to the "Feature Pushers" series, a series of films already so popular with exhibitors.

More People Than Ever Now Go to Pictures

H. M. CRANDALL, owner of the Cranberry Theater in Washington, D. C., sounds a strong note of optimism in a recent letter to Charles R. Rogers, general manager of distribution for R-C Pictures. "With the exception," writes Mr. Crandall, "we have never had such prosperity as we did during the war, business is as good to-day as it ever was. I fear there are more people attending pictures today than ever. Unfortunately, however, there are a lot of homes and schools, and large homes, therefore it is necessary to go out and dig for them. It isn't as easy to come to the door any more."

"I truly believe that every exhibitor has his risks and gets out and hustles will do quite a satisfactory business, and will make a good margin of profit for himself."
Cabanne Assembles Cast
Stage and Screen Veterans in the Line-Up for "Beyond the Rainbow"

WILLIAM CHRISTY CA
BANNE has completed the casting of "Beyond the Rainbow," which will be his next production to be presented by R-C Pictures and has already begun to shoot some of the scenes at studio at 3 West 61st street.

This is an all-star cast, and the production will be invested with splendid scenery and lavish effects, it is declared. The scenes are laid for the most part in New York, and the action is said to be fast and engaging.

The story itself is an interesting one. "It is a newcomer to the ranks of screen writers has had an important part. She is Miss Leila Brooks, of whom Mr. Cabanne says:

"Miss Brooks shows remarkable adaptability for film work. She is able to understand the motion picture scene effect and dramatic values. She assisted me materially in the adaptation of "The Price of Fine Furniture" by Solotan and, "The Mirage" by Eustace Hale Ball, for screen use. She constantly surprises me by her suggestions and appreciation of the points which usually only a veteran in screen work would be capable of.

Those who have been selected for the cast include Harry Morey, a native of Illinois, would be following among the fans; Lillian "Billie" Dove, who appeared in Director Cabanne's latest R-C Picture, "Beyond the Rainbow," and Virginia Lee, recent winner of a national beauty contest, who has been in constant demand by producers since her name became known; Diana Allen who has had an amazingly successful stage career and appeared also in "Over the Hill" and other successful pictures; James Harrison, who had an important role in "Love Me Again"; Harlan who appeared in the R-C Picture, "Shams of Society," a Western production, also are included.

Rose Coglan, known to probably every patron of the speaking stage, is cast in a role that will give her a splendid opportunity to display the ability that won her countless friends on the stage. Maurice Costello, with a long list of successful roles behind him, also has an important part. Helen Ware who appeared in "Love Me Again" and Maude Adams, Rose Stahl, Blanche Bates, Robert Edeson and others who have made their mark, and who has had an unusually successful screen history, is another notable member of this all-star cast.

Mary Pickford's and Edmund Breese and Walter Miller have also been assigned to good roles. Charles Craig who appeared in "Over the Stage Door" and Huntly Gordon who appeared in the same production, again appear in the same cast. Clara Bow, winner of the Brewster Beauty Contest completes the cast.

"Beyond the Rainbow" is scheduled to open about the middle of February.

Press Lauds "Wallingford"
Cosmopolitan Production Praised by Press as Highly Entertaining

NEW YORK newspaper reviewers received the following in the notices, "Get Rich Quick Wallingford" at the Rivoli and Rialto theatres with enthusiasm. They proclaim the Cosmopolitan production as one of the funniest pictures ever seen, and as a great American production.

The reviewer of the "Globe" writes: "The film version of this play offers an excellent argument for those who are constantly pleading for better things in the motion pictures... Yesterday's audience responded to them eagerly and furnished the best proof that the most subtle sort of humor can be gotten over in the movies if the proper material is provided. The production was well played by Sam Hardy and Doris Kenyon furnished as an ingenuous bit as it has been with other productions of similar type. The other players were competent and the production was staged throughout. It is our opinion that you will find this film good entertainment."

The "Evening Post" said: "Sam Hardy and Norman Kerry play Wallingford and Blackie convincingly. Both are parts of the small town men are well cast throughout. No opportunities for situational humor are many—were allowed to pass..."

If you want entertainment with many hearty laughs, by all means see this American production.

The excellence of the characterization appeals to the "Evening Mail" who says. "Get Rich Quick Wallingford," with Sam Hardy as the suave promoter, is the feature picture this week at the Rialto and Rivoli theatres, and the directing director of Cosmopolitan should be awarded a vote of thanks from picture fans for the true-life type of the film's subject. In the George M. Cohan play, for it will be recalled that Georige cleaned up with the legitimate production of the same name."

According to the "Evening Mail" it is extremely well cast, directed, designed and creates much enjoyable foolery, illustrating in a highly amusing manner the author's conception of the American type. Usually a screen version of a stage production is only a distant relative of the original, but in this instance the film pictures the play more faithfully than any motion picture within our recollection."

Exploiter on Gunning Staff
Harry McDonald, Former Fox Theatre Manager Engaged by Gunning

HARRY MCDONALD, for the past several years associated with the Fox Circuit of Theatres, has joined the Wid Gunning organization at their home office in New York City. While with the Fox organization, McDonald had direction of theatres starting in Springfield, Mass., and covering every territory where William Fox was represented, as far West as Denver, Colo. The intimate knowledge gained during these several years is expected to prove highly valuable to exhibitors throughout the country because of his close association with the motion picture public.

Returning just a few days ago from a trip which covered the greater part of the United States as far West as the Mississippi River, he was able to give a concise report on existing conditions in the principal cities of the Middle West:

"The exhibitors making money today are the exhibitors who will make money always in the motion picture business; in fact, they would survive in any business because they are discriminating, hard-working individuals, who select pictures carefully, giving full consideration to every element in a picture that when brought before the public will attract patrons to the box office."

"Discriminating exhibitors are not giving up big money today for star-series contracts, realizing that a certain percentage of the pictures must be of only average value to them and that it is not good business to pay a high price, based on a single picture, for a series of pictures of unknown quality."

"Representative managers were very enthusiastic over the announce-
ment of Wld Gunning's entry into the distribution field. Gunning started a long time ago by laying down a sound foundation upon which to build a new organization. This foundation consisted of ex-
hibitor confidence. The result is that a representative of the Wid Gunning organization finds a cordial reception awaiting him when he calls on these exhibitors throughout the United States."

"Such pictures as "The Blot" and "What Do Men Want?" directed by Lois Weber, and "Our Mutual Friend," a splendid screen version of Charles Dickens's famous novel, are the strongest box-office attractions for the exhibitor because of their varied appeal. "Our Mutual Friend" has the finest characters ever seen on the screen and is the sort of picture that patrons go out and talk about to their neighbors and friends."
Here’s a picture with the sure-fire pull of a magnet to bring new patrons to your house.

And, boy, what that means in these times!

Here’s a picture that crashes home with every one of the “regulars”:

- The ones who want mystery.
- The ones who like thrills.
- The ones who delight in a sweet love story.
- The ones who demand humor—and lots of it.

Here’s an all-around showman’s picture that Wid Gunning will stake his bottom dollar on to satisfy, please and thrill the fans while it creates class, prestige and new patrons for any house.

And, boy, how hard it is to please them these days!

**Our Mutual Friend**

“Strike pictures off your entertainment list if ‘Our Mutual Friend’ doesn’t please you.” — *The Daily News*.
The littlest little device I’ve ever seen”—Sell me one of them right now,” is the way that hundreds of men and women in industry have followed up their first look at the Pordell Projector. This is the machine which has had the film industry in New York talking, and surely it is worth while talking about, for who would have dreamed that one would see an ordinary pocket flashlight project a beautiful, clear, and sharply defined nine foot wide picture on a white wall? But it is done nevertheless and in an astonishing manner, and not only does this little wonder machine lend itself admirably to dozens of purposes to all in the business, but as a high-class toy it truly represents the progress of the industry, coming as it does as the first worth while toy from any recognized source in the motion picture business that we are thus far aware of.

The Pordell Projector derives its name from the composite syllables of the last names of the Mers, E. M. Porter, and W. E. Waddell, who are the inventors of this new device that has seemingly become popular over-night. The machine consists of a regular pocket flashlight mounted upon nickel standards which are in turn fastened to an ebonized base board, thus forming a regular small stereo-opticon. In place of the usual flashlight “bulls-eye,” on the lamp end of the flashlight there is mounted a silver optical unit and slide carrying mount contained in which is the newly devised light intensifier lamp and lens. The lenses by the way are manufactured in the Simplex lens plant at Morris Park and are made of a special glass composed of optical glass highly polished and are of a quality that has not yet been discovered in a machine of such nominal cost.

A small metal slide carrier is also part of the equipment, this carrier being so arranged that instead of projecting the usual glass slide pictures, it inserts three little “frames” of film movie into the carrier which is pulled across the lens and projected upon the screen. Fashions of the system of showing the light is one which will greatly interest all who are acquainted with projection illumination, for the Pordell method is merely a miniature form of light multiplication which when applied to the continuous motion picture results in a turning and rendering obsolete the present means of screen illumination.

To one who first sees the Pordell pointed at the screen, and expecting to see the ordinary toy results, it is quite a shock to be confronted with a clear bright perfectly defined picture about 18 inches in width, but the arrangement quickly resolves itself into absolute astonishment when the projector machine begins backing away from the screen until there is a picture fully nineteen feet in width, and this is where one wonders how such astonishing results can be accomplished, but this astonishment is further increased when one is made to realize that the entire machine ready to use will be sold at retail for $5.00, with the batteries included. It looks like a toy.

The amazing screen results are explained by the fact that the Pordell includes an array of a seven point reflector, which resembles the unbroken light beam of a lamp in which is placed a lamp of which is located the small lamp. The current which the reflector is that every possible light ray that is thrown by the lamp is reflected by this reflector and concentrated into one magnification of light which is so formed as to render it capable of producing a view of films up to 14 feet, this being accomplished without condensers of any kind which in itself stanams the unit of the Pordell as a distinct achievement.

E. M. Porter, who by the way issecretary to the management of the Precision Machine Co., builders of the well known Simplex Projector, is also vice-president of the National Association of Motion Picture Builders, and the Society of Motion Picture Engineers, is at the showing which the Pordell has been given to the trade. The “many people,” said Mr. Porter, “are under the impres sion that the Pordell is being handled by the Simplex organization, which impres sion is due perhaps to the fact we are occupants of the Simplex building. It is true that the lighting principle as highly enthusiastic over the method they used for Simplex use later on; the results that we are obtaining with our Pordell unit of lighting, indicates clearly that tremendous strides in commercial projection lighting may be expected within the next several years. Through close association with William E. Waddell, who for several years has been leading the Division of Films of the American Red Cross, and who has been prominently identified with the development of the Motion Picture division of talking pictures and home shows in the past, we are confident upon the Pordell for the past several years. We have found that the results that we obtained through our first complete model of a projector were of enormous value through its amazing efficiency, clearly indicated us that we had a big thing and then the question narrowed itself down to producing this machine in such quantities as to make possible a retail point that could be sold.

Today, we are turning out on an average of 2,500 complete Pordells daily which are on course to meet the public demand for night work, and the fact that the bolts, nuts, and other parts of this machine are made to meet the requirements of the various orders that are practically swamping our office.

‘The leading directors and camera men who have used our Pordells are highly enthusiastic over the results they obtain and an indication of the non secretiveness of the system of projection is indicated by the fact that I gave one to a trade paper editor friend of mine at longner the other day and he called me up this morning and informed me that he sold 40 of them to as many em ployes on his paper, and those sales were made without solicitation of any sort. It is pretty sure that every person who sees a Pordell apparently finds some individual use for it and we are confident that in this element alone there lies a great cause for its popularity."

The Pordell will find its greatest usefulness in those of advertising and where an intimate examination of film subjects is required for, while its entertainment value is greatly enhanced to those in the motion picture business who have access to the volumes of motion picture subjects that are produced and distributed in the industry every day. A box of 50 views is included with every Pordell machine while additional views are retailed at 20 cents for 50 and it is not a very hard matter to visualize the joy which will accompany the showing of these views by thousands of children and movie fans throughout the country.

For those whose work calls for the close inspection of film, the Pordell is recommended, for with a special slit unit which is part of each Pordell a film may be passed through the optical head, and each view in the film may be examined at leisure in an enlarged form. The fact that no wires, electric circuits, or connections are required makes the Pordell a most practical toy, while the absence of the open flame lamp usually found in the average magic lantern completely eliminates any fire hazard, thereby making it a particularly desirable toy that can be handled by children who can safely make the Pordell their bed time companion. In this manner carry them into the arms of Morpheus with their favorite fairy story outline upon the nursery ceiling.

Special “Accessories on “The Sin Flood”

Goldwyn has had its advertising and publicity departments busy for the past four weeks preparing a great line of accessories for the release, early in the new year, of “The Sin Flood.” This is the property that Lloyd, Goldwyn and their artists are united in declaring to be the best thing it has yet done.

Under the direction of Howard David, head of advertising and publicity, a service book and a great line of accessories that will compare with those gotten up for “The Great Train Robbery,” or “The Million Dollar Curve Ahead,” is being prepared.

Selznick Tells Plans for O’Brien Pictures

T HE SELZNICK organization declare that full provision has been made for the six presentations with Eugene O’Brien that were announced as that star’s share of the “Forty from Selznick” promised for the current season. Some of this half-dozen have already been released, but the bulk of O’Brien’s offerings are still to be distributed by Select exchange.

“Clay Dollars,” first of the lot, was released in October and is well circulated by this time. “Chivalry and Charley” was released early in December and critical reviews are appearing in current issues of the trade papers. Alan Crossland prepared for the screen “Prophecy of Paradise,” the production now completed and in progress through the Selznick laboratory.

Sigrid Holmquist, being now advertised in conjunction with “Just Around the Corner,” the only feature she has appeared in since coming to America, will be O’Brien’s leading woman. After she had finished her appearances in “Just Around the Corner” she began her engagement at the Selznick studios, under Mr. Lee N. J., as O’Brien’s leading woman in “Prophecy of Paradise.”

Ralph Ince, who directed “A Man’s Home,” for Selznick, is now directing O’Brien in “Channing of the Northwest.” C. B. Lancaster’s story, “The Law Bringers,” will also be directed by Ralph Ince. A selection will be made from several scenarios already procured to complete the six, the six attractions in which O’Brien will star before the current season ends.
What a grand and glorious feeling to present a picture that will satisfy all of them!

The women who want their pretty love story—and a captivating heroine.

The men who want their melodrama—mystery and thrills, and a manly hero.

All of them—the kiddies, too—who demand their laughs, rich, delightful humor such as only Dickens could provide.

No wonder Wid Gunning will stake his reputation on “Our Mutual Friend” being the most all-around satisfying picture you have offered this season.

And while it tickles the regulars—what a host of new patrons it is going to pull!

Our Mutual Friend

“Should prove one of the big money-makers of the coming year.”
—Moving Picture World.
Asd. Exhibitors Making Good

ASSOCIATED Exhibitors have issued a statement by J. E. Storey, sales manager, in which he expresses himself as grateful to the exhibitors of the country for the manner in which they have supported the Associated Exhibitors features and the Associated Harold Lloyd comedies during the year which is just closing. In part Mr. Storey says: "When you consider the fact that during the past summer the exhibitors were handicapped not only by a protracted hot period, but by a business depression which reflected the general situation in all of our industries, it is gratifying to realize that the product of Associated Exhibitors made as splendid a record as any organization comparable to ours. "Associated Exhibitors set out with the sole purpose of distributing feature attractions of consistently good box-office value. The business which we have done and the expression which we have received from hundreds of exhibitors indicate that we have not fallen short of our expressed intentions. "We are particularly proud of our Harold Lloyd comedies. Starting with 'Now or Never,' which was released last March, Harold Lloyd has steadily, I might even say phenomenally, risen in box-office value and in popularity with the general public. In May, we released 'Among Those Present,' which was hailed as one of the finest comedies Hal Roach ever produced. In July, came Harold Lloyd's 'I Do,' a tremendously appealing comedy, based on married life, which proved a big winner. Following this offering, came 'Never Weaken,' which proved a veritable triumph for Harold Lloyd and is acknowledged to be one of the most sensational comedies ever made.

"It is gratifying to say that our predictions that each Harold Lloyd comedy in turn would be better than its predecessor has been actually proven in practice. We are glad, indeed, to feel that his comedies contributed in no small measure to the offsetting of bad business for a great many exhibitors during the past summer. It is with pleasure that we anticipate the wonderful profits which await the exhibitors who plan to play the Harold Lloyd special, "A Sailor-Made Man," which we have scheduled for release on Christmas Day. "We are not only as amazed as are the general public in length, but its quality and artistic value has increased in comparison to its length. When we say that 'A Sailor-Made Man' is the most carefully and lavishly made achievement of an American studio, we but reiterate the opinion of every qualified authority who has seen the picture, all of whom unanimously agree that it is one of the biggest money makers ever released.

"We have the good fortune of value of Harold Lloyd to exhibitors, so we feel that we have proven the theories of our advertising and exhibitors features to the usage of the biggest theatres of the country."

Fox Anniversary Week Coming

REPORTS from key centers throughout the United States, Canada, Europe and points in Mexico and South America show that thousands of exhibitors are booking Fox Film Corporation productions solidly the week of January 29th to February 4th inclusive, which has been designated as Fox Anniversary Week. Reports are confidently awaited, also, from the Orient.

Although less than a month has passed since the initial announcement concerning the ninth birthday celebration of the organization headed by William Fox, branch managers have reported more than eighty-five per cent of the large American circuits already lining up with Fox features for the big week.

The contracting with these large strings of chain houses is indicative of the popularity of the plan and of the assurance that when the smoke of the campaign is over negotiations will have been consummated with more than ninety-five per cent of the exhibitors who have shown Fox pictures at any time, and with a host of others beside believe that exhibitors will "make it unanimous."

Exhibitors will be specially interested in the current year's productions of Fox super-specials, all of which either have had or will have pre-release runs on Broadway, New York City, to demonstrate their worth. Among these specials are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "When Virgin Pays," "The Tornado," "Shane," "Queen of Sheba," "Perjury," "Footfalls," and Zane Grey's "The Last Trail."

Reports already made public show that these specials have broken records for long runs in hundreds of theatres. In many localities they have set a pace which is difficult to comprehend. "Over the Hill" has enjoyed runs of two and three weeks in theaters which heretofore never played pictures longer than three or four days. Many small towns in the west programs have been changed thrice weekly have given several of these super-specials profitable runs of seven and eight days.

Mark Twain's "A Connecticut Yankee in King Arthur's Court" has been received by critics and public alike with enthusiasm. So successful has the run of this production been that Harper Brothers, the well-known publishers who agreed to tie-up their sale of Mark Twain volumes with the showing of the picture in various localities. "Footfalls," the result of Charles J. Brabin's writing and direction, was acclaimed by New York reviewers as an excitingly new idea in motion pictures.

Edith Roberts Opposite Wallace Reid

Edith Roberts, one of the leading players in Cecil B. DeMille's "Saturday Night," will be leading woman for Wallace Reid in "Across the Continent," his new Paramount picture written and adapted to the screen by Byron Morgan. Philip E. Rosen is to direct. Theodore Roberts, grand old man of the screen, is cast in a prominent role and Walter Long, Bert Lytell, Lucien Littlefield, Jack Herbert and Guy Oliver are others to appear.

Mae Murray Feted as New Metro Star

In celebration of her becoming a Metro star, Mae Murray was entertained at luncheon at the Hotel Claridge Monday, December 12, by officers of Metro Pictures Corporation, distributors of her specials; executives of Tiffany Productions, Inc., makers of them, and the district and branch managers of the Metro exchanges.

Congratulations were extended to Miss Murray for her splendid achievement in the first of the photoplays to be released through Metro, "Peacock Alley," which those present at the luncheon had seen a few days before.

Mae Murray sailed from New York Tuesday, December 13, for West Indies, to begin her second Tiffany production for Metro release, titled, "Fascination." With her went Robert Z. Leonard, director general of Tiffany Productions, M. H. Hoffman, vice president and general manager of the same organization; Edmund Goulding, author of "Fascination," cameramen and a company of players.

Realart Engages George Seigmann as "Heavy."

George Seigmann, whose mulatto governor role in "The Clansman" still stands as a classic of villainy, and Casson Ferguson, have been cast for important roles in the new Wanda Hawley picture which Thomas Hafnon has just started. Both were called to the studio to try out their parts in the new, as the story is a romance of the Reconstruction period and is directed by Henry King. Ferguson has already appeared in the studio in "The Further Adventures of Zorro" and "Pat and Mike," both of which featured Evelyn Brent. He has also been called to the studios to try out for parts in "The Stolen Bride" and "Song of the South." Seigmann, who was a successful Shakespearean and Grand Opera singer before becoming a film actor, was last seen in "Clansman.""
Held for Murder

his own murder, too – that was the complicating part of the plight in which Preston Humphrey found himself.
Preston really lives, as enacted on the screen by

Gareth Hughes

In a picture that starts at par, and skyrockets into extra dividends of laughter

The Hunch

From the story by Percival Wilde

A George D. Baker Production

Metro Pictures Corporation
WOULD SPIRITS SPEAK THROUGH SUCH AS THESE?

The Hole in the Wall
the latest picture starring
Alice Lake
the most thrilling of all her successes
A Maxwell Karger Production
Adapted by June Mathis from Fred Jackson’s play

Metro Pictures Corporation
You recall reading KENNEDY HARRIS' story "JUNK" in The Saturday Evening Post.

It was one of the great stories of the year; at the same time a story ideally suited to motion pictures. Every picture concern sought the screen rights. METRO won out. It is the best thing that BERT LYTELL has had since the "Right of Way" "JUNK".

BERT LYTELL
in
THE IDLE RICH

A MAXWELL KARGER Production
Adapted by JUNE MATHIS from KENNEDY HARRIS' story "JUNK"

A picture that will help you a member

Metro Imperial Pictures Ltd.
Exclusive Distributors throughout Great Britain for The Jury, Managing Dir.
COMING

TURN TO THE RIGHT

The anxiously-awaited screen version of JOHN GOLDEN’S sensational stage success by WINCHELL SMITH and JACK HAZZARD. The Motion Picture Rights were sold for $500,000, the highest figure ever recorded in the industry. Produced for METRO by REX INGRAM that master craftsman whose productions of The 4 HORSEMEN OF THE APOCALYPSE and The CONQUERING POWER ARE NOW SWEEPING THE COUNTRY

METRO PICTURES CORPORATION
Otis Skinner Scores on Tour of Big Cities

O TIS SKINNER, the Exceptional Pictures Corporation star, whose next motion picture will be a film version of Booth Tarkington’s play, “Mister Antonio,” has recently started on a tour of the larger cities of the country, using as his vehicle, “Blood and Sand,” the colorful drama of a Spanish bull fight, in which Mr. Skinner played at the Empire Theatre in New York.

Mr. Skinner is playing limited engagements, and after two highly successful weeks at the Hollis theatre, Boston, he transferred the production to the Broad Street Theatre in Philadelphia, opening to a crowded and fashionable audience. The dramatic critics were distinctly laudatory in their remarks, complimenting Mr. Skinner on his remarkable powers of diverse characterization.

"Ruse of the Rattler" Playgoers Release

"The Ruse of the Rattler" is the current feature being released by Playgoers Pictures. This is the second of a series of five features released by Herald Productions, Inc., in which J. P. McGowan is the star as well as director. The first was "Discriminated Wives." In which Mr. McGowan was supported by Lilian Rich.

It has just been understood that the third McGowan feature will be released in January, the title being "Fighting Chances," a railroad story of many thrilling and heart-interesting elements. The fourth feature of the series has been temporarily given the title of "The Hill of Smiling Men." This will probably be a February release.

N. Y. and Newark First Runs for Educational

Five first run pictures in New York and Newark is Educational's record for the week beginning December 12. The two houses in New York City and two in Newark are running Educational subjects are all pre-release houses.

At the Strand in New York "The Vagabond," featuring Lloyd "Ham" Hamilton and the second of the Madcap Comedies, was shown. "Snooky's Fresh Hre" with "Snooky the Humane" was at the Rivoli.

In Newark, in which Loew had followed recently of having an Educational Picture on the program, two of the new houses, one of which was largely arranged by Samuel London and Mr. Head. The manager is a Yankee of the old school, and the opening of the new houses, was carried out at the opening of the new Loew's State theatre on Broad Street where "The Love Egg," a Punch Comedy with Louise Fazenda, Chester Conklin and Baby John Henry, was used. The Strand ran two of Educational's pictures, besides Kinograms. "The Northern Trail," a Selig-Roth Photoplay with an all-star cast, was an added feature, and "The Vagabond" was the comedy.

Fine Program for Middles

Educational Preparing Entertaining Bill for Annapolis Showing

E DUCATIONAL is to provide a fine evening's entertainment for the middles at Annapolis in connection with its special showing of the short feature "The Battle of Jutland" at the Naval Academy on January 7.

With the cooperation of Admiral Wilson, superintendent of the Naval Academy, Educational has arranged a program of short subjects such as Broadway theatres in New York have been running more and more frequently in the last year for the entertainment of the discriminating Broadway audience.

From the pictures available at the Washington branch of Educational Film Exchanges, Inc., pictures of all types that are typical of Educational's product have been selected and arranged around the presentation of "The Battle of Jutland." Music will be provided by the band at the Academy, the score arranged and used by Dr. Hugo Riesenfeld at the Kialto for the first American showing of "The Battle of Jutland" being used for this picture.

The program will open with an overture by the Academy musicians. A Robert C. BruceScenic Beautiful, "Strolling Minestrillos," a subject that lends itself particularly to musical accompaniment, will follow. Then the current issue of Kinograms will present for the students and naval officers present the news of the week.

"The White Mouse," the latest of the Selig-Roth Photoplays in two reels, with an all-star cast headed by Lewis Stone, Wallace Beery and Ethel Grey Terry, will provide the dramatic part of the program, and then "The Battle of Jutland" will be shown.

The program will be closed with "A Barnyard Cavalier," in which Bobby Vernon is featured.

Educational is also to show "The Battle of Jutland" at the Marine Barracks in Washington for the benefit of naval and army officers unable to attend the showing at Annapolis.

Universal Completes Four

Harry Carey, Gladys Walton, Marie Prevost and DuPont Films Finished

F OUR feature productions have been finished at Universal City, and are going through the editorial rooms on the way to the screen.

The first of these is "Man to Man," Harry Carey's Universal-Jewel dramatization of Jackson Gregory's novel, filmed under the direction of Stuart Paton. The leading woman is Lilian Rich, young British actress. Alfred Allen, Charles Le Moyne, Willis Rooberts and Nick de Ruiz, Fontaine La Rue, Marie Gorce, Harry Carter, Eugene Durr, Harley Chambers, Harold Goodwin, Lorimer Johnstone and Boris Karloff complete the cast.

Miss Prevost has just concluded her stellar characterization in "Cupid Incognita" from a story evolved by Irving G. Thalberg, general manager of Universal City; Clarence Badger directed the filming. The cast includes T. Roy Barnes, Roy Atwell, Daisy Robinson, George Nichols, Del Lorcio, Sadie Gordon, Ralph McCullough and Alida B. Jones.


The last scenes on "The Golden Galleys," starring Miss Du Pont, have been taken. Jack Mower, Ed Stevens, Barbara Tennant, George B. Williams, Douglas Gerhard, Eve Southern, Elinor Hancock, and Oliver Cross are in the supporting cast.

Fox Announces Releases for Christmas Day

F ROM Fox Film Corporation comes the announcement that Clyde Cook's next feature comedy, "The Chauffeur," will be released on December 25, as a holiday special to the hundreds of exhibitors who have ready filled requests for early bookings. Christmas Day also will mark the release of "Fool Days," Al St. John's latest comedy production, according to the announcement.

The release of "The Chauffeur" comes after a run of more than two months at the New York Hippodrome in connection with the current season's bill there, "Get Together."

Fox also announces the release on Christmas Day of William Russell's latest starring vehicle, "The Roof Tree," written by Charles Neville Buck and directed by Jack Dillon. It is a romance of life in the South in which the title is applicable to a great tree, the spreading branches of which are traditionally believed to exert a protective influence over an old homestead. Sylvia Breamer plays the leading female role.

5,000 Theatres Playing Harold Lloyd Reissues

F ive thousand theatres, large and small, are playing the re-issues of Harold Lloyd's best single reel comedies, according to an announcement made this week by Pathe Exchange, Inc.

In its selection of these re-issues, Pathe has been particularly careful to release only those productions which meet the издакцион standard. It is a remarkable fact, that, out of the considerable number of comedies from which Pathe has made its choice of re-issues, not more than three have failed to meet the severest test of current production values.
Goldwyn Lists Big Pictures

Strong Stories With Featured Players in Fifth Year Group

GOLDWYN believes that the day of the big picture with featured players is here, as is evidenced by recent productions by that corporation and by new photoslays being prepared for early release.

The company has already released, in its fifth year product, five or six such productions and has that many more almost ready for release with more to come.

The Old Nest," by Rupert Hughes, with Mary Alden in the role of the mother, was the first of Goldwyn's big fifth year productions. This was followed by the same author's "Dangerous Curve Ahead" with Helene Chadwick and Richard Dix featured.

In the second group of releases for the fifth year were "Poverty of Riches," a Reginald Barker production, from a Leroy Scott story with Leatrice Joy and Richard Dix featured; Charles Kenyon's "The Invisible Power," directed by Frank Lloyd, featuring Irene Rich and House Peters; and Katherine Newlin Burt's first original screen play, "The Man from Lost River," with House Peters.

In the six pictures comprising the third group of fifth year releases are several productions that will rank, in the belief of Goldwyn executives, with the biggest pictures that firm has ever made.


Mary Roberts Rinehart's story, "The Obelisk Force," has Helene Chadwick and Richard Dix in the leading roles. It was directed by E. Mason Hopper and is a very human comedy with a strong dramatic situation.

Other big Goldwyn pictures with featured players now nearing completion or in preparation at the Culver City studios are "A Blind Bargain" with Lon Chaney and Jacqueline Logan; "Hungry Hearts" with Bryan Washburn; "Yellow Men and Gold" with Helene Chadwick and Richard Dix; "Sent For Out," with Colleen Moore; "What the Cook," with Jack Abbe and others.

Valentino to Play in "Beyond the Rocks"

Rudolph Valentino has been especially engaged to play opposite Gloria Swanson in "Beyond the Rocks," which Director Sam Wood has just started for Paramount at the Lasky studio. This announcement was made this week by Jesse L. Lasky, who stated that Mr. Valentino is unquestionably one of the big features in the screen world today, his work in George Melford's production, "The Sheik," having placed him in a high position among screen players. He also played opposite Dorothy Dalton in Mr. Melford's recently completed "Moran of the Lady Letty," and Mr. Lasky, who has seen parts of the picture, predicts that it will add still more laurels to the brow of the handsome young leading man.

"Beyond the Rocks" is from a story by Elinor Glyn.

Author's Approval for Hodkinson Release

Joseph C. Lincoln, author of more than a dozen Cape Cod stories, including such well known novels as "Captain and the Cape Cod Folks," "The Woman Haters," "Galusha the Magnificent," "Shavings," "The Rise of Roscoe Paine," and many others, has given his close attendance during the past week at the Estee Studios in New York where Director, Edwin L. Holland is producing "The Rise of Roscoe Paine," starring Irene Castle, for release through Hodkinson.

Selznick Provides Four Attractions for Jan.

Two of the Talmadge revivals and new offerings by Conway Tearle and Elaine Hammerstein are announced by Selznick for distribution through Select exchanges during January. Although "De Luxe Annie" is released as of December 30, it is practically, a January issue and should be included with "Shadows of the Sea." "Good Night's Feet of Married Life" asks: "Anybody Know Your Marriage?" as the Selznick quartette that begins the new year.

Charles Talmadge is star of "De Luxe Annie" and Eugene O'Brien is leading man in a "Crook" drama. Conway Tearle, in "Shadows of the Sea," will have Doris Kenyon as his leading lady in a sensational drama directed by Alan Crosland. January 10 is set as the release date for "Shadow of the Sea." Constance Talmadge's revival of "Good Night, Paul" is set for January 20. The late Walter Edwards produced this Rodland Oliver and Charles Dickson play for the screen.

Exhibitor Lauds R-C Service and Films

F. M. Barros, manager of the Gem Theatre, Clinton, Wis., pays the following tribute to R-C's service and pictures. He writes the R-C home office:

"Commercing Wednesday, December 7, we will use your service weekly instead of on alternate Sundays and we trust this will meet with your approval.

"We are making this change for the reason that we feel that R-C features merit a weekly showing in our theatre. Thank you for an unexcelled service."

Representative Houses Book Wistaria Film

STATEMENT from Playgoers Pictures lays much emphasis upon the manner in which the Wistaria production, "Anne of Little Smoky," is being received by the exhibitors. Although released as recently as November 20, already a very representative list of theatres in every exchange center have arranged for, or have finished, their showings.

In part this line-up includes the following houses: Westchester, Str an d, Yorkville Casino, Empress, West End, New 23rd, Street, New Atlantic Garden, and more than 30 other houses in New York; Plaza, Salem, Mass.; Strand, Gloucester, Mass.; Orpheum, Amsterdam, N. Y.; Strand, New Kensington, Pa.; Fulton, Union Academy, Jersey City; Orpheum, Youngstown, Ohio; Palace, St. Louis; Lyric, Cincinnati; Lyceum, St. Joseph, Mo.; Mission, Los Angeles; Hippodrome and Circle, Portland, Ore.; L occult, State, Sacramento, Cal.

The cast includes Winfo red Westover, Joe King, Frank Sheridan and Dolores Casinelli.

R-C "Foolish Age" Vies with "Idle Class"

H. L. Davidson of the Lakin theatre, Great Bend, Kan., recently played "Foolish Age," produced by Hunt Stromberg, starring Doris May and presented by R-C Pictures, for a run of three days. After he had checked in his returns, he wrote the following letter to the Kansas City branch which supplied the service saying: "We ran Doris May in 'The Foolish Age' for three days with Charlie Chaplin in 'The Idle Class,' and it made better business than "The Foolish Age" received as many comments as the Chaplin picture. 'The Foolish Age' is a very clever picture, and we hope that your future Doris May pictures will be as good."

ERGOGRAPH COMPANY

LUDWIG G. B. ERB, P R E S I D E N T


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N E W Y O R K C I T Y

LABORATORIES AND STUDIO
First National Producers Active

THE month of December will see motion picture production in the independent studios resume their photoplays through associated First National Pictures, Inc., at its height. At the Thomas H. Ince studios, J. Parker Reid, Jr., has started work on "Pawed" and Maurice Tourneur will shortly begin production of a big feature. At Brunton's Constance Talmadge has started "The Divorcee," under Sidney Franklin's direction. Allen Holubar begins "The Soul Seeker" with Dorothy Phillips in the title role at the same studio this week. At the Louis B. Mayer studio John M. Stahl is just beginning "One Clear Call."

Katherine MacDonald under Chet Withey's direction has just started "Domestic Relations" at the Preferred Pictures studio. Charlie Chaplin also has begun another big comedy, but its character is a dark secret. Charlie intends that it shall be greater even than "The Kid." Out at Brunton's they are daily awaiting the arrival of Richard Walton Tully from New York.

Coast Studios Run at Full Speed During December

Mr. Tully will commence work upon his arrival on "The Masquerader."

The Ince production plans increase in scope each week. The big Culver City plant will be humming its busiest and the first week's work will be "Finding Home," "Wooden Spoils," "The Hottonet," "Jim," "The Desert Fiddler" and "The Big Girl." As the J. Parker Reid, Jr., and Maurice Tourneur productions, all under their own direction.

With Richard Barthelmess finishing "All at Sea" up in Maine there is only one independent producing organization in New York, Fox, awaiting the completion of its productions through First National which is beginning a new picture. That is Hope Hampton which will be the sequel of "The Big Parade." It will be released from the William Dudley Pelly novel. Dick Barthelmess next picture probably will be made in Los Angeles. He will start work about the time Norma Talmadge begins "The Duchess of Langeais" at the Brunton studio. Marshall Neilan will this week "shoot" the final scenes of "Penrod" with Wesley Barry in the stellar role.

Production activities at the Mack Sennett studios are now at their maximum, with all companies working a top speed, turning out the famous comedies for Associated First National Pictures. Encouraged by the success of her "Molly O," the little comedienne, Mabel Normand, has started on a new photoplay called "Captain Kidd," with a working title of which is "Suzanna."

Print of "By Heck," featuring Billy Bevan and Mildred June, were shipped to New York this week, and work was begun almost immediately on "The Blockhead," with James Cagney in the lead, playing the leads. The illness of Miss Phyllis Haver has delayed completion of her latest picture, "Way Down Yonder," but it is believed it will be released shortly and the prints expected in New York the day before Christmas, and the prints will be ready for shipment East within a week.

Gala double bill of motion picture successes has been put on at the Republic theatre, 414 Broadway, New York, by Cosmopolitan Productions. The pictures are "Get-Rich-Quick Wallingford," fresh from a week's big run at the Rialto and Rivoli theatres, and "Humoresque," the gold medal winner of 1920. These two pictures, surrounded by a fine musical comedy program, are being shown at popular prices to give the theatre a big advantage for the city's holiday crowds.

A big symphony orchestra under the direction of Ludwig Lauffer produces the musical setting for the productions and Miss Jean Tell, a well-known soprano, sings.

Wm. DeMille's "The Leather Pushers"

Jesse L. Lasky announced Thursday that William de Mille's next production for Paramount will be George Broadhurst's play, "Bought and Paid For." Clara Beranger is now completing the scenario and work on the production will be started at the Lasky studio about December 20.

"Bought and Paid For," originally produced on the stage by William A. Brady a dozen years ago and presented on the road for several years after, proved one of the most successful dramas ever launched on the American stage. The play is now enjoying a successful revival at Mr. Brady's Playhouse Theatre, with Mr. Richman and Miss Nordstrom in their original roles.

B'way House for Cosmopolitan

The taking over of the Republic theatre and its preparation for motion pictures was a triumph of speed and energy. At eleven o'clock Saturday night, December 10th a symphony orchestra played the opening song that hour until seven-thirty Sunday night, when the doors were opened, a large force of men was brought from the West Side, and the balcony and a projection booth was built. Two machines were brought from storage and set up.

The exterior and the interior of the house were decorated with flags. Lobby displays were put up and announcement signs painted for the front of the house. The large orchestra was assembled hurriedly but not in time to afford a rehearsal of the musical score. Misstell went over her selection quickly with the orchestra leader.

The original intention was to present "Get-Rich-Quick Wallingford," as the only feature picture and half-page advertisements announcing that picture were made up with the greatest of speed and inserted in the Sunday morning newspapers.

In the early morning hours of Sunday a four-page newspaper--"The Battlesburg Blade," was printed, set up in type and printed by the thousands. This newspaper announces in bold type the arrival of "The Leather Pushers" at the Republic theatre of Battlesburg. It contains an interview with the world-famous producer and director of "Blade," and big plans for the development of the community. The "Blade" carries much information of interest to all who see the picture or to those who have lived in Battlesburg or similar towns. This newspaper was broadcast without charge in the Times Square district.

A large crowd assembled in front of the Republic theatre before the doors were opened and soon filled the house to capacity. "Get-Rich-Quick Wallingford" was greeted with gales of laughter and hearty applause.

During the day numerous inquiries came to the producing company regarding the possibility of reviving "Humoresque." Because of the intense interest in the previous picture stimulated by the release of "Get-Rich-Quick Wallingford," it was decided late in the night to add "Humoresque" to the bill the following day and to make the run of the show continuous from noon to 11:30 p.m. daily. Immediately orders were issued for the changing of the advertising in the New York evening newspapers to include the second picture and a new half-page advertisement was made up for the early editions of the New York Evening Journal. This double screening affords motion picture fans an opportunity of seeing Frank Borzage's two masterpieces.

"From the Manger to Cross" in Demand

Increased bookings for the six-part motion-picture, "From the Manger to the Cross," are reported by the producers. This production was made several years ago in Palestine and Egypt. The bookings on this picture usually multiply around the Christmas and Easter seasons, but this year's bookings are reported to have set a record.

Conmits Deeply Moved by "Over the Hill"

As evidence of the emotion aroused in the 2,300 male convicts of the Michigan Penitentiary, during the recent screening there of "Over the Hill," the fox super-special, Warden Henry L. Hubert sent to the Fox offices more than 50 of the several hundred letters written voluntarily to him by the men in praise of the photodrama. One letter signed 12,439 (the convicts are known by numbers) read in part:

Words cannot express the thanks we boys feel toward the producer of "Over the Hill." I could not help but notice the tears of some boys who sat near me, in whose hearts I felt no tenderness existed. You would be surprised to see what an effect it has taken on us. There seems to be a warmer feeling amongst everybody here.

Additions to Gunning's Field Sales Force

A number of important additions to its field sales force is announced by Wid Gunning, Inc., Joseph Bloom, for years Hodkinson Division Manager throughout the Middle West, has joined the Wid Gunning offices as Kansas City Manager. Charles Scherwin, one of the best known film men in the East, is now Pittsburgh manager for the Gunning organization.

J. F. Flarity, who ranked as one of the most popular exchange managers in the New Orleans territory, returns to that zone as representative of Wid Gunning, Inc.

Wm. DeMille's "To Make Bought and Paid For"

The leather pushers in a series of 2 round smashes!

knock 'em for a goal!
Blackton Finishes Feature
"The Glorious Adventure" Produced Abroad, in Natural Colors

J. STUART BLACKTON'S picture, "The Glorious Adventure," produced in England in natural colors with Lady Diana Manners and an all-star cast, was recently privately shown in the British capital, prior to its being offered in a large London theatre, and has been declared to be a magnificent production that marks a new departure in serial production. In addition, a massive production that from many points of technique and artistry takes a high rank, according to the London reports.

For some time, the great world of natural color has been awaiting the color film. It is a part of human nature to admire the rich tints of nature. The real thing is a star that has shone, to a marked extent, lost in the drab monotone of the black and white film. A pioneer in practically every branch of screen progress, Mr. Blackton has been considering some years ago how a color photo-play might be made. The Prizma process began to him the most successful of all color efforts on the screen, and he entered into negotiations with the Prizma company with a view to having a series of productions by which the rapid action of a screen play could be photographed.

Mr. William Van Dorn Kelley, inventor of the Prizma method of color photography, started his experiments which have now been proved successful.

"The Glorious Adventure," according to the London press, will attract world-wide attention because of its being the first color photo-play ever made, because it is one of the most lavish of productions yet offered to the public, because of its compelling dramatic stories, and because in it is a distinctly artistic production, offering an all-star cast, headed by a celebrated star who has dispensed with herself for its acting in this picture, Lady Diana Manners.

Metro Studios Close Jan. 1
Hollywood Plant to Close for 90 Days: Ahead of Release Schedule

IT'S production program eight months ahead of the release schedule, Metro Pictures Corporation will, January 1, suspend the making of photoplays in its Hollywood studios for a period of ninety days. Every picture listed for distribution between the first of the year and the beginning of September has been completed, according to Metro. This includes not only every production of the action but practically all of the cutting and titling, it is stated.

A full list of finished pictures includes the following, which have been definitely titled:
- The Rex Ingram productions of "The Prisoner of Zenda," a spectacular motion picture version of Anthony Hope's romantic novel, adapted by Mary O'Hara and photographed by J. F. Seitz.
- Metro special productions starring Viola Dana, Bert Lytell and Alice Lake. The Viola Dana feature is "The Sentimental Bloke" from Australia; a re-issue of "Cahibria," the famous Italian production; and "All for a Woman" are also ready for a release date, Selig-Rork's "The Rosary," and the Louis Ester, a Metroish, two plays, "Sentin' in the Night," starring John Barrymore, complete the list.

Dorothy Woods To Play Opposite Art Acord

Dorothy Woods will play opposite Art Acord in "The Days of Buffalo Bill," Universal announces. Robert Dillon prepared the story of Buffalo Bill for filming, following history and weaving the whole plot around the romantic adventures of a young pioneer.

Triart Film Used for Classroom Study

The faculty of Columbia University introduced an innovation last week when actual films were incorporated in the studies of the class on motion picture technique and production. The first film used in the class studies was Triart's "Beggar Maid," first of the series of Great Masterpiece productions being distributed by Hoddinon. This is the production based on the painting by Sir E. Burne-Jones which ran two weeks at the Rivoli and Rialto theatres in New York, three weeks at the Park in Boston and is now in the second week of an indefinite run at the Grauman's Rialto in Los Angeles.

A. O. Price, a representative of the Triart office, was present at the showing of the "Beggar Maid" in Columbia and afterwards dwelt on the technical points involved in the production of pictures, and of the "Beggar Maid" in particular.

Metro Sets "Peacock Alley" for Jan. 23

Metro will release its first Mac Murray picture, "Peacock Alley," a Tiffany Production, January 23. "Peacock Alley" is presented on the screen by Robert Z. Leonard, president of Tiffany Productions, Inc., and director of the picture. It is by Edmund Goulding and based on a story by Ouida Bergere.

William Duncan Starts "Man Hunters"

William Duncan started production early this week on "Man Hunters," his next Vitagraph production. It is being filmed at the West Coast studios. The story of "Man Hunters" is laid in the Northwest, and Miss Johnson appears opposite Duncan.

New Production Manager at "U" City

J. M. Voshell, a motion picture executive with a wide acquaintance in the industry, has been appointed a production manager at Universal City. He succeeds Harry Schenck, who recently resigned.
First Sale Reported on Brandt-Davis Feature

Immediately following the announcement last week of the opening of the sales campaign on "Life’s Greatest Question," George H. Davis, Joe Brandt features, Daily Mundstock, President of Strand Features of Detroit, made a special trip to New York for the purpose of viewing the picture and securing rights to it in his territory. Immediately following a special screening of the picture, the representative pronounced it for the Michigan territory.

His interest in the feature was occasioned by the fact that the territorial rights in Michigan to "The Heart of the North," the first of the Davis-Brandt features, and an additional order. The tie-big boxoffice attractions there.

Mr. Mundstock, after seeing "The Life’s Greatest Question," pronounced it an even greater picture than "The Heart of the North" and said that the combination of Davis and Brandt as producers, Harry Revier as director, Roy Stewart as featured player, and the territory North West as the location of the action, was a hard one to beat.

Advertising Aids for "Oh, Mabel, Behave!"

The advertising accessories to "Oh, Mabel, Behave!" the five reel nickel Screen Magazine, Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, offered by Photoplay Productions, Inc., are reported to be very complete and quite out of the ordinary. The posters, ranging in size from 1 sheet to 24 sheets, are eye compelling and artistic. The scenes for these posters were selected with the idea of presenting some of the most humorous episodes of the picture. One of the six-sheets is said to be something different as its display, being a cartoon representation of the four stars, this poster in particular called forth much favorable comment from all those who saw the line.

There is a great demand for the souvenir mirrors and "Put and Take" games, for many thousands of which Mr. Hirsch had to place an additional order, and in addition, Mr. Hirsch back-up the music stores throughout the country for the song entitled "Oh, Mabel Behave" is well under way and it is predicted that this catchy piece will be one of the popular musical hits of the screen.

New Superior Salesman

Clarence W. Phillips has been added to the City Sales Force of the Superior Screen Service, Inc., of Chicago, Ill.

Neal Hart on New Picture

Completes "Tangled Trails," for Wm. Steiner and Begins Another

Wm. Steiner Productions, now producing the new Neal Hart series of five-reel features, have completed the first release "Tangled Trails," a thrilling story of the Great Northwest. It is said to be the strongest story that Mr. Hart has ever appeared in, possibly the service for the territory starting incidents; wonderful, big, outdoor, winter scenes, reeking with atmosphere of the wilderness on virgin territory never before to be filmed. The company covered the four New York, Northern New Jersey, Indiana and Illinois, to take the last shots of "Tangled Trails," and as soon as the company could pack up, Mr. Hart and his principals took the fastest means possible to the frontier, where the screen scenes for the next Steiner Production.

Mr. Hart is big story dealing with the cattle country, where Neal Hart will feel at home as he is an old ex-cowpuncher. At one time he was Sheriff of Manville, Wyoming, and during his office there, he broke up several rustling gangs, including the "De Ford" gang that had terrorized that community for some time. Hart was also brand manager of the Converse County, Wyoming, and has had many thrilling experiences with brand plotting. Sidney Toler is to see the outside world, he joined the Miller Bros. 101 Ranch, and toured with that show for several seasons; when the 101 horses were leased for pictures, Neal Hart was among those present, and it was not long before his earnest and natural work attracted enough attention to become listed as a star.

Neal is an expert roper. With the Miller show, he gave exhibitions not only in roping but bulldogging and riding bucking horses. His success is sincere and he has a large following among the fans, who like the red-blooded sons of the plains.

Russell Production Sold

"Shadows of Conscience" Bought by Geo. Levy for Denver Territory

Following closely the announcement of the purchase of the Russell Productions, "Shadows of Conscience," by the Corporation, for the states of New York, Northern New Jersey, Indiana and Illinois, comes the announcement from the Russell offices that the rights to Southern Missouri, the entire states of Kansas, Colorado, Utah, Wyoming and New Mexico, have been bought by George Levy, head of the Supreme Photoplay Company, with offices in Denver, Col.

Mr. Levy will open an exchange in Kansas City to assure the best possible service for the territory of Kansas and Southern Missouri, the release in that territory being made shortly after the first of the year. The entire Western territory will be handled through the offices of the Supreme Photoplay Company, in Denver.

Mr. Levy, appreciating the magnitude of the feature, and the unusual combination of thrills with comedy, including the superb cast, is planning a big advertising campaign, which, from the standpoint of actual expenditure and broadness of scope will equal anything that has been appropriated for exploiting feature released this year.

Backer!” Insists Stars Be Equally Advertised

Of the several novel features introduced by Franklin E. Backer, President of East Coast Productions, in the new franchise method of production and distribution, by which the productions of Amalgamated will be distributed through independent exchanges, there has been more comment than his insistence that the clause of the contract with Amalgamated artists which agrees to co-star all of the well-known players, all of whom are said to be stars of recognized starring ability, is standard practice, especially in all advertising done by the exchanges and the exhibitors.

The new feature is good for the audiences with Franchise Holders in Philadelphia, Pittsburgh and Chicago, and expects to continue his present swing around the circle and covers every territory cast of an including Minneapolis.

"Pasteboard Crown” Is Well Built Picture

"Permanent success it usually based upon the fact that no one is the reply made by the producer of "The Pasteboard Crown," when being congratulated upon its many merits, following a private showing to interested parties and representatives of well-known distributors. Mr. Nathan H. Pearl, who sponsored the Travers Vale production, also stated that while deeply gratified, he was not at all surprised. They expected a good picture because they made certain the requisites were there, before it was developed into something.

"To begin with,” said one of the gentlemen, “we knew the story was rousing good screen material, Miss Eve Ussell, who in collaboration with Garret Elsden Fort, made the original adaptation, assured us that and we do not know of anyone in a better position to pass such judgment than the well-known scenario expert. Also, had Travers Vale not been certain of its screen value, he would not have held on to the rights for such an extended period. Thus we produced it upon no scale he knew would make it one of the leading pictures of the year, as the development of the working 'script,' which was done by Thomas F. Fallon, followed by the selection of a cast which everyone agrees, is paramount.

The players referred to are: Robert Ellis, Eleanor Goodruff, Evelyn Greetley, Gladys Valerie, Al Riccardi, Jane Jennings, Dora Mills Evans, Otis Berson, and others. In addition the heralded work of Jacoby Bizuel, at the camera recommends the production of "The Pasteboard Crown,"
Kirkpatrick Enthusises Over "His Nibs"

A. S. Kirkpatrick, vice-president and general-manager of Exceptional Pictures Corporation, whose production, Charles in "His Nibs" is being released on the state rights market by L. L. Hiller, President of "His Nibs" Syndicate, Inc., states:

"The interest which is being displayed in "His Nibs" during a period when everyone has appeared too willing to cry depression, is a revelation to me, and it is surprising to note the keen competition for the rights to the picture in various territories."

"The usual number of inquiries from the theatres throughout the entire country for the booking of "His Nibs" insures the buyers of success. In fact, the picture could be booked for a greater amount of first and second run, and circuit booking alone, which more than totals the selling price to the State Right buyers. This encouraging condition convinces me conclusively that there is every reason, not only for Exceptional, but for every factor in the business in "His Nibs" Sale, for the present and for the future."

"Heart of the North" Sold for Europe

Foreign rights were sold last week on "The Heart of the North," the George H. Davis-Joe Brandt Independent feature which has proved one of the season's biggest sellers on the States Rights stage.

In one single deal the entire United Kingdom and all Continental Europe, including Egypt and Turkey were purchased by John Carson, with offices in the Times Building, New York and representative of some of the largest and most influential film organizations in foreign countries.

Pit Selznick, head of Pit Selznick Productions of Ohio, who was in New York this week on a short trip, paid a special visit to the offices of George H. Davis and Joe Brandt to compliment them on their feature "The Heart of the North" and to tell them how enthusiastic he is over the way it is going over in his territory.

New Grace Davison Picture

Charles Horan Writes Story of "The Splendid Lie", New Feature

G RACE DAVISON, whose beautiful picture, "Love, Hate and a Woman," is a marked success in New York, Philadelphia, and other large cities in the United States, is the star of "The Splendid Lie," written and directed by Charles Horan. The story of this picture is well within the understanding of most people. It is based upon the simple, home truth that a pretty girl cannot be too careful in her dealings with handsome, strangers of the other sex.

People who visit the motion picture theatre for purposes of entertainment and excitement will certainly get it in this picture. Horan writes good picture stories and directs them well and Miss Davison always looks beautiful and always gets over well. In this picture she has gathered around her a very strong supporting cast, including Noel Tarrant, who plays the villainous step-brother; J. Thornton Bos- ton, who plays Dean De Witt, the wicked young husband of another woman who tries to lead Dorris Delafeld into a bigamous marriage; Jere Austin plays James Holden, the young bank president whom Dorris finally marries.

The picture has many fine bits of characterization supplied by studies of rooming house life, church life and hotel life.
New Kineto Review Series

The next series of Kineto Reviews to be released through the National Exchanges will be the fourth, each series comprising thirteen subjects of one-reel each.

The contents of the series are as follows:

"New York America's Gateway." A sight-seeing trip on the island of Manhattan, which was the original city of New York. The audience is taken into the city by airplane, passing over the Statue of Liberty and landing at the Battery.

"Fortune Builders." The life-story of the lovely silk moth which weaves and spins for mankind. A fascinating story of how these insects create fortunes in America and in the Orient.

"The Game of Golf." Golf is rapidly becoming a game of the masses. This picture illustrates the proper uses of the many different golf clubs and in the illustration it becomes a lovely sport reel.

"How the Swiss Boy Scout Spends His Vacation." Swiss Boy Scouts even on their vacation, work much more than they play. An intensely interesting reel to the Boy Scouts of America and that means about every family.

"Rambles 'Round Rio." A travel picture with visits to Tiajuca, Sylvester, Nicheryo and Paquita Island and other beauty spots near Rio de Janeiro, the capital of Brazil.

"Liquid Air." Here is a subject that has been lectured upon for years; has proved one of the most popular subjects on all the lecture circuits.

"A Day's Fun at Blackpool." Blackpool is a great pleasure resort in Lancaster, forty miles north of Liverpool, and has been called the "Caribbean Sea of England."

"Rejuvenated Mexico." Since the revolution, Mexico has made great strides and this picture shows it. Beauty and history are inter-twined in this picture of our Southern neighbor who is just now coming into her own.

"Childhood." A picture of many kinds of children, so sympathetic, so understanding that one might believe it was written by children.

"Giants of Industry." This is a study of ants and flies. Ants, particularly, are giants of industry.

"In Gypsyland." A lovely travel-reel that tells of the romantic nomads who are famed in music and song and story. The gypsies are chiefly of the Orient and of the Balkans — that's where the finest gypsy music comes from, and similarly, those are the places in the world that give the pictures of the gypsy.

"Friends of Man." The sagacity and usefulness of animals and birds has long been understood and appreciated, but never so much has it been illustrated in pictures.

"Willing Captives." Most wild animals when properly cared for and fed are quite content with their lot. This picture shows many kinds of fierce beasts under conditions of captivity that seem to make them as happy as they were in their jungle homes. It is one of the famous Urban series on the "Wild Animal Kingdom."

Announce Release Method

Warner Brothers' "School Days" Will Be a State Right Release

Following the previous presentations of Gus Edwards' "School Days," featuring Wesley Barry, at the Sherman Hotel (Chicago, and the Astor Hotel, New York), many inquiries have been received from the Warner Brothers offices in New York as to the disposition of their latest productions. Harry M. Warner is authorized for the statement that "School Days" will not be handled by any organization other than the Warner Brothers, and it will be sold on a state right basis.

We are more than pleased with the favorable comments that have been accorded "School Days" by the trade press," said Mr. Warner, "and feel sure that our latest production will also meet with the approval of exhibitors and their patrons. It is not my purpose to argue the merits of the attraction, but if I may be permitted a word I should stress the fact that "School Days" in its entirety pleases us because, if for other purpose, it will help to maintain the dignity of the screen. We have long been harassed by so-called reformers who are constantly seeking an avenue to wage propaganda against the motion picture industry. This to a certain extent jeopardizes the business of the picture theater owner. In other words, he is hard pressed for productions that will at one stroke make money for him, and also gain the good will of his patrons.

"If our latest picture will help to counteract the influences of the Blue Law advocates, and others whose creed is a direct slap at the most marvelous medium of expression that has ever been invented by man, then I say truly we will have been more than repaid for our efforts in placing it before the motion picture theatre-going public. Certainly if we cannot fight our antagonists with the genuine screen material, then this entire industry will go to the dogs. Our motto has been and always will be: clean, wholesome, entertaining productions that will be a credit to the screen."

Prominent members of the "School Days" cast include: Francis X. Conlan, J. H. Gilmore, Margaret Seddon, Arline Blackburn, George Lessey and Jerome Patrick. Harry Rapf produced the picture, and William Nigh directed it.

A Fifteen Week Profit-Taking Guarantee

The Phantom Husband

"Shorty" Hamilton, appearing in a new series of twenty-six 2-reel Westerns, distributed to independent buyers by McGovern and Egler.

THE PHANTOM HUSBAND

Ben Wilson and Neva Gerber in "The Mysterious Pearl"

All Episodes Ready

J. W. Film Corp.
E. S. Maubelmore, Gen. Mgr.
130 West 46th Street
New York
Immediate Delivery.
The announcement of the release date of the first of the Bob Horner series of two-reel Western production is contained this week by Western Classic Sales Company in a statement revealing that "Bulleting Comedy Prize Fight" starring Johnny Hines has named a good lively title, and will give his thousands of juvenile admirers a thrill that comes with every boxing bout.

In Central and South America the Torchy comedies have taken hold of the photoplay public by storm. The Latin Americans look upon Johnny Hines in the same capacity as a drawing attraction as Fairbanks and others of long standing. His "Burn 'Em Up Barnes," has proven that Mr. Hines is a comedian of the very first rank, and that in a feature picture he is even better than in the "two reeler" where he has to work at high speed at all times in order to get in all the situations. In "Battling Torchy," print of the detective episode selected as favorite in Scotland Yard, to be preserved as an exhibition and subject for presentation.

Detective Series Shown at Scotland Yard

A screening of the Sherlock Holmes series of two-reel subjects was held before Scotland Yard in London, recently, under the direction of William Alexander, president of Alexander Film Corporation, which company will distribute these pictures in America. Mr. Alexander recently went to England to bring to this country Elly Norwood, who plays the title role.

The screening before the London detective bureau afforded the pictures considerable publicity in England. Mr. Alexander also presented the British Museum with a print of the detective episode selected as favorite in Scotland Yard, to be preserved as an exhibition and subject for presentation.
Hal Roach Comedies

Comedies that sparkle like the stars on a frosty night

First class one reel comedies are the rarest things in the market today.

But if they were as thick as flies in summer, the Hal Roach comedies would still be doing what they are doing now—playing more theatres than any comedies made.

Hal Roach, the man who discovered and developed Harold Lloyd, knows how to make comedies that sparkle like the stars on a frosty night.

And they are getting better all the time.
ACHIEVEMENT FILMS, INC.
PRESENTS
"THE POWER WITHIN"
Story by Robert Norwood

A Drama of A Soul's Awakening

How many men do you know who have achieved great success and who give credit to anything or anybody, save their own sagacity?

How many men do you know who have come to great power, yet who remain modest and unspoiled?

If anyone had told Job Armstrong that his soul was sleeping and that he was bloated with his own importance he would have thought him crazy.

Yet it took disaster after disaster and a young and inexperienced girl to rouse him to his better self, to teach him the power within.

A picture that really thrills and inspires.
THE DIAL FILM COMPANY PRESENTS

THE LIGHT IN THE CLEARING

T. HAYES HUNTER
Production
IRVING BACHELLER'S
Greatest Story

HODKINSON PICTURES
"The Light in the Clearing" is a story of a great American statesman, Joseph Wright; of "Roving Kate," a harmless soul who, cast out by her father many years previous to the opening of the story, spends her time in searching for the child she lost twenty years before; of Bart Bayne who under the guiding hand of Wright, is destined to become a great political figure; of Ben Grimshaw, a selfish, tricky, wealthy man in this small New England town; of Amos Grimshaw, his son, who due to his father's bringing up becomes a ne'er-do-well, and of Sally, the girl for whose love there is strong rivalry between the two boys.

How the lives of these characters were interwoven with one another presents one of the most powerful stories ever adapted to the screen.
INTERESTING FACTS
ABOUT THE PRODUCTION

T. Hayes Hunter, who will be remembered for his wonderful productions, "Earthbound" and "Desert Gold," and who staged that great Belasco success, "The Girl of the Golden West," spent one year and one month, and shot eleven hundred and eighty-seven scenes before he was satisfied that he had done justice to Mr. Bacheller's greatest novel. Mr. Hunter's directorial genius is shown further in the cast to whom he entrusted the portrayal of the characters in the story. Eugenie Besserer as "Roving Kate" gives one of the most finished performances seen this year.

Under Mr. Hunter's guiding hand, this simple but powerful story of American ideals comes to the screen as one of the finest productions ever made.
WHAT THE CRITICS SAY

A GOOD PICTURE THAT WILL HOLD EVERY KIND OF HUMAN BEING IN EVERY KIND OF AUDIENCE. The screen can use more such stories, filmed as notable authors write them. Irving Bacheller's story is one of these. Mr. Hunter has sacrificed nothing of his abilities as a director in holding to the author's plan, and yet the result is a highly interesting picture whose suspense is almost unwavering from beginning to end. It is a melodrama, but melodrama of a finer sort, with a real plot and several unusually thrilling situations. Eugene Besserer as Roving Kate, the crazed outcast daughter, registers brilliantly the most difficult part of the play. It is a great characterization of an unusually exciting role. Frank Leighton as Ben Grimsby is close to Miss Besserer in achievement. The photography, excellent. The filming is good and the direction copes with the best of the year. The audience that is not pleased with this entertainment will be difficult to please with any picture.

—EXHIBITORS TRADE REVIEW.

POWERFUL MELODRAMA; SUPERIOR ENTERTAINMENT

There are reasons more definite than the "moralizing" trend of the times for sex plays and objectionable force having faded into insignificance when it comes to pictures. Such offerings as "The Light in the Clearing" are more or less responsible. It is not difficult to force on one enjoyable form of entertainment if another, more interesting and of greater purpose, is substituted. A worthy example of this has been accomplished in the dramatization of Irving Bacheller's beloved story in the hands of the directorial genius, T. Hayes Hunter. His keen visualization is plainly evident. He has given picture followers another production that will add to his list of prize winners. If anything is to hold the "temprishere" were missing, we did not notice it. HE SELECTED A CAST THAT IS SECOND TO NONE. And one of the best things about the offering is the excellent photography.

—MOTION PICTURE NEWS.

This picture is a lamped from Irving Bacheller's well-known story of the same name, and is easily ONE OF THE FEW REALLY BIG PICTURES OF THE YEAR. The production of this picture is a masterly achievement. T. Hayes Hunter's direction showing Bacheller akin to genius. Every member of the cast is deserving of individual praise, the fine work of George Hackathorn, as the old man, for instance, in a very difficult role, being especially noteworthy. "THE LIGHT IN THE CLEARING" SHOULD MAKE A BIG IMPRESSION EVERYWHERE.

—HARRISON REPORTS.

A faithful and interesting photoplay has been made from Irving Bacheller's "The Light in the Clearing" by T. Hayes Hunter. The production is correct in local color and generous in its employment of a large and capable cast and impressive settings. The most dramatic figure in the cast is Eugene Besserer as Roving Kate, a part requiring fine dramatic skill. This is furnished by Miss Besserer to the full.

—MOVING PICTURE WORLD.

T. Hayes Hunter has developed the story logically and in a manner that holds the attention because through a clever suspense you are kept in the dark as to the relations of the characters to each other until well on in the story. Clever characterizations are among the production's good points and a capable cast portrays Bacheller's people in splendid fashion. Eugene Besserer offers an unusual pantomime in the role of the insane "Kate."

—WID'S DAILY.
IT WAS about a year and a half ago that
The Dial Film Company was ready to start
work on a new picture. Our first search of
course was for suitable story material. We eventually
chose Irving Bacheller’s “Light in the Clearing,”
first, because the story is a good clean story with
plenty of punch and the human element through-
out. Second, because it is one of the most popular
novels of all times by a novelist of wide popularity.
The book to date has been read by some 4,128,000
people and is soon to appear in its tenth edition.
After this, we next searched the field of available
directors and after careful consideration we ob-
tained T. Hayes Hunter, who will be remembered
as being the creator of such successes as “The
Border Legion,” “Desert Gold,” “The Cup of
Fury” and that never-to-be-forgotten masterpiece
“Earthbound.” Next we obtained the services of
William R. Lighton, the Saturday Evening Post
writer and well known scenarioist, to transform
“The Light in the Clearing” into continuity form.
Mr. Hunter then chose a cast, which in the words
of several reviewers, “is second to none”—a cast
in which are Eugenie Besserer, who will be remem-
bered as “Rose Nell” in D. W. Griffith’s “Scar-
et Days” as well as in leading character roles with
every big producer in the business; George Hacka-
 thorne, the well known character heavy, who has
appeared in so many successes and who imme-
diately after the completion of our production ob-
tained the title role of “The Little Minister”.

Frank Leigh, dainty little Clara Horton, John
Roseleigh, Arthur Morrison, Andrew Arbuckle,
Alberta Lee, and others. In the making of the
production neither money or time was spared to
create the atmosphere which has been so highly
commended upon by all who have seen the picture.
The photography was placed in the hands of Abe
Svhoitzlz and one need only look at any one
scene of the picture to be assured of its beauty
and excellence. The picture was then titled by
none other than Wells Hastings, formerly with
D. W. Griffith and now supervising title editor for
Realart. Many months were spent on the cutting
of the production which has made the picture the
wonderfully smooth flowing production that it is.
The picture was then brought on to New York and
placed in the hands of the Hodkinson organiza-
tion for distribution. Special paper of real exploita-
tion value has been prepared, together with all the
other accessories which go so far in aiding the ex-
hibitor to put the picture over right. The title
itself has great box-office value, and will mean real
money to the theatre owner who takes full advan-
tage of its endless exploitation possibilities.

Henry O. Bollman
Business Manager Dial Film Company
Producers of “The Light in the Clearing.”
Things You Should Know About the Picture


Enacted by an all-star cast in which Eugene Besserer, Clara Horton, Edward Sutherland, George Hackathorne, Frank Leigh, and J. Edwin Brown, have about equal opportunity.

Screened in eight reels with character development at first and melodramatic climax prior to a satisfactory heart interest ending.

and then proceed to make the demand equal to the supply, by advertising what you have done and why and urge people to read the book before seeing the picture. It is probable that if you are judicious that you can get the librarian's help in this.

See all your book-stores for tie-up windows and other advertising based on a cooperative basis. Get into the newspapers with stories of what the book stores do for you and what you do for them.

Arrange for a special showing for the classes of people to be found among the civic societies mentioned above. Make this a time when the "uplift" people can get together all in a bunch and then arrange for opinions from the leaders, to be used in your newspaper advertising. Play up the moral part of the story to them and carry the idea that you need their help in putting over a picture of this sort.

NEWSPAPER ADVERTISING

In your regular display space and readers stress the moral part of the picture less, and pay more attention to the regular fans.

Describe the offering as a New England drama, promising action by mentioning the threatened lynching of the murderer, the defense of the jury by the hero and heart interest by an outline of the character of "Roving Kate." Use stills that will show some of the characterizations and compare the feature with "Way Down East," "The Old Homestead" and other famous "down cast" plays and pictures.

In selecting your head lines, give the title and the author the best end of it with nothing much for the players, except to list them, unless one or more happens to be popular with your fans.

Catch lines and selling talk should be of the homely, heart interest type with no attempt to be clever or jazzy. If "Earth-

Special Service Section on

"The Light in the Clearing"

"The Light in the Clearing" is a New England story adapted from the novel of the same title by Irving Bacheller, a book that has been a favorite with millions of readers, one of the most popular of the "best sellers," and a standard work of fiction to be found in all public libraries.

The picturization is faithful to the original. No liberties have been taken with the plot, no new characters have been introduced, and none of the important ones of the novel have been eliminated. Therefore the feature is one where those who have read the book and liked it, may be counted upon to be pleased also with the film version.

Director T. Hayes Hunter has selected his cast with due regard for types, as the author pictured them in his description and he has dressed his sets and costumed his players to follow out the same idea. "Roving Kate" is played by Eugene Besserer; "Sally Dunkelberg," ingenue leading woman by Clara Horton; "Bar- ton Baynes," juvenile lead by Edward Sutherland; "Squire Fullerton," character lead by J. Edwin Brown.

In filming the picture care has been taken to secure correct locations. The photography is clear and the direction painstaking as to details. As a whole it is a character study of New England life as it was in the 80's. The plot is melodramatic. The romance is incidental and interwoven is a theme to be summed up in the sentence: "Follow the still small voice."

The picture screens in seven reels and is presented as a T. Hayes Hunter Production with no star given the billing.

SELLING THE PICTURE

In selling "The Light in the Clearing," the exhibitor should first consider the fame of the book and its author, the theme and its moral angle and figure on

Scene stills showing some of the big punches of "The Light in the Clearing," presented with an all star cast
Don't Forget Author's Name in Billing This Picture

bound" made friends among your fans, let them know that this is by the same director and promise a picture as carefully produced as was the above.

OUTSIDE EXPLOITATION

WINDOW displays aside from the book store tenue should sell the rural atmosphere and bring the title to the fore.

Suppose with sand, a water color sky and horizon line, some twigs of evergreen trees, you construct a miniature forest, the idea being to leave a clearing in the center. Then with a light bulb or flash light throw a ray of light into your "clearing." This idea could be used as a teaser or identified by cards.

A good lobby display could be evolved from the same idea by increasing the size of the trees, the amount of sand and the woods perspective on canvas. The box office could be made into a cabin and thereby carry out the clearing idea still further. The light in the clearing would be easy in this instance by the use of a baby spot shooting down from among the trees. If you desire to play up the melodramatic angles of the offering, the crazy woman of the picture, "Roving Kate," could be imitated.

PRESENTATION AND HOUSE ATMOSPHERE

PRESENTATION of "The Light in the Clearing" is important. An atmospheric musical score is essential. This score should have a generous number of old fashioned tunes woven in and steer clear of popular numbers.

For a prologue, a number of different anles are offered. You can carry out a rural comedy idea, work on the spiritual side of the feature, make your number a tribute to the author of the book by quoting from the novel itself.

Of the three, it is probable that the rural comedy idea, with music would please the greatest number of fans, especially as there is little humor in the picture itself.

Highlights of the Production

NEW ENGLAND atmosphere and types faithfully portrayed. Theme founded on the principle of doing right regardless of the material consequences. Dramatic situations from the murder episode, the attempt at lynching "Hi Holler," the defense of the jail. The reconciliation of "Roving Kate" with her father and a happy ending to the romance.

The character acting of the entire cast and the attention to detail in the development of the story.

Suppose you were to build a set to represent a rural barber shop with the idea of having the village band meeting there prior to forming a parade to celebrate the "Squire's" election as governor?

You will need one barber chair of ancient style, a mirror to hang on the wall in front of it, a narrow shelf for the barber's tools, etc.

Let your curtain rise on the village barber shaving a customers, with a number of the "band boys" in startling colored uniforms, sitting around. Your barber is to be the leader of the band (this was a usual thing among rural bands of a few years past) and preferably a cornet player. Dress him in the band uniform but at the time of discovery he has on his white barber coat with his uniform coat hanging on the wall.

Work up some comedy gags for your barber and his "patient" along the lines of cold lather, dull razors, overhot towels, etc., and let your "band boys" display impatience to get the parade started and thereby inform your audience of what you are shooting at. You might work in the village "Hi Holler," the ubiquitous checker players, the small town sport, etc.

After the barber has informed his band that there will be no parade until he has finished his tonsorial efforts, certain of your "band boys" can be formed into a male quartette with a guitar accompaniment, rendering old time favorites. Solos by various members of the band would fit in all right and the checker players and the town fool could be used for gags.

After the barber has finished his shaving job, he puts on his coat, brushes his hair and prinks up, playing up the comedy angles, grabs his cornet, lectures his players, etc., and forms them into line for the march. Music is given out and then they pass out playing "There'll Be a Hot Time in the Old Town Tonight," the music gradually growing fainter to give the impression that marchers have gone up the street to the new governor's home.

Use can be made of the town fool and the checker players, again to cover the band's exit and a country street backing previously not visible can be lit up to imitate a country town, election night celebration.

STUNT AND NOVELTY SUGGESTIONS

BALLYHOOS for this picture under ordinary circumstances do not seem advisable but for those who get results from this form of exploitation perhaps the best opportunity lies in the character of "Roving Kate." A woman made up to represent "Kate" could be sent out to wander around the streets, offering to tell fortunes, and giving out cards to passersby or when she has collected a crowd.

A selected mailing list of novel reading people, civic organization members, members of churches, etc., should be effective advertising. The message sent to this sort of residents should follow the same angles as the newspaper advertising and sell the picture from the standpoint of the theme, the fame of the author, the director and his previous productions, "Earth-bound," etc. No attempt at teaser stuff or alleged personal letters should be used unless it is the "personal recommendation" idea.

Another stunt which has been used with success on other New England locale pictures is special matinees for people who were born "Down East" with appropriate exercises and attention paid to the event so it becomes good newspaper copy. For instance you might have a "Maine Night," a "New Hampshire Night" and so on.
Eugenie Besserer Has Had Remarkable Career

EUGENIE BESSERER had one of the most difficult roles ever attempted by an actress for the screen in portraying the pivotal character of "Roving Kate" for in this she not only had to display emotions of many different types necessary to high light the story but back of all that she had to keep before the attention of the viewer the fact that she was insane. Her role was emotional plus, and necessarily sympathetic.

The above is a statement by T. Hayes Hunter concerning Miss Besserer's work in this T. Hayes Hunter Production. That Miss Besserer was equal to this display of emotion is not surprising to those who remember her work as Rosey Nell in "Scarlet Days" and Mrs. Hilton in "The Greatest Question" both of which were produced by D. W. Griffith.

Miss Besserer was born in Marseilles, France, of French parentage. Her mother was the one convert-bred daughter of a large family, and her father an aristocrat. The strength of character which enabled these two people of distinct classes to marry in defiance of a custom generations old is the same indomitable spirit which has enabled their daughter to achieve her ideals, in the face of adverse circumstances.

When little "Jennie," as Miss Besserer was called, lost her mother, the farm in France was left behind and the child was brought to Canada, to another farm. Later she went to New York and there her life-long desire to be an actress was first attained when she met McKee Rankin who persuaded her to play "Little Georgie" in the "Dantities." After that she continued on the stage permanently with only a few interruptions, until her picture work began.

At seventeen Miss Besserer was the author and star of her own play; a one-act drama which she had based on fencing. A wide melodramatic experience has been hers. With the Pike Stock Company of Cincinnati and the Manchester Stock Company during long engagements Miss Besserer was called upon to portray roles ranging from queens to raggedurchins, traveling all over the world. The most notable of these tours was as Margaret Anglin's understudy, in Australia. When Miss Anglin returned to America Eugenie Besserer became the leading woman.

Ten years ago Miss Besserer began her picture work with the Selig Company, and since then her screen characterizations have exceeded even her success in legitimate work. In these ten years she has appeared in films for all of the leading producers making features on the West Coast. In recent months she was in "The Gift Supreme," "Her Story," "The Fighting Shepherdess" with Anita Stewart, took the part of Jezobel with Hayakawa in "The Brandy of Loper." In Clara Kimball Young's "Soul of Rafael" Miss Besserer appeared as "Dona Luisa," was a lead in "The Scoffer" made by Allan Dwan and appeared as the fortune teller in "What Happened to Rose." She played opposite Joseph Dowling in "The Sin of Martha Queed" for Allan Dwan and was the adventurous mother in "Forty-Five Minutes From Broadway" for Charles Ray. L. J. Gasnier cast Miss Besserer for an important part in "Good Women," she played in "Seeds of Vengeance" an Olle Sellers production, took a most important part in Selig-Roth's new "Rosary," and recently completed the role of Mrs. McKay in R. A. Walsh's "Kindre of the Dust."

Miss Besserer's versatility seems almost unbounded, both in acting and make-up. She is so skillful that even those about the studio who know her best are often deceived.

The two roles played by Miss Besserer for Griffith, "Rosie Nell" in "Scarlet Days" and "Mrs. Hilton" in "The Greatest Question" and the part she has just played in "The Light in the Clearing" she believes will stand out as her best work for the screen.

Miss Besserer has a wonderful home in the foothills where she spends all of the time not engaged in picture work serving in the capacity of architect and landscape artist for her beautiful estate.

Seven of Scenes from "The Light in the Clearing"

Sunlight Arc Used to Fine Effect

The Sunlight Arc was used to supply the excellent lighting effects which characterize "The Light in the Clearing." And, as usual, the use of Sunlight is easily seen in the fine photography and delicate shading in each of the individual scenes.

The Sunlight Arc company deserves the credit for installing the lights which were used to photograph the arms conference in Washington.

Elanor Glyn to Assist in Production

Arriving from London last Tuesday, Elanor Glyn, noted author, who is writing for Paramount pictures, stayed in New York only a day before hurrying on to the Lasky studio in Hollywood, where she will assist in the production of her story, "Beyond the Rocks," in which Gloria Swanson will star.

Mrs. Glyn reached Los Angeles Sunday afternoon and was scheduled to begin work immediately in collaborating with Sam Wood, director, who already has taken a few scenes in the production.
Eugenie Besserer
appearing
in the leading role of
"Rovin' Kate"
Paper for "The Light in the Clearing" is Artistic

Hackathorne in Difficult Role

A MOST difficult role in the film production of "The Light in the Clearing" is the portrayal of the character of Amos Grimshaw, which because of the nature of the character/setting is both a heavy and a sympathetic role. The youth is bad because of heredity, environment and the need of good motherly and fatherly care. Because the youth failed to receive the paternal advice he became bad following in the footsteps of his father, the rotter of the story. To make all possible of this part it was necessary the player should so interpret the role that it would draw sympathy from the audience. In such a manner has George Hackathorne played this part and Director J. Hayes Hunter believes it is the most youthful characterization of Hackathorne's screen career.

George Hackathorne first focused the attention of playphot lovers upon himself by his clever impersonation of Sul Sawyer, Tom's brother, in "Huck and Finn" and "Hack and Finn," but young Hackathorne was well known in vaudeville and stock circles, in spite of his youth, long before he became enthusiastic about the possibilities of having a camera for his own audience. Also, George was a successful author, producer and soldier before the world of picture stars discovered him. From that night on nothing has been able to everve George from the then formed ambition to become a great actor. Instead of playing football and monkeying with mechanical toys as other boys did, little George spent his time in the library pouring over books of drama and reading endless plays, studying the stage with all the avidity that his schoolmates bestowed upon dime novels. When he was but fifteen he had written and produced two successful one-act plays, and has ever since regarded study and writing with an interest second only to that of his profession as an actor.

Nature endowed George Hackathorne with a splendid baritone voice, and a very musical speaking voice, which he has carefully developed into a great asset. Even since he has become so enthusiastic about his playphot work, Mr. Hackathorne has kept in trim for the stage by volunteering his services for numerous war benefit performances, and by playing with marked success in many of the sketches and plays produced by the Community Theatre Players in Hollywood.

A juvenile man who can play characters ranging in age from fifteen to fifty with equal ability is indeed exceedingly scarce, and George Hackathorne is just such an individual. He played the sympathetic juvenile character role in Loew's "What Do Men Want," the character part of "Molly the hunch back in Allan Dwan's "The Sin of Martha Quay." In the Benjamin Hampton Production of Stuart Edward White's story, "The Grey Dawn," he enacted the part of Colin Bennett, a sympathetic character role. Recently he played the name role opposite Betty Compson in the Paramount Production of "The Little Minister," and he is now finishing the part of a dual characterization of Jamie Logan in the Universal special all star production of "Human Hearts."

Unique Lighting Effects in Hodkinson Special

The many thousands of feet of film which were used by the Dial Film Company in making the picturization of "The Light in the Clearing," were all developed by Chimes Studios in Hollywood. Quick and good work was vitally essential in the developing and printing of each day's work in order that Mr. Hunter and Mr. Scholz could see the finished work on the screen, and give their approval on the previous day's work. This work was done in a very efficient manner by Chimes and it has added much to the excellent photography which is one of the outstanding features of "The Light in the Clearing."

Many scenes in "The Light in the Clearing," called for unique lighting effects. Night scenes of large street sets, long shots of wooded roads, and silhouette effects had to be lighted to give moonlight effects. In taking these scenes Mr. Hunter found the Sun Light Arc to be the best suited light. The shots in many instances were so long that the powerful Sun Arc was the only light capable of throwing a strong enough light, and it is due to this light that the remarkable effects in "The Light in the Clearing," were made possible.

Henry O. Bollman, the business manager of The Dial Film Company has the distinction of being the youngest executive in the motion picture business. After leaving Cornell, Mr. Bollman went to the West Coast to assist his father, Otto Bollman, in the production of Dial features.
George Hackathorne
appearing as
Amos Grimshaw
Clune's Studio
807 Knickerbocker Bldg.
Los Angeles, Cal.

Gentlemen:

I want to take this opportunity to express my appreciation for the laboratory work which you did on our last production "The Light in the Clearing". The negative has been very carefully inspected and approved as excellent. Fine laboratory work is very essential to big productions and your work is certainly way above the average.

Your service was also very prompt and the interest you showed in doing everything in the best manner is most assuredly going to show in the finished product. It means a lot to a producer to know that his "rushes" are going to be delivered as promptly as could be wished and means much to us in the saving of time and expense. In closing let me say that I hope we may have the pleasure of having more work done at your laboratory in the near future.

Sincerely yours,

[Signature]

The Dial Film Co.

PLEASE ADDRESS ALL COMMUNICATIONS TO THE COMPANY

Modern Equipment including all the newest improved Devices, Efficient Management, and the Expert Staff of Clune's Laboratory, assures all patrons of the same satisfaction as we gave the Dial Film Company, in the making of their super-feature — "THE LIGHT IN THE CLEARING".

At Clune's Laboratory every foot of film developed or printed is PERSONALLY SUPERVISED by the individual head of each Department. This personal work by our experts insures the best possible results for each individual scene or "take" handled, insuring our customers an even negative all through their production from which any Laboratory can make an A-1 release print. QUALITY FIRST, IS OUR MOTTO AT ALL TIMES.

CLUNE'S FILM LABORATORY
Laboratory—5356 Melrose Ave.
Business Office—807 Knickerbocker Bldg.
LOS ANGELES - CALIFORNIA
November 17th, 1921.

Sunlight Arc. Co., Inc.,
1000 Broadway,
New York City.

Gentlemen:

In our forthcoming T. Hayes Hunter production "The Light in the Clearing" we had many night scenes, long shots of streets and woods which called for flood lighting and occasionally silhouette effects which required an even, strong back light.

We found in taking these scenes that the sunlight arc is by far most efficient and practical form of lighting to use, and I know that the results can be readily seen in our finished product. Also for anyone who really studies lighting your arc becomes adaptable to almost every form of lighting required in the making of big productions today. In closing let me say that we owe you many thanks for the results that we have been able to obtain through the use of your light.

Cordially yours,

THE DIAL FILM COMPANY

By [Signature]

Business Manager.
The Executives of the W. W. Hodkinson Corp. which is distributing "THE LIGHT IN THE CLEARING"

W. W. HODKINSON
PRESIDENT

F. C. MUNROE
VICE PRES. & GEN. MGR.

P. N. BRINCH
MGR. OF EXCHANGES

RAYMOND PAWLEY
TREASURER

FOSTER GILROY
ADVERTISING MGR.

A. W. SMITH, JR.
SALES MGR.

GEORGE B. GALLUP, JR.
ASST. ADY. MGR.
Chicago and the Midwest

December 24, 1921

NEWSY BRIEFS FROM CENTRAL FILM BELT

J. MASON, REPRESENTATIVE, 90 S. MICHIGAN AVENUE

C. L. Fillkins, veteran Chicago film sales manager, has joined the Pathé staff, which will cover northern Illinois, for that department of the Pathé exchange.

Eric Seedy, treasurer of the Goldwyn Film Corporation, was in Chicago visitor this week, making his headquarters at the local exchange.

Manager Clyde Eckhart, of Fox's Chicago exchange, has made a remarkable record in booking "Over The Hill," which will go into forty Chicago houses for a solid week's run shortly. The feature will be the first picture that a picture appeared in such a number of houses and where forty prints will be used at the time. The contracts, according to Mr. Eckhart, are on a percentage basis and he believes it a very sound business risk and one done as the cumulative publicity given by the forty theatres' advertising, as well as the additional advertising which will probably be done by Fox during the week, will lead the motion picture public of Chicago towards the show. "Over The Hill" has also been booked into nine Milwaukee theatres for a week's run and Manager Eckhart states that if the picture is received in Chicago may be booked between now and the date fixed for "Over The Hill" Week in Chicago.

Manager Sid Goldman, of Wil Gunning's local exchange, is another manager who is putting them over and reports that he will work thirteen prints of "What Do Men Want?" in the Chicago territory, beginning next week. This picture made an exceptionally fine box office record at its downtown run in the Wil Gunning.

E. W. Johnson, who has a wide acquaintance in the industry, has joined the staff of W. W. Hodkinson's exchange as a salesman.

Manager, given of Paramount's Chicago exchange, has received word from Sam Katz that the first four days' attendance records at the Riviera and Central Park, at which "The Sheik" is being shown, indicated that the pic was second to none in house records. Reports coming in from key centers throughout the territory show that "The Sheik" is one of the biggest, if not the greatest, business getters of the year and has made money for exhibitors everywhere.

Manager Gallas, of Robertson-Cole, has recently added two salesmen to his staff. They are J. J. Lynch, who is a brother of E. L. Tiffin, and who is just entering the exchange field as a salesman, he having been connected with the Western Electric Co. for ten years, and Charles Dingman, formerly with First National and Famous Players-Lasky Chicago exchange. Both will cover Illinois territory.

Fred Gilman Jopp, well known motion picture manager of Chicago, has been made Manager of the Big Wide World Touring Co., where he will be in Chicago for a visit and will remain over the holidays. Mr. Jopp will return to the east to resume work on Paramount pictures early in the new year.

G. E. Cummings, one of the Famous Players-Lasky directors, has arrived in Chicago and the Randolph collected with him is in Chicago for a visit and will remain over the holidays. Mr. Deane comes to America and demand two full features at every show. He also states that no Sunday performance are held as the entire population of the cities and towns go to the country on that day and it is impossible to get them to attend the theatres.

H. A. Gudlind has sold his hand some 785 seat theatre, the Bryn Mawr, to the house of the same name, to Abe Guminber, who already has taken over the management of the house.

"Conflict," the Universal Jewel feature, starring Priscilla Dean, broke all attendance records at the Orpheum Saturday, according to Ralph Kettering, of the Jones, Lincoln & Schaefer organization. It is stated that the Orpheum, in four hundred dollars more with this feature on Saturday, with an admission price of thirty-nine cents, than the competition, with a fifty cent rate and playing one of the biggest pictures of the year. One of the features of the Orpheum lobby was the mechanical picture of Priscilla Dean in her wild ride on the swinging logs down the river gorge. The logs were connected with a water rushing down the river and the logs tumbling about in wild confusion, and constantly drew crowds into the lobby. The picture is playing to such splendid business that Jones, Lincoln & Schaefer have arranged for an indefinite run at this house.

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Eric Seedy, treasurer of the Goldwyn Film Corporation, was in Chicago visitor this week, making his headquarters at the local exchange.

The Pathé trade showing at Aryan Grotto on Monday of this Chicago Film Board's point of attendance and interest. Two Harold Lloyd comedies, "Never Worked for a Dollar" and "A Sailor Made Man," the latter of which has a big hit with exhibitors, and several reels of "White Eagle," the big foreign picture, were shown. Manager Martin made an interesting address on the use of which and Victor Morison, exploitation manager of Pathé, for a trip on from New York to tell the assembled exhibitors about the exploitation possibilities of "White Eagle." Another feature of the showing was the appearance on the stage of Miss Little Chief, a full blooded story of an Indian. Miss Little Chief gave an interesting address on the subject of the picture and helped them put over "White Eagles."
New Series for Universal
To Distribute "Leather Pushers"
Two-Reelers of Prize-Ring Stories

Universal has acquired a strong addition to its release schedule, by arranging for the exclusive distribution of "The Leather Pushers," a series of twelve two-reelers which immortalize, for the screen, the popular prize ring characters from the pen of H. C. Witwer, one of America's leading humorists. "The Leather Pushers" recently appeared as a series in Collier's Magazine, and was hailed as the best prize ring novel ever written. G. P. Putnam & Sons are publishing the series in book form.

"The Leather Pushers" is being put into screen form by a special company, organized solely for this purpose. It is known as the Knickerbocker Photoplay Corporation, and is headed by H. L. Messmore. Harry Pollard is directing the series, which stars Reginald Denny in the role of the young college man and football star, who seeks his fortune in the prize ring, when his father's finances are swept away in Wall street. H. C. Witwer, himself, is supervising the screening of his stories.

Universal is not ready to announce its plans for the release of "The Leather Pushers" series, but it is understood that every possible effort will be made to put the series over in a way never before attempted with two-reelers. Two of the series already have been completed, and Universal executives who have seen them, unite in asserting that Witwer's series will be one of the most outstanding screen novelties of the coming year.

Ince Special Premiere
Early in 1922

"Hail the Woman," the Thomas H. Ince special which will be distributed by Associated First National Pictures, Inc., will have its New York premiere soon after the first of the new year. No definite decision has yet been reached as to the Broadway presentation but it is known that it will play, soon after January 1.

Prints of "Hail the Woman" are now in the exchanges of First National, and a nation-wide exploitation campaign conducted from the

Educational Product in
Big Detroit Circuit

The bulk of Educational's product has been contracted for by the big Miles Circuit in Detroit. In announcing its coming short subject attractions on the one sheet stands at the Miles theatre, the management gave Educational's subjects almost all of the space.
Richmond, Va., Has Wonderful Home of Photodrama
Wells' New Colonial Theatre One of South's Prettiest Houses

With the recent opening of Jake Wells' beautiful new Colonial theatre at Eighth and Broad Streets, Richmond, Va., this city is now boasting of what is said to be one of the South's prettiest playhouses and a triumph in modern theatre construction, combining both beauty and comfort. Located on the same site was the old Bijou theatre, Jake Wells' first venture into the theatrical business following his success as manager of the Richmond team in the old Atlantic League.

The building covers an area of 30,000 square feet and was erected at a cost of nearly a half million dollars, is constructed of Tavernell Italian marble with inlaid tile floors while the doors are of plate glass with brass trimmings. Leaving the entrance through the colonade and lobby, which is finished in imported Italian marble, wainscoating and ornamental decorations, the visitor is impressed with the classical design of the magnificent foyer and lounging room. The colonade is parallel with Broad Street, off of which is the pretty box office. Adjoining this is a lobby and passing from the lobby one enters the foyer then direct to the auditorium. In the foyer are inclines leading to the upper portion of the building which is of the one-floor type and having a seating capacity of two thousand. The rear portion runs up on such an angle that they pass over the foyer and lobby and at the extreme front of the building, allow enough space in which to place the executive offices of Jake Wells and Harry Bernstein, who is Mr. Wells' resident manager for all the Wells theatres in Richmond.

There are six entrances to the auditorium from the foyer which gives the patrons easy means of ingress and in addition to the above there are six additional exits, making a total of twelve in the entire building. The house can be emptied in three minutes. Every seat has full view of the screen, while the furnishings of the various rest rooms have attracted unusual attention. The auditorium is decidedly Georgian in design and the color scheme blends very artistically. Practically all of the lighting effects are from concealed sources of light and art glass panels, the feature electric display being placed in the main ceiling where the lights change in color as the artist blends his colors. The oval dome represents a beautiful sunburst and receives unstinted praise at every performance. The electrical equipment occupies considerable space at the rear of the stage, the huge switchboard and dimmers requiring a special gallery. There are several sources of current supply. On the front at the top of the building there is a large electric sign bearing the theatre's name.

Ventilation is effected by a combination heating and ventilating system, automatically controlled, which gives the auditorium four changes of air per hour.

The New Colonial's projection room is one of the best in the South, the equipment consisting of two special type "G" motor driven Simplex projectors, with double speed control handles, double motor snap switches, 3,000 foot magazines, asbestos heat shields, shutter shafts, film measuring devices and speed (Continued on page 118)
Monster Portable Power Plant

How's this for a portable power plant? 160 H. P. cylinder Winton marine engine, with a 6½ inch bore and 9 inch stroke; 75 K.W. direct current Westinghouse generator, a direct connected cooling system consisting of a radiator 4½ feet wide by 5 feet high, with a 2 inch centrifugal circulating pump. Complete switchboard governor, gasoline, and oil tank mounted on a 5 ton Fageol truck, altogether weighing 20,000 lbs.

This outfit is said to be one of the most perfect pieces of apparatus in the industry. It will develop 1000 amperes or sufficient electricity to light 4000 25-watt incandescent lamps, and will run constantly without the addition of water. The cooling system pumps water through the engine at the rate of one hundred gallons per minute. The air propellers shoot through the radiator at the rate of thirty thousand cubic feet per minute. The generator can be operated while the truck itself is moving. The truck is a seven speed Fageol, and will navigate on about any kind of grade or travel over any kind of road. The apparatus was first used at Monterey with the von Strehl company and has been in operation for six months.

Strand, Schenectady, Open

The Strand theatre, Schenectady, N. Y., remodeled from the former Palace and was opened to the public on November 23. The interior decorative effects are of buff, blue, silver and gold, a scheme which has been carried out in every detail, not only in the upholstery and the carpeting but in the wall decorations and the curtains. The ceiling itself being in a combination of gold and buff that is at once restful and at the same time pleasing to the eye. The house has a seating capacity of about 1,500, divided between a main floor of 900 seats and a balcony which will accommodate about 600 persons.

The organ is one manufactured by the Marr and Colton company, equipped with 27 stop controls, the action being electro-pneumatic. The house will also support a large orchestra.

—GRANT.

Four New Theatres Being Planned for St. Louis

Announcement is made of the plans for four new theatres in St. Louis, three of which will play vaudeville and pictures and the other first-run pictures only.

Selznick interests are understood to be behind the project to erect a theatre costing $1,500,000 on the site of the present Midway theatre on Grand avenue, the "White Light" district of St. Louis. It is announced by its manager, Charles Thimmig, that the new building will be fourteen stories in height and will include either a hotel or an office building in addition to the picture theatre.

The Martin Beck circuit announces the purchase of a site in the downtown district for a new theatre costing $1,500,000 and to be known as the "Mississippi." The new theatre will seat 4000 persons and will show Junior Orpheum vaudeville and first-run pictures.

The Shuberts have announced plans for the erection of an $8 million dollar vaudeville and picture theatre in the downtown district, showing Shubert vaudeville and William Fox pictures.

Marcus Loew has completed plans for his new theatre which will seat 4500 persons and which will be erected near the Hotel Statler in the downtown district. In addition to Loew vaudeville, first-run pictures will be shown.

$2,000,000 Orpheum Opens

The Junior Orpheum theatre, costing more than two million dollars, and one of the finest theatres west of Chicago, was opened at Kansas City, Missouri, recently. A Martin Beck, president, Mort Singer, general manager, and many Orpheum theatre people in attendance.

The theatre is strictly fire proof and modern in every respect. Among the many features are: a refrigerating system that lowers temperatures 20 degrees in the summer; spacious lobbies so waiting patrons will not be exposed to inclement weather; elevator for sixty to balcony and upper boxes; playground and nursery with attendant for children of patrons; rest rooms and a first aid station; smoking rooms with card tables; washed air and latest ventilation appliances; barrel backed chairs. —NOMZ.

Opens House in Carthage, N. Y.

Edward Colligan has opened a new theatre in Carthage, N. Y. The building is of two stories and of brick construction, and has a capacity of 950. Mahogany finish has been used in the interior, set off with cream trimmings. The side curtains are light blue. The screen is 14 by 18 feet and of the Gardiner gold velvet type. To Simplex machines have been installed.

—GRANT.
Big Sacrifice On Used Projectors

39 SIMPLEX (All Models)
3 POWER’S (Type 6A and B)
2 MOTIOGRAPH (1914 Model)

Special Prices on the Above Machines

Until This Big Stock is Reduced

Part of the Simplex are of the latest type, only having been used a few months

PRICES RANGE FROM $50.00 to $400.00

We are distributors for the new Motiograph DeLuxe
Which Projectors have replaced the above machines

AMUSEMENT SUPPLY CO.
746-748 So. Wabash Ave., CHICAGO, ILL.
Riddle of the Deep to Be Solved by Photography

A Paper Before S.M.P.E. by J. E. Williamson and Carl L. Gregory

(The second and concluding part of this article is printed here.—Tech. Ed.)

PART II

It was the original intention that the first pictures be taken on the Pacific Coast near Southern California, but upon the advice of Dr. Townsend, curator of the N. Y. Aquarium, who has spent the best part of his life in oceanographic study all over the world, the Bahama Islands were selected as being richest in varied forms of marine life and varied coral, and the water of unexcelled clearness at Nassau, N. P., was selected as the central point about which the expedition was to work. Nassau is a splendid winter resort with which American tourists are unfortunately but little acquainted.

Not only are the Marine Gardens there more beautiful than any others in this part of the world, but there are many wrecks strewn along the treacherous coral reefs which extend for thousands of square miles among these islands. Here in the old days many a Spanish galleon and treasure ship, many a Spanish conquistador and many a rich merchant ship came to grief, and in the lagoons and inlets famous pirates found their refuges—Black Beard, Sir Henry Morgan, the infamous Teach, Captain Kidd, and many another notorious freebooter, beached their boats and scraped their hulls, and sought the wood and water.

Here in later days thrive the beach combers—many of them descendants of these old pirates—where the less savage and avaricious in their greed for ill gotten salvage.

In these clear waters the fish attain the most gorgeous colors and the most beautiful and fantastic forms. In the shipyard at Nassau the Williamson boys had constructed a vessel suitable for the operation of the chamber. In form this vessel was a barge about forty feet long by eighteen wide. In its bottom an opening was cut large enough to lower the chamber through and this opening was built around with heavy timbers to a height of three feet above the water line, making it a well. Chain hoists, capable of lifting eight tons each, were suspended above the well. One of them was made fast to the large end of the cone and the other was used to lift and lower the tube, being attached to the upper flange of the topmost section by a steel yoke. A collar of timber and steel was built across the well. This collar could be fitted close around the upper flange of the top section when it was desired to disengage the yoke and add another section of tube.

The Williamson brothers had charge of the entire outfit—its preparation, construction and operation. They secured Carl L. Gregory, regarded as being one of the most expert photographers in the country, to make the first photographic film ever taken beneath the ocean, and to these three young men is due the wonderful success of the undertaking.

Photographing under water through water is something new. Density and light values had to be studied carefully to avoid improper exposure and faulty focus. Besides, the problem of finding good "locations" was a troublesome one. Primo's starting work with the camera Mr. Gregory and the writer cruised around the waters near Nassau, carefully scanning the bottom through plates of glass inserted in the bottom of their boat. Whenever a spot of unusual beauty was seen, the camera was instantly lowered, a riddle was discerned rising against the very reefs that described the free ships they once were. The prettiest stretches of coral were similarly marked and so were several deep caves in the bottom that were the scenes of the old wrecks described as old fish.

With this preparatory work completed the barge, equipped with the chamber, was towed from Nassau to the Bahamas, was taken in tow by a powerboat and actual photography was commenced.

The first film was made in the celebrated Marine Gardens at a depth varying from fifteen to twenty-five feet. These gardens are in a narrow strait between the eastern end of Hog Island and the western end of And Island, and through this strait there is always a very strong current running at an estimated seven or eight miles an hour. It was just the place to give the tube a severe test to see if it would work and the result was eminently satisfactory. By lowering the barge of deep anchor in the tide and then slipping the cables on one side and taking in the others, they were able to keep the barge in one place for about an hour. While it was swinging, Mr. Gregory, down in the chamber, turned the crank of his camera and photographed a panorama of sea bottom wonderful in the luxuriant growth that makes the Marine Gardens so beautiful and also interesting as it can be found above the surface of the water.

The clearness of the water was such that the barge could be lowered by daylight coming through it and striking the white coral bottom was remarkable. In the tops of coral caverns it was not at all unusual to secure perfectly exposed negatives at 1/25 of a second with a lens opening of f/6.3. The barge was named the Jules Verne, in honor of the writer whose imagination saw what the camera has now taken for the whole world to see, and it was a strange coincidence that the power boat that towed it was named the Nautilus. Superstitious ones in the party once once the name of Colonel Governor Haddon-Smith of the Bahamas was struck from the two names, he came out to the barge to go down in the tube and take a first look at some of the territory over which he presides. He was amazed by the beauty of the spectacle revealed and would not be contented until Lady Haddon-Smith, who accompanied him, also went down. Captain Haddon-Smith of the English army and his wife, and Colonel Secretary Hart-Bennett also were in the party, and so was American Consul Doty. They all took turns in descending into the chamber and were loath to leave the beautiful view that was unfolded before their eyes.

In looking down through the water by means of a water-glass the vegetation in the sea gardens is much less beautiful, and the water deepest height is, seemingly, about three feet. Through the glass of the submarine, however, a feet, and the beautiful forms, sea palms and other species of subaqueous growth are seen in the full dignity of their real height. Looking at them from the bottom of the barge and away in the tide to a height of eight or ten feet.

Nearly every one who has toured in tropical waters has noticed how black boys dive for coins. One of the most interesting of the films is that which shows these boys being past the surface fighting each other for the elusive bit of silver. Sometimes three or four were caught at once struggling to get the piece of money at a depth of twenty-five feet.

The barge was towed at a speed of 1/100 of a second and caught one of these divers at the instant his head and shoulders appeared beneath the surface when he was diving.

For the first time in the world photography were photographs taken on a wreck. Near Nassau there is the bulk of an old blockade runner that was bottled up in the harbor during the Civil War. She lies at a depth of fifty feet and scattered over the bottom near her are some recognized cannon and many cannon balls. George Williamson volunteered to be a diver and a member of the Colonial government. Although he had never been beneath the surface in an exploring vessel, he came up to the barge immediately went down and strolled about the wreck, picking up cannon balls and sending them aloft in a wire basket attached to a line. While he was so engaged, Mr. Gregory, safe and dry in the chamber, was photographing him.

Another very interesting film was made to show the entire workings of the sponge industry. The fleet of a hundred or more sponge schooners was filmed at the quay in Nassau. Then the barge was towed out to the sponge bottoms and the chamber lowered to the sponge beds that had been hauled. Instead of diving, the spongers use a bucket with a glass bottom, which they look through into the water. When they see a sponge they push down a long pole with two iron hooks on it and the hooks into

(Continued on page 112)
SIG. COHEN of MISSOURI LIKES
POWER'S G. E. LAMP

ISIS
The Irresistible
Thirty-First and Troost
KANSAS CITY, MO.

December 3rd 1921

Mr. F. F. Cole, President,
Cole Theatre Supply Co., Kansas City, Mo.

My dear Mr. Cole,

I certainly can not refrain from taking this means of paying a good word for the splendid installation consisting of two
Power Sep A machines equipped with high intensity arc lamps,
which you made in the Isis Theatre several months ago.
There is no question but that the projection in this theatre was
wonderfully improved by the high intensity arc lamps, which are,
in every manner giving splendid satisfaction.
I wish also to commend the splendid results we are obtaining
from the use of the Power machines themselves.
The pictures projected show a marked readiness on the screen.
In fact we feel the equipment and the results obtained are
in keeping with the high standard of quality maintained
by the Isis Theatre.

With best wishes Sig. to remain,
sincerely yours,

[Nicholas Power Company]
Edward Earl, President
Ninety Gold St., New York, N.Y.
Seven Simplexes at Chicago Theatre

It affords us great pleasure this week to have the opportunity of taking our readers on a visit through the medium of these columns, to the wonderful projection room of the new Chicago theatre, Chicago, Ill.

This theatre is an unusual one and represents an investment which is said to be $4,000,000. Messrs. Balaban & Katz are the owners of this new theatre which can truly be called a palace.

The projection room is "spick and span" as you will note from the illustrations which were made from photographs that had not been retouched or arted. It is twenty-five feet in length and ten feet deep and is finished in battleship gray like the three Type "S" Simplex projectors, cinema spotlight, stereopticon and Peerless Arc Controls which adorn the floor of the projection room.

The three Simplex projectors project what is probably one of the largest motion pictures in use by any permanent motion picture theatre today in the United States or Canada. It is twenty-four feet in width and is projected a distance of one hundred and forty-eight feet with direct current through Snaptite lenses onto a flat white screen.

The Simplex projectors in the projection room of the theatre are equipped with double motor speed control handles, film measuring devices, arc reflectors, speed indicators, while under the lamphouse of each there has been installed boxes into which can be placed the discarded ends of hot carbons when making a trim, a "safety first" feature, which is indeed a projection room necessity.

To care for the high standards set by Messrs. Balaban and Katz four other Simplex projectors are installed in other parts of the theatre and are used for pre-viewing.

The installation of projection equipment was made by the Exhibitors' Supply Company, Inc., of Chicago, Ill., exclusive distributors of Simplex projectors. This concern also equipped some of the other well-known Balaban & Katz theatres located in and around Chicago.

New Dixie Theatre

One of the most recently constructed small up-to-date houses is the New Dixie theatre, at Coalport, Penna., of which Nathan Kaufman is the manager. It is constructed of brick and tile, is two stories high, and is equipped with modern heating and lighting and is scientifically ventilated. The New Dixie will run moving pictures, vaudeville and road shows.

Open Remodeled Majestic

The Majestic theatre at Streator, Ill., a First National Franchise holder, was reopened recently by C. V. Day, owner, and Bradford Brayton, after being completely remodeled. The entrance to the theatre is made attractive by the canopy which spans the sidewalk. The glittering electric sign of a myriad of lights displays the word "Majestic" in the form of a pheasant. Along the canopy are a row of white lights used in displaying the feature attraction. There are about seven hundred seats on the main floor, and patrons can get an uninterrupted view of the screen as the balcony is supported by two large spans of steel, making pillars unnecessary. The floor of the main floor is of concrete with a special surface treatment. This is carpeted. The roomy balcony has the seats centered so that a clear view of the screen may be had. Another feature attached to the balcony is the fact that on either side runways afford safe emergency exits into the alley, thus in case of danger eliminating possibilities of a jam at the front exits.

The decorating is exceptionally attractive—decorative art was given full sway in tan, old rose and cream. Two double doors open from the foyer into the theatre proper; these are paneled, the indirect lights have globes of old rose and the seat covers are in tan. Another feature of the Majestic was the installation of a pipe organ, this with chimes and harp are concealed behind a screen which carries out the color scheme. The orchestra pit will accommodate thirty musicians. The management is also expanding their chests with just pride over the ventilating system. The air is drawn in from the outside—passes over a network heating pipes and is then forced into the theatre through the use of the pipe system which has openings into the main floor and balconies. The system assures the patrons of the place a constant temperature.

Two latest model Powers have been installed in the projection room. This is thoroughly fire proof and equipped with all the automatic devices to insure safety.
Any film will print a shadow and a highlight—it's the tones in between that give the positive its quality.

EASTMAN POSITIVE FILM

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Rose Film Tester Eliminates Waste

In these days of outcry against extravagance and waste in the making of motion pictures it is interesting to note that a cameraman, and a member of the American Society of Cinematographers, has made an important contribution to efficiency and conservation by the invention of a developing and fixing device for the purpose of making a test of the film while still in the camera, thereby eliminating the necessity for retakes and checking faulty camera work at the start.

The inventor is Jackson Rose, a cameraman of long and honorable service and high repute in his profession, and his device was brought to perfection in the shop of Charles F. Jones, 923 Cole Avenue, Los Angeles. The device will be demonstrated at an early meeting of the American Society of Cinematographers.

The Rose Film Tester, as it has been labeled by the inventor, is a small receptacle made of machined aluminum that may be easily carried under the arm. It may be attached to any style camera and by its simple and ingenious construction the whole operation of testing the film may be accomplished in less than five minutes.

Fancy the convenience of such a device on location, for night scenes, double exposure work, filter photography, lens testing, etc. It can be operated and loaded in bright sunlight without wasting more than three inches of film. It works automatically; the cameraman simply inserts film and turns the crank.

It is always ready and as much as two feet of film may be tested at one time without a dark room. By retaining one-half of the test and sending the other half to the laboratory with the exposed roll it acts as a guide for proper development of the entire roll. The device may be mounted upon a regulation tripod or set upon any flat object for operation. It is equipped with a case and chemical containers, which act as a measure for the liquid to be used, and the bath may be used over and over again at the will of the operator by merely opening a valve and permitting the liquid to flow back into the containers.

It can be used either with negative or positive films and is mechanically adjusted to be used with all styles of camera magazines. Made almost entirely of Bakelite, it is light, accurate and non-corrosive. It is light and liquid tight and may be inverted without leaking. A cutter device enables the operator to cut the film as desired.

The use of such a device might almost be termed negative insurance. It is like having a laboratory constantly with the camera, and why should not the cameraman have a rehearsal with his lights, his camera, his focus, his lenses, his filters, his trick mats, atmospheric conditions, etc., especially when so much responsibility rests with him; when at times he has hundreds of people and expensive sets that are to be photographed, or maybe the company is on location, hundreds of miles away from the studio, and when a misstep or miscalculation might spoil the scene and necessitate a retake that would probably cost thousands of dollars?

When one realizes the responsibility that rests with the cameraman, who has to rely solely upon his equipment and his judgment to make beautiful pictures, and when one then considers the work of the Rose Film Tester would it seem that such a device as the Rose Film Tester would be acclaimed by the cameramen of the world.—The American Cinematographer.

To Solve Riddle of Deep

(Continued from page 108)

The roots of the sponge and pull it from its bed on the bottom of the sea is perhaps the most difficult part of the whole operation. After the sponge has been photographed, both below the water and on the deck of the sponge boat, the cutting and trimming of the sponges was filmed on shore.

Many feet of film were made of the hundreds of different kinds of fish that abound in the Bahama waters. Some were caught as they swam by hand-led lines, others by fishing among the coral reefs and others, by means of a baited line were drawn to the net by the time the sponges were taken to be used as a guide in coloring the film by making sketches and plans of the marine life, the sponges, the fish, the wrecks and the marine gardens. An authentic record of what was seen on the first step of the expedition the film will show.

As in all tropical waters the sea around the Bahama banks is full of sharks and a film that has no cutter or other photographic safety secured would be a battle between two of these monsters. Specimens 18 ft. and 20 ft. long are common and any ordinary sized bait would last long enough for the purpose of photographing them.

After, however, unwinding many miles of British red tape, for the law does not permit an 'animal to be wantonly killed no matter how inapplicable of work it may be, a lame horse was secured and put to death by a special agent from the Police Department, at a convenient place on the shore from whence it was towed out to sea, and anchored in the water near the apparatus. The carcass was slashed with a knife so that the blood might flow out on the outgoing tide, and in less than an hour after there were 20 to 25 of these huge fish around the bait. They are the natural scavengers of the sea, but some instinct seemed to tell them that the carcass anchored there augured no good for them, but they swam around and around several at a time and swallowed eagerly huge chunks of meat which were thrown overboard from the barge.

The crew caught half a dozen of these monsters with large hooks attached to chains. After losing several hooks which were used with heavy wire, but which snapped between their serrated teeth like pick threads, one of the largest of these freshly hooked monsters was drawn close to the chamber to permit the taking of a good view of his Leviathan struggles. A portion of the bunch of meat which was used for bait still protruded from his jaws and while he struggled thus, another huge shark, swam in view and wrestled it from his jaws. He swallowed it at one gulp and seemed infatuated that there was no more. He swerved about like an angry bull, swam away for a few feet, then turned and with open jaws darted like an arrow at the fish still imprisoned by the hook. He swarmed at one of the huge fish and tore it to shreds in his razor like teeth. The imprisoned animal, which had not struggled much at the hook up to now, became infatuated. Approached at the danger of the man in the chamber, for should one of these huge animals have struck the glass at full tilt it would certainly have been broken and the operator drowned beneath the deluge of tons of water, the men on deck slackened away on the line and the two huge animals engaged in battle royal, each plunging toward the other with wide opened mouth, tearing the flesh and streaming blood, and finally despite the hook with which it was caught, violently tearing his jaws to his jaws the wounded shark beat off the other one.

All of this is faithfully recorded in the film up to the last moment when the vanquished shark swam bleeding away and the other churned the water into foam, battling with the barbed death in its mouth.

There have been many fish films taken in tanks at aquariums, and from the surface, but the task has never been built that could stage the spectacle made by those sharks. The ocean is their home, their hunting ground and their battle field, and to photograph them you must go to them in their own domain. Many stories have been written of hand-to-hand conflicts with maneating sharks, but when it comes to finding a native diver who will actually go down armed with nothing but a short knife and engage in a single-handed combat with one of these terrors, it means considerable more effort than an exercise of a futile imagination with a pencil and paper. Such a man was at last found, and motion pictures made of a naked diver meeting one of these kings of the deep in his own element, and with a long sweeping stroke of his keen knife disemboweling an immense shark who darts toward him with open mouth, escapes the yawning jaws as a matador dodges a bull, and with one swift thrust of splitting steel lands a death stroke in the monster's vitals.
Columbia Projector Carbons

From the beginning of the motion picture industry, every notable improvement in projector carbons has been a Columbia achievement.

Columbia White Flame Carbons for Alternating Current: The only carbons yielding a sharp and pure-white light, steady and silent, with alternating current.

Columbia Silvertip Combination Carbons for Direct Current: The narrow diameter of the silvertip negative lower compels it to burn with a sharp point, holding the arc steady and keeping the shadow off the lens and screen.

We invite correspondence with a view of bettering your projection.

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San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto

American Carbons for American Pictures

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Warns the operator that the end of the reel is at hand, allowing ample time to change over to another machine without showing part title or white on the screen. It does away with punch marks, scratching or pasting paper on the film. Insures a smooth running show which is the pride of all real projectionists. Anyone can attach it and the cost is small. Made for Simplex, Powers and other machines. Works electrically and never fails.

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E. J. Vallen Electrical Co.
85 So. Canal St.
Akron, Ohio

A hundred successful picture theatres

THIS organization has designed the building and planned the engineering of a hundred—and more—picture houses that in every feature have proved workable. Among them the successful Stanley Theatres.

That is the surest proof of practical work.

Hoffman-Henon Co., Inc.
Architects and Engineers
The new Motograph De Luxe, which was put on the market by the Enterprise Optical Manufacturing Company within the last few weeks, has quickly gained recognition from exhibitors of the country as a remarkably fine projector and already is installed in many of America's leading theatres where it is throwing splendidly bright, steady pictures and winning praise of projectionists and patrons alike.

In Chicago, the home of the Enterprise Optical Manufacturing Company, batteries of the new Motiograph De Luxe have been installed in Balaban & Katz's magnificent Tivoli; Lubliner & Trim's big northside house, the Pantheon; Jones, Linick & Schaefer's Orpheum and Lyric; Sig Faller's Bijou Dream and Ascher Brothers' Crown theatre, and a number of other houses are on the list for installations in the near future.

The installation at the Tivoli, which was completed under the personal supervision of Charles Hahn, of the Enterprise Company, gives the new Motograph De Luxe the severest possible test, and the high praise given the efficiency of the projector and the picture it throws by Messrs. Balaban & Katz is very gratifying to General Manager Spahr and other officials of the Enterprise Optical Manufacturing Company.

Projection conditions in this house are the hardest to meet of practically any theatre in the country, as the angle of projection is almost 21°, while the throw is approximately 208 feet. The picture projected is 28 feet wide and in order to get screen efficiency in the balcony, as well as on the main floor and the sides of the house, it was found that a perfectly flat white screen with no reflective properties would have to be used.

Tivoli booth equipment consists of three of the latest type Motograph De Luxe projectors, each machine being equipped with Dual Speed Controllers, while the mechanisms have especially designed starting clutches to permit mechanisms to come instantly to set speed when thrown into the motors.

Special pilot lights were installed in the Motograph De Luxe Mechanism, they being located directly behind the film at the aperture plate, to completely light the film to enable threading of the machine in frame without possibility of error. The pilot light works automatically and burns only when mechanism door is open. Focusing device for objective lens is equipped with micrometer adjustment to facilitate cleaning of lenses and resetting them in the mechanism at the point of focus. An attachment is also furnished to enable immediate change of shutters, they also snapping into place without the necessity of resetting.

Mechanisms are also equipped with very ingenious automatic switching devices that operate from automatic shutter governor and control the fading in and changeover of reels, operating in conjunction with a shunted foot switch in the machine pedestal.

Equipments are furnished with special G. E. High Intensity Arc Lamps upon which several changes were made by the Enterprise Optical Manufacturing Company to enable lamp to burn at from 90 to 115 amperes. Specially ground condensers and mounts to meet optical conditions had to be furnished.

The current for the arc lamps is furnished by two 300 amper G. E. Motor Generators that were specially designed and built for this theatre.

The Enterprise Optical Manufacturing Company has also installed one of their De Luxe Stereopticon Dissolvers, having a lens carriage that is instantly adjustable for any foci lens, with sets for focusing points. This feature makes it possible to change lenses and bring them into position for perfect focus without the necessity of lining up or trying out on the screen.

In the Grid Room the equipment consists of multiple unit rheostats for amperage adjustment with suitable rheostats for generator voltage adjustment. Projectors are equipped with two step lines, so that arc lamp when first lit can be warmed up on 50 to 60 amperes and then thrown into running amperage of approximately 110 when changeover between reels is ready to be made. Volt and amperemeters are mounted on the switchboard, indicating line voltage to motor of generator, voltage of generator, voltage of arc, amperage of arc, etc.

Battery of three Motiographs in Balaban & Katz's new Tivoli theatre, Chicago
What Have Gundlach Projection Lenses Done for The Motion Picture Industry?

They have transformed the poor picture of about ten years ago into the perfect picture of today.

They have raised the standard of quality and illuminating power to the highest degree.

They have supplied lenses in three sizes to provide the exact focal length with the utmost illumination for every possible condition of projection.

They made the No. 2 size Projection Lenses available YEARS AGO which removed the limitation formerly upon the distance the picture could be projected and the size of theatres.

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NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

A motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Lancaster Theatre, Boston, Mass.

Dear Ed;

Some time ago I became a member of the league and now my two buddies in the projection room are applying for membership. Our slogan is no breaks, no misframes or bad patches that will cause the film to jump. One thing we are proud of and that is that we consider that we have the best projection room in Boston. The three of us will send some articles in for the discussions column soon.

S. Messinger,

Colonial Theatre, Belfast, Maine.

Dear Sir;

In the days when I was a projectionist, I was a member of the N. A. M. L. and tried to live up to my pledge. As I always thought that it was one of the best things of the game I am having my projectionist, E. C. Bagley, send in his application. I am anxious for him to become a member of the league.

W. J. Clifford, Manager.

Dear Ed;

Am dropping a few lines briefly describing my projection room. My room is equipped with two Simplex Type S machines. I use 8½ condensers which are 21 inches from aperture plate; use compensars type A form 4 with AC current. The throw of the picture is 76 ft. to a 11 x 12 gold fibre screen. I am getting a clear and steady picture with my equipment. At any time I will be glad to help any member who is having trouble if I am able and help make the N. A. M. L. projectionists one hundred per cent perfect.

Johnnie G. Butts.

Dear Sir;

Seeing the great strides that the N. A. M. L. has taken is very gratifying to an old timer. I was one of the first projectionists to join; your records will show that I am number eight. I am now business manager of this company (Blackstone Theatre Co.). My advance I attribute to the fact that I was interested in my work at all times.

Once in a while it is necessary for me to do some projection work ... and I never forget the good old N. A. M. L. pledge.

Harold R. Alger
Rutoul, Ill.

OLD MEMBERS
Send in Address so we can put you on our N. A. M. L. mailing list.

Lethbridge, Alberta, Canada.

Dear Sir;

... the Motion Picture News should be congratulated upon the news and discussions column that is now running ... with all co-operating, it will be a great help to all of us. As a member of the League I shall supply my share of material for the column. Let’s all get together for the betterment of working conditions, equipment, and in fact for the motion picture industry as a whole.

Milton O. Field,
Empress Theatre.

H. K. Greevers' Theatres, Vernon, Tex.

Dear Sir;

I have been a projectionist and would like to join the league ... some of the films I have received have been in bad shape but I have always fixed them and have tried to help the other fellows. If a man leaves right how to patch there should be no excuse for misframes. ... I think that the league is a great thing.

Leonard N. Reed
Hastings, Mich.

HONOR ROLL

(1532) Charles E. Leng, Los Angeles, Calif.
(1533) Frank Pullam, State College, Pa.
(1534) George Van Bicken, Silverton, Colo.
(1535) J. D. Worthington, Grinnell, Iowa.
(1536) James Calamari, Rockford, III.
(1537) James Langman, Coal Bluff, Ind.
(1538) Leland Braden, Coal Bluff, Ind.
(1539) Herbert Kirkendorf, Goshen, Ind.
(1540) L. E. Marshall, Hammond, Ind.
(1541) Fred Knoll, Ames, Iowa.
(1542) Ralph V. Vitter, Dundee, Mich.
(1543) Bailey J. Rose, Junction City, Kans.
(1544) Layman Robinson, Abbeville, La.
(1545) J. Adolphe Buisson, Jr., Convert P. O., La.
(1546) J. E. Atwell, Baltimore, Md.
(1547) Samuel Messinger, Boston, Mass.
(1548) Arthur C. Miller, Buchanan, Mich.
(1550) R. D. Gilliland, Red Lake Falls, Minn.
(1551) F. M. Robinson, Starkville, Miss.
(1552) Harry Watts, Lumberton, N. C.
(1553) Charles Porter, N. Wilkesboro, N. C.
(1554) Alfred Kupperberg, Brooklyn, N. Y.
(1555) John Keeney, Jr., New York City, N. Y.
(1556) Francis E. Baker, Warsaw, N. Y.
(1557) Charles Wright, WaterviUe, N. Y.
(1558) Harold J. O'Neill, WaterviUe, N. Y.
(1559) Byron E. Brown, Elyria, Ohio.
(1560) A. T. Hill, Findlay, Ohio.
(1561) E. Drexel Ots, Hicksville, Ohio.
(1562) Lloyd E. Yoder, Salem, Ohio.
(1563) Otto H. Tanner, Port Richey, Ohio.
(1564) Earl Boyer, Hezekiah, Ohio.
(1565) William C. Morse, New Ulm, Minn.
(1566) Harry C. Hohl, Allentown, Pa.
(1567) Andrew Gmitter, Harrisburg, Pa.
(1568) James M. Ziegler, Williamsport, Pa.
(1569) J. D. Smouse, Windsor, Pa.
(1570) A. H. Young, Burlington, Vt.
(1571) William McCune, Charleston, S. C.
(1572) A. E. Vineyard, Dallas, Texas.
(1573) E. C. Thompson, Honey Grove, Texas.
(1574) Frank M. Gonzales, San Diego, Texas.
(1575) Frank R. King, Providence, Utah.
(1576) Geo. Risberger, Yakima, Wash.
(1577) Geo. H. Hovey, Weirton, W. Va.

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Name and Address of Theatre Manager .......

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BALLAD
BALLAD

By Louis Breau
By Cal DeVoll

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MILWAUKEE TO HAVE 3,000 SEAT PLAYHOUSE

Evincing its faith in the future, the Saxe Amusement Enterprises, holder of the First National franchise in Milwaukee, is perfecting plans for the construction of a new theatre in the Cream City. The theatre will be one of the largest and most perfectly appointed in the northwest. The name of the proposed addition to the Saxe string of houses has not been determined upon.

The theatre building will be eight stories in height, the upper floors to be devoted to business purposes. The structure will be built in conjunction with Oscar Brachman, and will cost in the neighborhood of $2,500,000. The designs are now being completed by Martin Tullgren & Co., and it is planned to start actual construction early in the spring.

The site of the new house is on the corner of Grand Avenue and Sixth Street, on which a 59 year lease has been obtained. It has more than 31,000 square feet of ground floor space and the building, which will occupy approximately a quarter of a block, will be one of the largest in the city. The main entrance will be on Grand avenue, with another box office in the Sixth street lobby. Dressing rooms and stage equipment will be built in for vaudeville or grand opera, should occasion demand that the house ever be used for either of these purposes. Particular attention is being paid to the acoustic properties of the theatre. There will be one balcony.

One of the largest arcades in the country will occupy the basement. The plans call for a restaurant, barber shop, pool and billiard rooms, bowling alleys and soda fountain, cigar and fruit stands in the arcade.

SIMPLEX DISTRIBUTOR REPORTS BUSINESS BETTER

B. F. Porter, of 729 Seventh avenue, distributor for Simplex machines in Greater New York, Northern New Jersey and Long Island, reports business picking up. This well known distributor believes there will be far better business throughout the country after New Year.

WONDERFUL HOME OF DRAMA

(Continued from page 105) indicators. A Simplex spotlight and a Simplex stereoscopic complete the equipment.

An American Photo-Player, costing $30,000 has been installed and a twenty-piece orchestra gives concerts both after- noon and evening. The latest improved orchestra chairs are being used.

Carneal & Johnston, architects and engineers, designed the building. J. W. Atkinson was the general contractor, while Claude L. Batkins, plastering and stucco contractor, was responsible for the beautiful cain stone and ornamental work, plastering and stucco.
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Holiday Prologue Suggestion

Holiday Week Number Originated by New York Concert League Decidedly Worth While

The New York Concert League, Inc. has prepared a Christmas prologue in which appropriate Yuletide music is suggested and a light plot mapped out. It is presented by Motion Picture News for the use of all exhibitors, with acknowledgment and thanks to the author.

UNIT 1 OVERTURE
Merry Wives of Windsor..............Nicolaï or Raymond Overture ...................Thomas or Dance of the Hours .................... Ponchielli (Light Plot in Christmas Atmosphere)
(a) Early Evening
(b) Drawing Teward Midnight
(c) Midnight
(d) Midnight to Dawn
(e) Dawn
(f) Dawn to full light
(g) Full Light for final gallop.
(Turn on all house and stage lights)

UNIT 2 SCENIC
Scenes from Holy Land or Educational......Historical Life of Christ, etc. Music for these pictures: Jerusalem the Golden (For organ solo, Vox Humana or orchestra).

UNIT 3 VOCAL
The First Noel ......................Old French or Silent Night, Holy Night . (Plus Organ Chimes) or While Shepherds Watch or Ring Out Wild Bells ..........Gounod (Organ chimes or orchestra bell effect on last strain) or Come All Ye Faithful (These numbers can be sung by soloist, trio, male or mixed quartet)

UNIT 5 DANCE
Toy Specialty—Toy March from Babes in Toyland .........Herbert

UNIT 6 FEATURE PICTURE

UNIT 7 CHRISTMAS DIVERTISSEMENT
Decorations—Center Fire Place, hanging stockings, Christmas tree, child’s bed.
Action—After twelve chimes, Santa Claus comes out of chimney (LITTLE DANCE OR SONG NOVELTY) and leaves his gifts and hides. Child awakens. Surprised, confused, ecstatic at gifts. (SONG OR DANCE OR PANTOMIME SPECIALTY.) Mother preferable, or father comes in when child awakens. (DUET OR DIALOGUE.) Finale—Christmas dance—Parent, Child and Santa Claus.

UNIT 8 COMEDY (Children’s Comedy)
Children comedies or Educational comedies or animated models or cartoons.
Music......Popular One Steps and Fox Trots

UNIT 9 ORGAN PRELUDE
Hallelujah from Messiah
Largo ..................................Handel

How to Get English Opera

In The Saturday Review an argument is made by Francis Toye to the effect that, if English opera is ever to be developed, it must come through the lighter forms of opera. He gives a rapid historical review, from which he concludes that “dramatic music in England, when it has been successful, has always been gay rather than sombre. ... Any attempt to build up a permanent opera will fail unless we recognize this fact.”

He continues with special reference to the Carl Rosa company’s performances now given at Covent Garden.

California of Los Angeles Enlarges Orchestra

Managing Director Fred Miller of the California Theatre, Los Angeles, after having given the matter of picture theatre presentation an exhaustive study, decided that people came to the larger houses not only for the picture or pictures but also in a large measure to hear the music, especially the better class of music, presented by artists.

In consequence, Mr. Miller issued instructions to Carli D. Elinor, the talented director of the California orchestra, to augment his organization to fifty pieces and to spare no pains or expense to make it a musical body that would take first place in its field.

Mr. Elinor, whose experience in presenting music in the motion picture theatre is a wide one and whose knowledge of the art of synchronizing the photoplay to music, has been demonstrated if in no other way, by the scores arranged for “The Birth of a Nation,” “Ramona,” “Hearts of the World,” and lately “The Old Nest” scored the country for instrumental artists.

The result of his search is to be found in the announcement of the engagement at the California of such soloists as Miss Elsa Grosser, concert violinist; Samuel Kalinowsky, violin and cello virtuoso; Jack Genter, trumpeter; Hubert Graf, harpist; Hobart McKenney, clarinet and saxophonist; Vincent de Rubertis, French horn, and Melville Berry, trombone.
**Feature Subjects of Short Length**

**“The Bashful Suitsor”**
Triart Productions—Through Hodkinson-son Exchanges.

ORGEOUSLY produced, telling a sweet and simple love story, and capably acted, this takes as wholesome and fascinating a short subject as an exhibitor could want. It is another of the series of two reel subjects inspired by famous paintings. Joscfi Israel’s work, “The Bashful Suitsor,” is in the Metropolitan Museum of Fine Art in New York. It is a Dutch pastoral scene. In the foreground are two gures—a fresh, pretty, Holland country girl, and beside her a half-hesitating, rustic swain.

From this picture they have made a story; not so very dramatic story, nor a very original one, at one of sufficient interest. And so perfect the detail, the settings, the acting, that an audience can feel themselves in that fertile land by the simple-living lace makers and dairymen, such heart interest, such a tale of pure emotion, such a romance so enchantingly told, outweighs any punch of the melodrama, the wild action of the thriller.

For refreshment after a diet of melodrama, or dreams, or slapstick, try “The Bashful Suitsor.” We believe that an audience will welcome such a short subject; that it will win an exhibitor staunch friends among a class of people who are now unfriendly to the screen. It is a simple love story, if it can be kept from the pathetic, and free from the gush the sentimentalist, is never old or never wearying.

The picture was directed by Herbert Blache.

The art work was executed by Lejaren Herber, Mary Brandon and Pierre Grandon lay the leading parts.—MATTHEW A. AVYOR.

**“A Barnyard Cavalier”**
(Christie Comedy-Educational)

So much is expected when a comedy director satirizes or burlesques a popular play or movie, that one is apt to become disappointed if the exaggerations are not as broad as the expectations. Mack Sennett set the style for this brand of comedy and his ridiculous oken is remembered months after. It strikes us that the Christies have obtained more burlesque from “The Three Musketeers,” what with the wealth of ideas employed in the story, if it is if is a first rate offering and likely to get over anywhere. There has been a deal of money lavished in the undertaking. Costly sets have been erected and the story given it in making it an exceptional comedy calls for commendable praise. But the burlesque is too slight.

If one wants to go back into the files of memory it is our opinion that “Falling for ’anny,” and “Oh! Buddy,” were much funnier—carried more invention and ingenuity. Here Christies’ Bosley have lifted just the same. He is reading “The Three Musketeers” as he drops into slumberland, and the ensuing scenes exploit him as a D’Artagnan wielding a vicious word and cutting up capers according to Hoyle. The D’Artagnan decides that the heroine has a cramp while swimming, the Count refuses to rescue her and the hero loses his topee in the excitement. He pulls the gag that he saved the girl from “taking the count,” and with it the Dumas atmosphere. —Length, 2 Reels.—LAURENCE REID.

**“Childhood” and “A Day’s Fun at Blackpool”**
(Kineto Reviews—One Reel Each—Released Through National Exchanges)

If particularly desirous of pleasing a juvenile audience, don’t overlook the two Kineto Reviews, the sociologic one reel, entitled “Childhood,” and the other, “A Day’s Fun at Blackpool.” The former, however, is the snappily little fellow who states that he always wants to be a good American.

“A Day’s Fun at Blackpool” is another that will appeal especially to the younger folks, as well as amuse the grown ups. It depicts a typical Lancashire family (enacted by English comedians) who decide to spend a day at the great English Amusement Park, “Blackpool.” They ride the donkeys, do the Tower, attempt roller skating, try the scenic railway and the amusements, overlooking no concession on the grounds. At last they return to Liverpool, by boat. Aside from being mirth provoking, the last subject has more or less of educational value.—LILLIAN R. GALE.

**“A Barnyard Cavalier”**
(Christie Comedy-Educational)

HERE is a study in a domestic masquerade which carries a flavor of the triangle broadly burlesqued. There is a “heavy” who because of his royal blood is much sought after by the heroine’s father. The latter forbids the girl to encourage the hero. And this clever youth immediately adopts the costume of disguise of the fair sex. Such a startling appearance does he make that the girl’s parent and the Count Macaroni forget her in their attentions to the gay masquerader. The scene shifts to the beach (as all comedies have a way of doing). There they meet the “heavy” and the heroine gets a cramp while swimming, the Count refuses to rescue her and the hero loses his topee in the excitement. He pulls the gag that he saved the girl from “taking the count,” and with it the Dumas atmosphere. —It’s a snappy enough one-reeler. Cliff Bowes, Rex de Rosset, Florence Gilbert and William Irving furnish their personalities to the triangle or, rather quadrangle.—Length, One Reel.—LAURENCE REID.

**“The Heritage of Hate”**
(Cyclone Smith Western—Universal)

THE latest of the Cyclone Smith series of Westerns featuring Eddie Polo are up to the forerunners in point of spectacular action, there being a full quota of hard riding, shooting, and rescue work to please the patron in search of primitive action. And this is a thrilling scene to clear the picturesque cowboy. Are the rustlers corrle? Well Cyclone has never been known to fail. The action is crisp, and Eddie Polo adds color to the role of the hero.—Length, 2 Reels.—LAURENCE REID.

**“Teddy’s Goat”**
(Century Comedy)

A NOVEL little picture with Teddy, the Dane, and a goat supplying the plot with real humor. Makes this Century a snappy number for any house, anywhere. Teddy is a jack or rather Dune-of-all-trades. It is his duty to awaken his master in time to deliver milk; he must pull the little milk wagon over its route, and to round out a complete life for the day—be without a goat, but the convoy main. This comedy will certainly please the younger set.—Length, 2 Reels.—LAURENCE REID.

**“A Family Affair”**
(Century Comedy)

THIS is one of the light, domestic comedies which revolves around the trials and troubles of courtship. Incidental to the business of getting married and living scrappily ever after, Charles Dorety and Louise Lorraine are engaged on a fliver jaunt. Charles has invited Louise along, never dreaming that she would invite the family. But the girl has asked dad, and dad asks mother, and mother invites grandpa and grandma, and they in turn invite the children. Teddy, the dog is not invited, but he follows along just the same.

In their effort to dodge the household the lovers take refuge on a yacht, but are surprised to find the family pets are there ahead of them—the yacht being the property of a friend of the family. It is later that Charlie green-powers a dangerous wrestler and wins the girl. This is a pleasing enough comedy—quite up to the Century standard and snappy enough to excite favorable comment.—LAURENCE REID.
**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.)

**MAY**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorado Pick</td>
<td>William Russell</td>
<td>Fox</td>
<td>6 reels May 28</td>
</tr>
<tr>
<td>Wild Goose</td>
<td>Mary McManus</td>
<td>Famous Players</td>
<td>3 reels May 21</td>
</tr>
</tbody>
</table>

**JUNE**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beach of Dreams</td>
<td>Edith Storey</td>
<td>Robertson-Cole</td>
<td>5 reels June 11</td>
</tr>
<tr>
<td>Big Town Idea</td>
<td>Eileen Percy</td>
<td>Universal Studios</td>
<td>5 reels May 28</td>
</tr>
<tr>
<td>Black Panther's Cab</td>
<td>Florence Reed</td>
<td>Equity Pic. S. R.</td>
<td>5 reels June 11</td>
</tr>
<tr>
<td>Boys Will Be Boys</td>
<td>Will Rogers</td>
<td>Universal Studios</td>
<td>5 reels May 25</td>
</tr>
<tr>
<td>Butterfly Girl, The</td>
<td>Gladys Gruenberg</td>
<td>Selznick</td>
<td>5 reels June 4</td>
</tr>
<tr>
<td>Charge It</td>
<td>Clara Kim Young</td>
<td>Equity Pic. S. R.</td>
<td>6,900 ft. June 11</td>
</tr>
<tr>
<td>Gypsy Blood</td>
<td>Poli Neri</td>
<td>Universal Studios</td>
<td>5 reels May 21</td>
</tr>
<tr>
<td>Heart of the North</td>
<td>Frankie Darro</td>
<td>Universal Studios</td>
<td>5 reels June 8</td>
</tr>
<tr>
<td>Happy Family</td>
<td>Viola Dana</td>
<td>Metro</td>
<td>5 reels June 18</td>
</tr>
<tr>
<td>International</td>
<td>Rosalind Russell</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>It's Only a Game</td>
<td>If Women Only Knew</td>
<td>Robert Gordon</td>
<td>5 reels June 22</td>
</tr>
<tr>
<td>Kept Under Cover</td>
<td>Communist</td>
<td>First National</td>
<td>5 reels June 30</td>
</tr>
<tr>
<td>Kiss in Time, A</td>
<td>Wanda Hawley</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Last Car, The</td>
<td>Charles Alphonse</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Lessons in Love</td>
<td>Constance Timmde</td>
<td>First National</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Live and Let Live</td>
<td>Harry Hammond</td>
<td>Robertson-Cole</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Lost Romance, The</td>
<td>Conrad Nagel</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Love's Penalty</td>
<td>Hope Hamps</td>
<td>First National</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Lure of the Orient, The</td>
<td>Special Cast</td>
<td>Aymon Film - S. R.</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Man Tamer, The</td>
<td>Gladys Walton</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Message from Mars</td>
<td>Bert Lytell</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Moth Butter</td>
<td>Betty Blythe</td>
<td>Associated Prod.</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Mother O'Mine</td>
<td>Betty Blythe</td>
<td>Associated Prod.</td>
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</tr>
<tr>
<td>One a Year</td>
<td>Douglas Watson</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Private Scandal, A</td>
<td>May McAvoy</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Ride 'Em, Cowboy</td>
<td>Tom Mix</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Robin Hood, The</td>
<td>Tom Mix</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Sacred and Profane Love</td>
<td>Elsie Ferguson</td>
<td>Famous Players</td>
<td>5 reels April 30</td>
</tr>
<tr>
<td>Salt of the Earth</td>
<td>Alice Joyce</td>
<td>Vitagraph</td>
<td>5 reels June 25</td>
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<tr>
<td>Scared Woman, The</td>
<td>Clara Kim Young</td>
<td>Equity Pic. S. R.</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Sacred Wives</td>
<td>Margaret Clark</td>
<td>First National</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Scramble</td>
<td>Asphalt</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Shame</td>
<td>Ethel Clayton</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>She's a Home Talent</td>
<td>Helen Turpin</td>
<td>Associated Prod.</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Silver Car, The</td>
<td>Earl Williams</td>
<td>Vitagraph</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Silver Screen</td>
<td>Colorado</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Straight from Paris</td>
<td>Clara Kim Young</td>
<td>Equity Pic. S. R.</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Ten Guineas</td>
<td>Dorothy Dalton</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Too Much Speed</td>
<td>Wallace Reid</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Twice As Much Pay</td>
<td>Babe Daniels</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Two Wise Wives</td>
<td>Louise Calhern</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Voice in the Dark, The</td>
<td>Ramsey Wallace</td>
<td>Goldwyn</td>
<td>5 reels June 25</td>
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<tr>
<td>Whistle, The</td>
<td>William S. Hart</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>White and Unmarried</td>
<td>Thos. Meighan</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>White Man, The</td>
<td>Sheridan Lewis</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
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<tr>
<td>Won, God Changed, The</td>
<td>Seena Owen</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Appearances</td>
<td>Special Cast</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Behind Masks</td>
<td>Dorothy Dalton</td>
<td>Famous Players</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Big Town Round Up</td>
<td>Tom Milke</td>
<td>Universal Studios</td>
<td>5 reels June 25</td>
</tr>
</tbody>
</table>

**JULY**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
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<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broken Doll</td>
<td>Special Cast</td>
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<tr>
<td>Bronze Bell, The</td>
<td>Special Cast</td>
<td>Famous Players</td>
<td>5,902 ft. July 9</td>
</tr>
<tr>
<td>Carville, The</td>
<td>William Russell</td>
<td>Famous Players</td>
<td>5 reels June 9</td>
</tr>
<tr>
<td>Children of the Night</td>
<td>Ida Lendar</td>
<td>Famous Players</td>
<td>5 reels June 9</td>
</tr>
<tr>
<td>Closed Doors</td>
<td>Alice Holton</td>
<td>Vitagraph</td>
<td>5 reels June 9</td>
</tr>
<tr>
<td>Dangerous Paths</td>
<td>Neve Gerber</td>
<td>Arrow-S. R.</td>
<td>5 reels June 9</td>
</tr>
<tr>
<td>Devotion</td>
<td>Hazel Dawn</td>
<td>Associated Prod.</td>
<td>5 reels June 16</td>
</tr>
<tr>
<td>Don't Like Me</td>
<td>Texas Guimont</td>
<td>Victor-Kremmer-S. R.</td>
<td>5 reels June 16</td>
</tr>
<tr>
<td>Drift From Home</td>
<td>Mary M. Minter</td>
<td>Reelart</td>
<td>5 reels June 25</td>
</tr>
<tr>
<td>Face of the North</td>
<td>Virginia Davis</td>
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<tr>
<td>Footlighters, The</td>
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<td>Golden Snare</td>
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<td>Great Fire</td>
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<td>Heart to Let</td>
<td>Justine Johnson</td>
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<td>Home Sentinels</td>
<td>Louis Quinlin</td>
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<td>I Am Guilty</td>
<td>Louis Quinlin</td>
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<td>I Am the Roman</td>
<td>Texas Guimont</td>
<td>Victor-Kremmer-S. R.</td>
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<tr>
<td>Journey's End, The</td>
<td>W. Standing</td>
<td>Reelart</td>
<td>5 reels July 9</td>
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<tr>
<td>Kika, The</td>
<td>Carmel Myers</td>
<td>Universal Studios</td>
<td>5 reels July 9</td>
</tr>
<tr>
<td>Little Chef</td>
<td>Brady Sisters</td>
<td>Universal Studios</td>
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<tr>
<td>Live Wires</td>
<td>Edna Murphy</td>
<td>Fox</td>
<td>5,200 ft. July 9</td>
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</tbody>
</table>

(Continued on page 124)
"DON'T TELL EVERYTHING"  
(Paramount)

A Live Little Story Built to Suit Three Stars

"DON'T TELL EVERYTHING," would have been a success even if the Reid-Swanston-Dexter combination were lacking. Indeed, it may be branded as improbable because of some sudden twists in its development, but its individual incidents ride along with a goodly amount of chaff for the type of roles which suits them best, and therefore impress most favorably, and the titles talk in a piquant strain, philosophizing of love and satirizing the life of the rich. The love story is of the triangle variety but it is never heavy drama.

A wealthy, sporting young man (Wallace Reid) chooses for his bride a dainty, one hundred per cent feminine girl (Gloria Swanson), who loathes to appear in the theater. The couple is banished to a tennis picture. There is comedy here when the lover tries to lie out of many of his past flirtations. The two are married secretly, and the young husband wants to live in the bony moon at the hunting lodge of the other girl. The bride refuses, a quarrel follows, and the husband goes along to the lodge. Perhaps we lose a little sympathy for the man since he prefers his sports to his bride. It is a weak spot in the story, but the episode is all right. A chill comes over the girl. Then the bride suddenly arrives on the scene to continue the battle, and the climax is not of great strength. The title characters are added to the lovers, and there were live-in considerations. Wallace Reid and Gloria Swanson will satisfy perfectly all their admirers. Elliott Dexter's role is convincingly handled by him. Dorothy Cummings has been well cast for the important part she plays. There are irritating scenes in the hunting lodge, and the polo scenes are unusual.—Matthew A. Taylor.

THE CAST

Cullen Dale, Marian Weatherly, Harvey Gilroy, Jessa Ralston, Mrs. Morgan, Genevieve Blum, Wallace Reid, Dorothy Cummings, Maxine Collins, Margaret Winters.


PRESS NOTICE—STORY

As its feature attraction on the program, the theater announces the newParamount picture, "Don't Tell Everything," which includes its cast three of the most popular names in filmdom. They are Wallace Reid, star of numerous fascinating roles as a sportsman, the appealing beauty who won so many admirers in "Why Change Your Wife?" and other pictures, and there was a live-in consideration. Wallace Reid and Gloria Swanson will satisfy perfectly all their admirers. "Don't Tell Everything" was written especially for this notable trio by Lorna Moon, and is a sparkling comedy and a fascinating satire on engaged couples. It tells of a love match, and there was a live-in consideration of a dainty, fragile society girl, and a pally sort of girl, an expert with rode, gun, and on horseback. And when this last girl saw the old pal, away with her, she discovers how dear he has become to her. So she tries to win him back, and the story that follows is of great interest and rolling comedy. The scene shifts from polo field to a hunting lodge in the mountains, and furnishes a delightful backing ground for the action.

The picture is directed by Sam Wood, who created a number of Wallace Reid features and also "The Great Moment," starring Gloria Swanson. None of the three stars has shown to greater advantage in this sparkling comedy. "Don't Tell Everything" will remain as the feature at the theater for days.

PROGRAM READER

Which kind of a girl do you suppose the sporting man would prefer—the dainty, fragile, entirely feminine sort; or the pally, rough-and-ready kind of girl who is proficient with the gun and rod, and at cover on horses as well? Cullen Dale had his choice and he picked the society girl. But his old pal was to be defeated. And so the trouble arose. In "Don't Tell Everything," which will be the feature attraction, the popular trio, Wallace Reid, Gloria Swanson and Elliott Dexter share the honors. It is a delightful comedy, and a keen satisfaction written especially for this trio by Lorna Moon and directed by Sam Wood, who has been responsible for many previous pictures of the same order. It will remain as the feature at the theater for days—days beginning

SUGGESTIONS

There is little need to urge any exhibitor to make the most of the trio of stars who appear in this picture. Wallace Reid is the greatest matinee idol of the screen. Gloria Swanson is a favorite among the men for her beauty and among the women for her ability to wear fine clothes. Elliott Dexter, by consistent high class work, has won his own following. Emphasize the fact that there are in a light comedy which satirizes engaged couples. Use the catchy title for teatimes and in all advertising. Do not start advertising in the exchange on which kind of girl is preferable, the "pally" sort, or the shy feminine type.

"FOOL'S PARADISE"  
(Cecil De Mille-Paramount)

Appealing to the Eye If Not Always Impressive

Cecil B. De Mille will either put over a Barnum and Bailey show in his screen depiction of the story with the cast and rent out the land for pasture. The director, highly imaginative and ever keen to bewilder the eye with dazzling scenes, has concocted the most fascinating and eye-stirring spectacle. It is the fact that his story goes astray while he puts on an after-show. The idea suggested from a popular novel by Leonard Merrick carries all the earmarks of sound story interest. The plot is unusual since it presents the idea of a woman, in love with the past, so afraid of losing the man she is loving that she continues to make him believe she is ill. Here is a fine setup from which to launch a romance story. But the comedy is on the side of the wrong country. Heavily dramatized, heaving served his colors in France. Over there he had met his ideal and he constantly worshiped her. The scene is El Paso and he is dabling in oil with fair success. He journeys over into Mexico and wins the admiration of a primitive woman, who chagrined over his failure to respond to her passionate entreaties, gives him a trick cigar to smoke and the result is blindness. Having met the ideal of his dreams in France and seeing her again, he realises that he has confused her identity with that of the Mexican girl. There is a rip in the pattern when the passionate senorita, now conscience stricken and married to the youth, suffers herself to have his sight restored and the woman herself come home to him. However, De Mille portrays her the story logically ends, though the finale would be unhappy.

However, De Mille becomes the spectacular director again. He takes the spectator on a journey to Siam—and the story starts all over again. His purpose, undoubtedly, is to show the real character of the French girl, who possesses no real womanly virtues whatsoever. These scenes are lavish in the extreme, but they serve no purpose in advancing the story so far as one is concerned. The simple structure of the early sequence is lost in a maze of Oriental trappings. There are some few scenes which merely register an expenditure of money. Still they dazzle by their brilliance of setting. The production is always artistic, though the box office verdict is not altogether satisfactory. Certainly with such a title and such a cast and such expenditure and a director whose name stands high in film circles—with such a picture the exhibitor should pack his house. There are some highly inventive scenes—one of which shows a fantastic grouping on a magic carpet. The De Mille atmosphere is always suggestive. The production is by Cecil De Mille, who, with Dorothy Dalon, Conrad Nagel, Theodore Kosloff and John Davidson is registered as vital and sincere.—Length, 8 reels.—Laurence Reid.

THE CAST


Directed by Cecil B. De Mille.

PRESS NOTICE—STORY

"Fool's Paradise" is the name of the new Cecil B. De Mille picture which comes to the public this week. It is a sufficiently ambitious project, comprising such talented players as Mildred Harris, Dorothy Dalon, John Davidson, Conrad Nagel, Theodore Kosloff, Gay Olson and the Oriental actors. It is a story of the conquest, setting and acting is far above the average. It presents a succession of surprises, dramatically interesting and spectacular, with great color throughout, as they follow one another on the screen.

The story deals with the love of an American soldier for a female dancer who dates back to the days when she was a child. This soldier, a native of the West, and he has lost his sight and blindness which later comes to him because of a silly act on the part of the latter girl, she marries him in his blindness. The soldier eventually learns that the French girl is charactestic. Thus he returns to the wife who brought him so much pain and happiness.

PROGRAM READER

A compelling, absorbing drama of great scale and much popular appeal and finely staged and acted is Cecil B. De Mille's picture, "Fool's Paradise," which comes to the public under the opening of this week. See the thrilling triumph of love. See a dream of fair women as only De Mille can adorn them. See the highest standards of picture making. See the beautiful little maidens perform strange heathen rites. See the gorgeous ice ballet and marvellous skating dancers. See the fight for the queen of the Mexican dance hall. See "Fool's Paradise." The picture sensation of the year.

CATCH LINES

A dance hall queen in a Mexican oil town. A penniless youth, blinded. A petted dancer with Europe at her feet. A gambling "grease" whose dagger was his law. See "Fool's Paradise," the picture sensation of the year.
**OCTOBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Ghost City</td>
<td>Helen Holmes</td>
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<td>Girl of Cloister</td>
<td>George E. Stone</td>
<td>Metro</td>
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<tr>
<td>Girl's Decision</td>
<td>Helen Gibson</td>
<td>Famous Players</td>
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<tr>
<td>God's Gift</td>
<td>Paul Wegener</td>
<td>Famous Players</td>
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<tr>
<td>Great Expectations</td>
<td>Grace Valentine</td>
<td>Famous Players</td>
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<tr>
<td>Great Moment, The</td>
<td>Gloria Swanson</td>
<td>Famous Players</td>
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<tr>
<td>Have His Kisses</td>
<td>Joe Stewart</td>
<td>Joe Brandt-G. Davis</td>
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<td>Heart of the North</td>
<td>Roy Van Dyke</td>
<td>Famous Players</td>
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<td>Hearts and Masks</td>
<td>Special Cast</td>
<td>Federation</td>
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<td>Hell Diggers, The</td>
<td>Wallace Reid</td>
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<td>Her Birthday</td>
<td>Thelma Wheaton</td>
<td>United</td>
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<td>Home Keeping Hearts</td>
<td>Thelma Wright</td>
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<td>Inner Chamber, The</td>
<td>Alice Joyce</td>
<td>Vitagraph</td>
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<td>Jack Frees</td>
<td>Corinne Griffith</td>
<td>Universal</td>
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<td>John Loves Mary</td>
<td>No One Knows</td>
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<td>On Mary Be Careful</td>
<td>Madeleine McDonald</td>
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<td>Douglas Fairbanks</td>
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<td>Open Shutters</td>
<td>Edith Roberts</td>
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<td>Johnnie Walker</td>
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<td>Quo Vadis</td>
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<td>Rowdy, The</td>
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<td>Trip to Paradise, A</td>
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<td>Virginia Street</td>
<td>Virginia鸣 McCreary</td>
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<td>Way Down East</td>
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<td>Where the Men Are</td>
<td>Elise Brussels</td>
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<td>Why Girls Leave Home</td>
<td>Anna Q.Nilsson</td>
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<td>Wil's Awakening A</td>
<td>Wm. P. Carlson</td>
<td>Robertson-Cole</td>
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**DECEMBER**

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<tr>
<td>Call of the North</td>
<td>Jack Holt</td>
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<td>Conquering Power, The</td>
<td>Special Cast</td>
<td>Metro</td>
<td>6 reels</td>
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<td>Encasement</td>
<td>Marion Davies</td>
<td>Paramount</td>
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<tr>
<td>Easter         Pledge</td>
<td>Special Cast</td>
<td>Famous Players</td>
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<td>Father Tom</td>
<td>Special Cast</td>
<td>Assoc. Ex.</td>
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<td>Field of Finance</td>
<td>Special Cast</td>
<td>Aywon—S. R.</td>
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<td>For Your Daughter</td>
<td>Grace Darling</td>
<td>W. M. Film—S. R.</td>
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<tr>
<td>Her Face Value</td>
<td>Wanda Hawley</td>
<td>Reelart</td>
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<td>I Remember Mom</td>
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<td>Hodkinson</td>
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<td>W.B.M. P. Play—S. R.</td>
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<td>Life is in the Clearing</td>
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<td>Love Never Dies</td>
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<td>The Wonderful Thing</td>
<td>Norman Talmadge</td>
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**NOVEMBER**

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<td>A Voice of Little Smoke, Special Cast</td>
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<td>Bucking the Line, The</td>
<td>M. (Lefty) Flynn</td>
<td>Fox</td>
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<td>Cadillac</td>
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<tr>
<td>Single Track, The</td>
<td>Corinne Griffith</td>
<td>Vitagraph</td>
<td>5 reels</td>
</tr>
<tr>
<td>To Eternity in Harmony</td>
<td>Famous Players</td>
<td>Wm. S. R.</td>
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</table>
Ray Turns Farceur in Slender, But Entertaining Story

CHARLIE RAY'S latest is a new departure for him, the bashful and unassuming character having been discarded for the time being in favor of a role in which he plays the highbrow nephew of a rich aunt, who chooses to make his way unassisted—for art's sake. He paints in an attic, along with another poor but proud disciple, the Rev. Harvey Myers, and finally turns out the classic, besides winning the girl of his choice. Mr. Ray, with the able assistance of Mr. Myers, succeeds in making much of a half dozen comedy situations and fits his personality into a rather narrow framework, displaying all the bits of business and becoming a farceur of the Harold Lloyd type.

The picture as a whole would stand some judicious cutting in the middle reels, but a good start and a strong finish, for farce comedy, probably accounts for the success of playing some of the gags to make a feature length production.

With so popular a star in so likeable a role, with which an audience is not able to make comparisons, the average Ray fan is going to be satisfied with the masterly manner of entertainment and overlook places that have a tendency to drag. The production is better than "Two Minutes to Go," even if it falls short of some of the Ray classics of the past.

Besides Mr. Myers, Mr. Ray is supported by a good cast that includes Jean Calhoun as the heroine. The photography is excellent and the detail in staging the artist's studio scenes commendable. The picture is from an original story by Bob Wagner and was directed by Mr. Ray, assisted by Albert Ray.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Richard Morgan Charles Ray
Mrs. Morgan, his aunt Florence Oberle
Benny Fletcher Harry Myers
Augustus Jonathan Plimpont Tom McGuire
Betsy, his daughter Jean Calhoun
Private Detective Robert Grey
Butler Calvin Pancoast
Minnie Meadows Ida Schumaker

Story by Bob Wagner. Directed by Charles Ray and assisted by Albert Ray.

PRESS NOTICE—STORY

Charles Ray, popular juvenile star of the silver screen, is billed in his latest feature photography, "R. S. V. P. F." for the — theatre, beginning —.

In "R. S. V. P. F." Mr. Ray plays a poor but highbrow artist who has a hard time making ends meet while he paints his masterpiece. The picture is farce comedy and presents the star in an entirely new character. In his support is a strong cast, among which is Harvey Myers, star of "The Connecticut Yankee in King Arthur's Court," Jean Calhoun a talented blonde beauty and others of equal ability, carefully selected for their wit and charm. The picture is from an original story by Bob Wagner whose Saturday Evening Post yarns have pleased so many people.

PROGRAM READER

"R. S. V. P. F." is the title of Charles Ray's latest picture booked for a — day's engagement at the — theatre beginning —.

In this production, Mr. Ray turns to farce comedy, discarding for the time being the role of the typical simpleminded character for a highbrow but poor artist who struggles to paint the masterpiece that will make him famous.

In support of the star is a strong cast that includes Harvey Myers, star of "A Connecticut Yankee in King Arthur's Court," Jean Calhoun, Ida Schumaker and others of equal ability and popularity.

The feature is from an original story by Bob Wagner of Saturday Evening Post fame. It is produced in the assurance of Albert Ray, producer of "The Connecticut Yankee" being a First National Attraction and is offered as one of the most entertaining pictures of the season.

SUGGESTIONS

Exploit this along the usual Ray lines, giving the star the best of the billing and publicity and place the story on the box office at once.

CATCH LINES

Charlie Ray as a high-brow but hungry picture dauber. Harry Myers ditto, one dress and no pants. Aunt and cousin ditto, one dress and no pants. The model, an irate parent, a rich aunt, all mixed together in proper farce comedy proportions. The hero, with sufficient ingenuity to make "R. S. V. P. F." equal S. R. O. at the box office and B. P. (Picture) O. E. to the fan who likes comedy.

The story of two artists who had rather eat than paint, who owned one dress suit between them, an invitation to dine, R. S. V. P. and a girl who was an artist's model by day and a society bud by night. Mostly fun and foolishness but entertaining with a jazzy flavor.

"R. S. V. P. F." is the title of the latest picture of Charles Ray's which is now showing at the — and is highly recommended for all Ray fans. The story of two artists who had rather eat than paint, who owned one dress suit between them, an invitation to dine, R. S. V. P. and a girl who was an artist's model by day and a society bud by night. Mostly fun and foolishness but entertaining with a jazzy flavor.

THE LOVE CHARM

Realtart

THIS picture is a variation of the slavery story with the country hero successful in the love staves by being old-fashioned. Written and directed by Harvey O'Higgins it defies a familiar plot in a conventional manner but still manages to exude a sufficient amount of appeal and charm through the characterization and treatment of the theme. The simple and unafflesed character is willling to be the drudge. She is even willing to efface herself in the background so that her part relative may have a clear field for the youth's affections. Wanda Hawley then do the old-fashioned stuff to perfection. She makes an appealing heroine from the very start and it is a delight to see how much in contrast is she with her jazzy cousin that her appearance and manner make a decided impression with an equally old-fashioned young man. The heroine, according to the conventions, is satisfactorily demure and she instantly wins sympathy because you are made to feel that the story is unjustly persecuted. It is a light story which contains no plot of consequences, but it succeeds in telling its story, with sufficient color and charm. The star, the title, and the old-fashioned heroine make the offering quite up to the Hawley standard. Ms O'Higgins has his usual knack of being in that he knows something about the appeal of romance. She knows that her old fashioned ways impress the youth simply because she is properly demure and registers the "clinging-ivy" type of femininity. She is a very little good girl, but when she tries to be bad she is certainly not naughty. In her attempt to steal some of her jazzy cousin's thunder, she appears in modern attire and dances on a table. This scene is amusing because Miss Hawley cannot play the part with real sincerity.

There are a few improbabilities present, but they don't intrude to make story interest which is intriguingly enough in a modest way. The picture is full of sentiment and regrettably it is safe to say that it will please many screen goers because of the contrasts and the old-fashioned flavor of the characterization. The modern girl is played in a rather jazzy way and the "old-fashioned" character boys loses out when compared to the country bumpkin. But the public is eager for triumphant virtues as expressed in the simple, unaffected gentry of the open spaces or the by-ways of the homespun world. The love interest in "The Love Charm" is quite strong in appeal and effective in registering charm. It is not a picture of any depth. But it tells its little "Peg O'My Heart" story in straightforward fashion.

Buckley's people make the offering in her study of the gay cousin. The settings and photography are good.—Length, 5 reels.—Laurence Reid.

THE CAST

Ruth Sheldon Wanda Hawley
Hattie Nast Wanda Hawley
Julia Nast Wanda Hawley
Sylvia Ashley Sylvia Ashley
Thomas Hickey Dick Rosson
Harry Morgan Dick Rosson
Robert blender Carrie Clark Ward
Mayabelle Mooney Molly McGowan


PRESS NOTICE—STORY

In the role of a shabby poor relation Wanda Hawley will be seen at the — theatre next week in "The Love Charm." This is an original screen story prepared by Harvey O'Higgins for which the well known star has managed to take up the poor relation who makes up her mind that the spoiled young lady of the house in which she toils without thanks shall not have all the beaux and good times.

Miss Hawley shines in this picture. She creates two distinct types. First, as a smart, old-fashioned girl, she wins a young man's love by forcibly reminding him of the mother he recalled when he was a little boy. Then when she learns that her aunt and cousin are displeased, she promises to alienate his affections in the same way, by making herself as unpleasant as possible and accordingly assumes the role of a noisy, "jazzy" young person. Mr. O'Higgins makes use of his skill in laying bare the human soul and his star is excellent supported by Wanda Hawley, a newcomer to the screen. "The Love Charm" is a delightful and charming picture.

PROGRAM READER

She was just an old-fashioned girl. She did not believe in jazz. She was content to sew! Yet she wanted to have good times. In fact she was a country cousin—just a poor relation in other words. No one gave her a chance to win the attractive hero. But she pictured him to herself in a glamorous way and discovered that he loved jazz and that he was interested in nothing but jazz that surrounded him. If you want to see the neatest kind of modern piping named P. G. Harvey, of course love takes the sure and easy way to the theatre next week — with the pretty and talented Wanda Hawley as the star.

SUGGESTIONS

Wanda Hawley is getting over the mistake of making a false protest in "The Love Charm." Her type of pictures are in wide demand. Tell them that the attractive star is coming in her latest romance which is a complicated love story. Mr. O'Higgins is the author and he is acknowledged to be one of the leading luminaries of the day. Use a snap line of exploitation, featuring each line and readers in throwaways. Make your prologue attractive and symbolic of the theme. A group of pretty girls are shown in the modern clothes and dances which they wear as they sing the old-fashioned song. This will put it over. Play it up as a delightful, charming picture of youth and romance.
COMING PRODUCTIONS LISTED

ARROW FILM CORPORATION
Ten Nights in a Bar Room. A Yankee Go-Getter (Neva Gerber)..... 5
Devil-Dog Dawson (Jack Hoxie).... 5
The Star Reporter (Billie Rhodes).... 5
A Motion to Adjourn (Daw-Stewart).... 5
SPEEDED COMEDIES
(One Released Every Week)
MURIEL OSTRICH COMEDIES
BLAZED TRAIL PRODUCTIONS
ARROW-GERBER PRODUCTIONS
NORTHWOOD DRAMAS
SERIALS
The Blue Fox (Ann Little).... 15 episodes
Reed of the North (Ann Little).... 15 episodes
ASSOCIATED EXHIBITORS
HAROLD LLOYD COMEDIES
A Sailor Made Man..... 4
Never Weaken..... 3
FEATURES
Jan. 1—The Unfolded (Playgoers).... 5
Handle With Care (Grace Darmond).... 5
Dec. 11—Marry the Poor Girl (Playgoers).... 5
Dec. 4—The Run of the Rattler (Playgoers).... 5
ASSOCIATED PHOTPLAYS
Soul of a Woman (Jane Novak).
Smut (Grace Morrison).
Ghost City (Helen Holme)... 5
AYWON FILM CORPORATION
The Master of Beasts.
C. B. C. FILM SALE CORP.
HALL ROOM BOYS COMEDIES
(Pale Beasts a Thousand)
SCREEN SNAPSHOTS
(One Reel Twice a Month)
STAR RANCH WESTERNS
(One Two-Reeler Every Two Weeks)
GEO. H. DAVIS
Life's Greatest Question (Roy Stewart).
EAST COAST PRODUCTIONS, INC.
Feb.—The Greater Duty
Jan.—Any Night
Dec.—Ahias
EDUCATIONAL FILMS CORP.
SHORT SUBJECTS
A Barnyard Cavalier (Christie comedy).... 2
Distress (Mermaid comedy).... 2
Dec. 25—To Parkes (Christie comedy).... 2
Dec. 25—Assorted Heroes (Campbell comedy).... 2
Dec. 18—Torchy Takes a Chance (Torchy comedy).... 2
Dec. 18—A Girl's Old as the Hills (Bruce scenic).... 2
Dec. 11—Kiss and Make Up (Christie comedy).... 2
Dec. 11—Fun and Easy (Mermaid comedy).... 2
Dec. 4—The Skipper's Last Resort (Toonesville).... 2
Dec. 4—What's the Limit (Skeptograph).... 2
Selig-Roe Photoplays
CHRISTIE COMEDIES
MERMAID COMEDIES
PUNCH COMEDIES
TORCHY COMEDIES
CAMPELL COMEDIES
CHESTER COMEDIES
VANITY COMEDIES
GAYETY COMEDIES
SKETCHOGRAPHS
BRUCE SCENICS
CHESER OUTINGS
CHESTER SCREENS
CINEL FILMS—SLOW SPEED
KINOROMS
EQUITY PICTURES CORP.
What No Man Knows (Clara Kimball Young)
EXCEPTIONAL PICTURES CORP.
(Releasing Arrangements to be Announced Later)
Mister Antonio (Otis Skinner)
Grumpy
IMPORT FILM CO., INC.
The Jungle Goddess—Selig serial 15 episodes
Starring Elmo Field, and Truman Van Dyke
FAMOUS PLAYERS-LASKY CORP.
PARAMOUNT
(Exclusive Releasers)
Jut Jailed at Coram. Nestor Wattenberg
The Romance Buster (Will Rogers, Lila Lee)
The Lane That Had No Turning (Agnes Ayres)
The Law and the Woman (Betty Compson)
Three Lives (Grace Bradley, Peter Ford)
(January Releases)
The Ink Master (Betty Compson)
Miss Lulu Bell (Wm. de Mille)
Under the Law (Glenn Strange)
White Oak (William S. Hart)
The Last Payment (Pauline Lord)
Don't Stop Every Man (Special Cast)
Exit the Vamp (Rachel Clayton)
A Prince There Was (Thomas Meighan)
AIDELITY PICTURES CORP.
FEATURES
12 WITWER COMEDIES (CHAS. DELANEY)
FIRST NATIONAL EXCHANGES
The Woman He Married (Anita Stewart)
My Boy (Jackie Cooper)
Stardust (Hope Hampton)
The Camp Girl (Special Cast)
White Faith (Hope Hampton)
R. A. P. (Grace Darmond)
The Beautiful Liar (Katherine MacDonald)
Penelope (Emma Small)
The Lotus Eater
Slipping McGett
The Half Breed
All's Well (Special Cast)
The Invisible Foe (Anita Stewart)
In the Fagons of Fourths (Anita Stewart)
All's Button (Special Cast)
The Infield (Charles MacDonald)
The Sea Lion (Hobart Bosworth)
Hans the Woman (Christie)
BUSTER KEATON COMEDIES
The Pale Face
The Boat
The Blacksmith
FOX FILM EXCHANGES
SPECIALS
Focus (Special Cast)
Summer (Special Cast)
Therad (Special Cast)
Great American Yankee (Special Cast)
A Connecticut Yankee (Special Cast)
Queen of Sheba (Special Cast)
FEATURES
The Roof Tree (William Russell)
The Trailin' (Tom Mix)
The Western (Dwight Furman)
The Rough Diamond (Tom Mix)
The Desert Blossoms (William Russell)
Jackie (Jackie)
Whatever She Wants (Bleenan Percy)
The Last Trail
COMEDIES
Policemen (Al St. John)
The Curtain Falls (Sall-Reed)
Water Cure (Clyde Cook)
The Harem (Clyde Cook)
The Toreador (Clyde Cook)
MUTT AND JEFF CARTOONS
FOX NEWS
(Twice a week)
GOLDWYN EXCHANGES
SEASON 1921-1922
SECOND GROUP OF GOLDWYN PICTURES
What Hat! The Cook! (Special Cast).... 8
Bent for Out (Colleen Moore)
The Blind Bargain (Lon Chaney)
Remember (Special Cast).... 8
Hungry Hearts (Bryan Washburn)
The Cradle of Our Land (William Langer)
Grand Larceny (Billy Beery)
The Wall Flower (Special Cast).... 8
The Glorious Fool (Helen Chadwick)
His Back Against the Wall (Raymond Hatton)
Doubling for Romeo (Will Rogers)
The Sin Flood
Our Andy the Communist (Lon Chaney)
Oct.—The Man from Lost River (Lloyd)
HODKINSON CORP., W. W.
The Rise of Bosco Pine (Irene Castle).
The Luxury Tax (Mabel Balin)
Feb. 12, 1922—Hope (Tratt Pictures Corp.)
Feb. 5, 1922—The Grey Dawn (Ben, H. Hampton)
Jan. 22, 1922—Heart's Haven (Ben, H. Hampton)
Jan. 15, 1922—The Blue Hat (Tratt Pictures Corp.)
Dec. 23—Cameron of the Royal Mounted (Winnipeg)
Dec. 11—The Bashful-Suitor (Tratt Pictures Corp.)
Dec. 11—Pity Candles (Irvin V. Willatt Prod.)
KIPLING ENTERPRISES
The Lone Hand
The Midnight Riders
Outlawed
KREMNER FILM FEATURES, VICT.
(Released on States Right Basis)
The Barbas (Texas Guinan)
I Am the Woman (Texas Guinan)
BERT LUBIN-WESTERN P. CORP.
Lady Luck (Allene Ray)
Partners in the Sunset (Allene Ray)
METRO PICTURES CORP.
The Phantom Bride (Bert Lytton)
The Man-Wolf (Charles Huggins)
Mar. 13—The Prisoner of Zenda (Special Cast)
May 6—Glass House (Vista Parade)
Feb. 19—The Right That Failed (Bert Lytton)
Feb. 5—The Golden Gift (Alice Lake)
Peacock Alley (Mae Murray)
National Heir (Vista Parade)
Jan. 22—Little Eva Ascends (S. L. Shochl Hughes)
Jan. 15—The Cat and the Mouse (Aesop's Fables)
Dec. 12—The Hole in the Wall (Alice Lake)
NATIONAL EXCHANGES, INC.
Welcome Children (Special Cast)
Shadows of the West (Hedda Nova)
The Lotus Blossom
KINETO REVIEW
RALPH RIVET
ERIALS
PACIFIC FILM COMPANY
Dubble Stakes (Gladys Brockwell)
The Able Minded Lady (Henry B. Walthall)
The Cat (Texas Guinan)
The Fatal 10 (Special Cast)
Dangerous Lovers (Special Cast)
FOLLY COMEDIES
(Starring Geo. Okey and Vermon Don)—One reel only
PATHE EXCHANGES
FEATURES
Dec. 18—The Power Within
SERIALS
White Eagle
(Pertiean Episoden—Starring Ruth Roland)
The Yellow Arm
(Pertiean Episoden—Starring Warner Oland, Jeanne Cagney and Maudie Crawford)
The Sky Ranger
(Pertiean Episoden—Starring Geo. B. Ricou and June Caprice)
Hurricane Hotel
(Pertiean Episoden—Starring Shreve Brown)
SHORT SUBJECTS
Jan. 15—The Dog and the Flea (Aesop's Fables)
Jan. 5—The Canadian Lynx (Bill and Bob Boys)
Jan. 5—The Dog and the Mosquito (Aesop's Fables)
Dec. 24—The Wayward Dog (Aesop's Fables)
Dec. 18—The Wolf and the Kid (Aesop's Fables)
(Continued on page 130)
“TANGLED TRAILS”  
(Wm. Steiner Productions-State Rights)

Northwest Mounted Mounted Is Fairly Satisfying

T

His photoplay runs true to form. The red-coat who “always gets his man” bobs up here and accomplishes his mission. Neal Hart carries on the task of the intrepid officer of the Northwest Mounted Police. In the story of the whale-like adventure, there is a little romance, but at least there is enough primitive action revolving around him to get you going. It is hardly logical that this villain would be his “own cook and bottle washer.” The hunted criminal is usually found working for someone higher up. He gives his commissioner some serious trouble and finally, after he has been hunting a Bowery dive. And some more fistic encounters are presented.

The villain cannot be accepted in any other light than as a crude individual. The mere fact that he selects the red-coat as his prey is a definite indication. He eludes the red-coat again and doubles back on his track. Eventually the officer catches him in the act of stealing a horse and the chase is off again. The obsession to get away from the law never varies in a single detail. The hero meets with an accident, in the early pursuit and the heroine aids him in his distress. Thus the romance. The plot has changed the story and, the romance, the appropriate backgrounds—these revealing a wealth of mountainous landscape and considerable snow. Neal Hart gets his man through an ability to overpower him while Violet Palmer makes an appealing heroine. However, this is just part of the story, is very dominant. The exteriors and the punch scenes will doubtless put it over with the state rights holders. —Length 5 Reels.

Laurence Reid.

THE CAST

Jack Borden—Neal Hart
Mildred Kimble—Violet Palmer
Phil Lawson—By Charles E. Barrett
Blanche Hall—Cady Hampton

PRESS NOTICE—STORY

A vivid story of the Canadian Northwest with one of the vital figures of the Royal Northwest Mounted Police as the hero—who always gets his man—and that is “Tangled Trails,” which introduces the Mounted Police of Canada. A fascinating story of a brave and cunning villain, Carl Borden, who has been at work in the Northwest. The story is graphically presented.

In the metropolis the Mounties catch his man only to lose him again. The criminal double back on the trail and returns to the wilderness. But Borden catches up with him and succeeds in his quest. There is a pleasant romance attached to the story which balances its actual excitement. Neal Hart is a nifty type and his support is credited to the charming Violet Palmer and Blanche Hall, who, as the villain, makes a picturesque part. Charles E. Barrett wrote and directed the feature.

SUGGESTIONS

This is a Northwest Mounted Mounted Police story in which the red-coat gets his man. While the formula is an old one and has been used time and again, it is a good story. The production is well done, and the acting is creditable. The story is told with a certain amount of humor and a good deal of excitement. The picture is a good one for the cheaper class and is designed to appeal to a broad class of picture goers.

“Tangled Trails” is an interesting picture well acted and staged. It will be enjoyed by a large portion of the audience.

CATCH LINES

See “Tangled Trails.” A picture of daring courage. A picture which presents the color and the action of the Northwest Mounted Police.

See America’s Pal, Neal Hart in the vivid story, “Tangled Trails,” a picture with action and adventure.

December 24, 1921

“AT THE STAGE DOOR”  
(Wm. Christy Cabanne-R-C Pictures)

A Delightful, Absorbing Story of Theatrical Life

PERHAPS the chief fault of many past pictures of theatrical life, is that they take the audience through the back door of a show shop and then give them an unsatisfactory and often improbable picture of their work. It is the kind of story that is usually called a "romance," but in this case it is the romantic element that is the real success. Mr. Cabanne does differently. Not only does he establish the atmosphere of the stage by scenes from inside the theatre, but he uses the outside world in a manner that is wholly plausible and admirable. When the only stage door admiral is a comedy character whom she will not even tolerate. One night when the gang are trying to force her into this party, it is in order to give up the old life that she is rescued by her lover. This chorus girl character is well developed, and made extremely sympathetic, largely through the work of the young actress, Betty Hart. It is an exactly the wistful, appealing expression needed for such a part. She is well played and we feel for her as her second romance seems to burn into ashes and somehow we understand the despair that grips her heart and makes her see many kinds of horror.

Each of the cast is well-nigh perfect in his or her part, unless the comedy parts might be considered undone. And the theatre interior is handled not too well. "At the Stage Door" is a credit to Mr. Cabanne. It rings true to life, and is especially characterized by a scene, especially toward the end; and it is very well acted. —Length, 6 reels.

Matthew A. Taylor.

THE CAST

Heath Mathews (prologue) ... Charles Bannerman
Mathews (prologue) ... Elizabeth North
Mrs. Mathews ... Marguerite Foster
May Mathews ... Betty
Heath Mathews ... Charles Bannerman
Grace Mortimer ... Myrtle Maughan
Judy Craig ... Elizabeth North
Mrs. Reade ... Violet Odgen
Archie ... Hal Pollock
Phil Pierce ... William Wingga
Aunt Biddy ... Myrtle Maughan
Betty ... Dotte Ratno

PRESS NOTICE—STORY

For the feature attraction at the theatre on “At the Stage Door,” a tale of little old Broadway, is announced by the management.

"At the Stage Door" is the second of the original story of a chorus girl in the New York theatrical world. At the same time it is different and more original than the usual story of the chorus girl who rises to stardom. The story sticks close to life’s verities. There is nothing movieque about it. Instead it is a thoroughly human story, crammed with heart interest, tense drama, and sweet romance.

The picture was produced by William Christy Cabanne, who also wrote the story. It has what has been termed the perfectly balanced cast that has been seen in a picture in considerable. It includes Lilian Dove, a former Polka beauty, who is seen in the leading role, William Collier, Hunt Murphy, Miriam Battista, the little favorite of “Honeymoon,” Violet Odgen, Billy Quick and Charles Craig, who make a good ensemble cast. The pictures were all made in New York theatres.

"At the Stage Door” will be given a two day run at the theatre beginning—

PROGRAM READER

Pretty Mary Mathews might have looked the typical New York chorus girl. But she was far different. A dull life and a broken romance in a small town had brought her to the stage. But her life was passed between the theatre and her boarding house. Then for a second time, a great love came into her life. She was going to be married. But the day before the wedding, she was changed. She was on the verge of despising of rising above her environment. She was saved. She was the ideal of a different kind of woman.

"At the Stage Door" will be the feature attraction at the theatre beginning—

CATCH LINES

A story of New York theatrical life. Ollipodes behind the scenes that convince. A picture of a Broadway show shop that interests everyone.

An all star cast in a clean wholesome picture of the New York theatrical world. A sweet love story of a chorus girl who rose above her environment and her associations.
## Comedy and Short Subject Releases

### Short Subjects

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<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
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<td>Save the Tax (Serial)</td>
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(Continued on page 130)
"PLAYING WITH FIRE"

( Universal

Brilliant Comedy-Drama—Will Burn 'Em Up

HERE is a screen production incorporating that same brand of humor, heart interest and colorful situations which go to make comedy dramas of the spoken stage Broadway successes, relying upon general appeal. It is light entertainment for its kind, and offers the household of the average theatre the type of comedy which makes for fastidious. If the plot isn't new in its entirety, it is told in the latest style, being modern throughout. Make no mistake, this picture will please a sala audience. It is a comedy of action and situation.

Aside from the direction, by Dallas M. Fitzgerald being much above the average, the photography plays an important part in earning success. The cast, without exception, is splendid.

The best way to get an angle on the general merits is a short resume of the happenings:

Gladys Walton, in a life-like characterization of a great hearted, yet semi-illiterate but honest girl, never loses sight of her identity in the role. She gives a most satisfying performance, as Enid Gregory. Enid plays the piano in "Melody Shop," a kind of music store, where the principal item of sale is popular music, mostly jazz. According to her aptitude for the "jazz" type of music, Enid has an established following, adhering to the owner of the store, and permitting her to indulge in the tawdry finery she craves.

In love with Enid is a poor-tot-the-bone. His line of talk is second only to that of the "jazz" artist, whose keen wit and sharp tongue makes possible the scintillating spoken titles, each a sure-fire laugh. To Enid's boarding house comes a girl of evident breeding, in distress. She is the former set account of her father's supposed misappropriation of funds, and subsequent suicide. The heart of Enid goes out to her. They become friends, the society girl seeing Enid as a "song booster" in "Melody Shop." Eventually, together, they sputter, going to a smart resort for two days. There the plumber's sweetheart meets the plumber's doom, a young, attractive man, of fine family, mutual friend of the society girl and her fiancé.

A glimpse of life as well bred people live it, teaches the clever pianist that her greatest fault is over-dressing, and that manner of speech might stand improvement. At the same time her girl friend learns that her sweetheart has been searching for her, wants her wherever and helps to prove his dead father's innocence. There is a villain, who defends the "jazz" artist which cleans the muddy waters, then makes his exit to Alaska.

The production is marked with decidedly interesting plot development, smooth continuity, terminating in an enjoyable picture from point of view of value, making no attempt at anything more than 5 reels—Lillian R. Gale.

THE CAST

Enid Gregory...Gladys Walton
Janet Fenwick...Kathy McCrate
Bess Butcher...Hayward Mack
Bruce Tilden...Harold Mills
Kent Lloyd...Hallam Cooley
Pat Isaac...Lydia Knott
Miss Seraphina...Ludia Knott
Max Taylor...Eleanor Hancock
Mrs. Taylor...Danzy Hoy


PRESS NOTICE—STORY

"Playing With Fire," which is scheduled for the feature attraction at the theatre on..." is a Universal special, starring Gladys Walton. The story is a rapid-action, mirth-provoking comedy-drama of general appeal. It is about a piano player, who earned her living playing "jazz." You know the type, she kind of girl one sees in the 5 & 10 cent store building up following a ball of all her own. This type, characterized by Miss Walton, is true-to-life. She has absorbed all the earmarks of the girl who means well, dresses with poor clothes, chewing gum and longs to be of society," whose heart is gold, and who gets there by and by.

PROGRAM READER

The role of Enid Gregory, "jazz artist," in "Playing With Fire," was made-tomeorder for Gladys Walton, who appears in the Universal Special at this theatre on the 20th. She has been coming under the characterizations of Misses Grubine, career, yet she has been highly commended for her interpretation of "Rapper" roles. Miss Walton is well suited to the role of the girl who does well for a living. She does it so well that the Melody Shop becomes a rendezvous for the "jazz" type. With the money saved from her clothes of exaggerated styles, wears cheap jewelry and chewing gum. Accidently coming in contact with社会, she makes an attempt at a better life as a wife. The do so, she hears of an ideal young man, proves his mettle by saving the life of a bad man, a good girl from self-destruction, and setting things right, generally.

CATCH LINE

"Never judge a book by its cover." See "Playing With Fire" and know why. Enid Gregory was a diamond in the rough. On the surface she was flint, but her heart, soft as gold.

"TRAILIN'"

( Fox

Mix in a Complicated Story Filled With Typical Action

THE TOM MIX followers are certain to be well satisfied with the star's latest opus, which is a slightly different variation of the regulation Western. Since the Fox luminary is doing the talking, it is expected that the screen dramatists will not be more than a bit more or less novel exploitation of the Western ideas, those who look for the variations will surely find them in "Trailin.'" Mix pulls the unexpected Here by not making an appearance until the beginning of the second reel, the hero, when captured, is out of the allotted time. The story incidentally keeps the spectator in suspense because it isn't satisfactorily cleared up until the finish.

The story states that Mix talks like a tenderfoot and he talks like a tenderfoot, but he ain't no tenderfoot. Thus you have planted that he is a product of culture though capable of adapting himself to the wild and wooly ways of the West. The plot is quite complicated because the onlooker is compelled to link up the mystery of the prologue with the denouement. The hero has gone West to hunt down the man supposed to have killed his father. The romance is introduced when he meets the girl presiding over the village restaurant. She comes to his rescue when she discovers that the villains are planning to eliminate him. All this action is punctuated with the typical Mix turns out to be a "peacemaker," and the hero, with the aid of his own father and the explanations inform you that the hero, when a child, was kidnapped. There is a vein of crisp action which brings Mix into clever and steady focus as a horseman of the first order. Like the well known end, there is a second reel, which contains several stunts which may be catalogued as dangerous escapes and rescues. The story is incoherent at times, due to the mystery planting, but the Mix atmosphere is ever dominant. And the average spectator never tires of this type of action, to which he is accustomed.

The hero is endeavoring to clear up the mystery of his parentage. He escapes from the villains and eventually confronts the man who be believe is his father. The romance is introduced when he meets the girl presiding over the village restaurant. She is a product of culture though capable of adapting himself to the wild and wooly ways of the West. The plot is quite complicated because the onlooker is compelled to link up the mystery of the prologue with the denouement. The hero has gone West to hunt down the man supposed to have killed his father. The romance is introduced when he meets the girl presiding over the village restaurant. She comes to his rescue when she discovers that the villains are planning to eliminate him. All this action is punctuated with the typical Mix turns out to be a "peacemaker," and the hero, with the aid of his own father and the explanations inform you that the hero, when a child, was kidnapped. There is a vein of crisp action which brings Mix into clever and steady focus as a horseman of the first order. Like the well known end, there is a second reel, which contains several stunts which may be catalogued as dangerous escapes and rescues. The story is incoherent at times, due to the mystery planting, but the Mix atmosphere is ever dominant. And the average spectator never tires of this type of action, to which he is accustomed.

THE CAST

Prologue
William Drew
John Bard
Cecil Van Asten
Pitto
J. F. McDonald
Joan
Carol Holloway

Story
Anthony Woodbury
Tom Mix
John Woodbury
Steve Nash
Butch Conklin
Sid Jordan
Al Fremont
Harry Dunkin

Dorothy
Lawlor
Carol Holloway

Directed by Lynn Reynolds. Scenario by Lynn Reynolds. Directed by Lynn Reynolds.

PRESS NOTICE-STORY

What is called a clever and highly interesting Western is Tom Mix's latest picture, "Trailin,'" which comes to the... theatre on... as a feature attraction. The star who has become a favorite because of his skill and in the expert knowledge of lariat-throwing and gun-play, has a story which is to be one of his finest contributions. It is packed with exciting moments from opening reel to finish.

A note of mystery is revealed when a man shows up at an Eastern home and kills the father of the boy in a duel. Tom Mix never knew anything concerning his mother, but seeing a picture of Western home he goes forth to investigate. From this point to the conclusion the story unfolds dramatic complications which are punctuated with plenty of adventure and excitement. The intrigue is cleared up, the identities become known and the picture ends with the culmination of romance. The star is surrounded by a large and capable company.

PROGRAM READER

Who do you think is coming to the... theatre next...? Not many folks believe that Miss Mix, the star of "Trailin'," who has become a universal favorite through his skill in and out of the saddle. It is said that "Trailin,'" is the best picture ever made by the successful. Certainly it contains all the qualities which have endeared Mix to his followers. He packs a healthy wallop. The picture is marked with exceptionally fine finish, and is sure to collect a sizable amount of thrills. The star has a large company supporting him—a company including Eva Novak, Bert Spott, Sid Jordan, Harry Dunkin and Al Fremont.

SUGGESTIONS

You know how to put over a Mix picture by this time. Any exploitation scheme you make will have its chance to be heard. Put the poster, newspaper ad, etc. to work. No need to advertise, the public will buy this picture wherever it is shown. So play him up big. The title is suggestive of westerns—so emphasize that the star has another one of those wild, wooly, western pictures. The numbers of the large and competent cast. Tell that Eva Novak and Carol Holloway are in the cast. Both of these young women have been stars. Describe the picture as a snappy western which contains plenty of melodrama, thrill, mystery, action, suspense and romance—with plenty of photographic appeal to boot.

CATCH LINES

"See Tom Mix the popular favorite in his latest and greatest picture, "Trailin,'""
COMING RELEASES
(Continued from page 126)

COMEDIES
Jan. 15—Loose Change (Parrott)...
Jan. 18—The Bashful Lover (Ernest Trues)...
Jan. 19—Journey to the Center of the Earth (Harry-Bisson)...
Jan. 25—Beauty Contest (Watchman-Dixon)...
Dec. 29—The Corner Pocket (Snub Pollard)...

NEWS REELS
Sundays—Top of the Day...
Wednesdays—Pathé News...
Saturdays—Pathé News...

PHOTOPLAY SERIALS CORP.
The Mysterious Pearl—15 episode serial starring Ben Wilson and Neva Gerber.

PIONEER FILM CORP.
The Crimson Cross (Van Dyke Brooks) Beyond the Crossroads (Ora Carew)
The Legend (Erik Var solemn) A Millionaire for a Day (Guy Empsey)

PRODUCERS SECURITY CORP.
When Dawn Came...
The Right Way...
The Soul of Man...
Squire Phinn...
Welcome...
Mr. Bingle...
Mr. Porter of Texas...
Irving Screen Classics...
Clasy Fitzgerald Series...

ROMAYNE SUPERFILM CO.
The Toreador
Rigolote

REALART PICTURES CORP.
South of Sua (Mary Miles Minter) Nancy from Nowhere (Bebe Daniels)
Homeopathy (Francis X. Busher) First Love (Constance Bliss)
The Love Charm (Mae McAvoy) Morale (Mae McAvoy)
Dec. 1—A Virginia Courtship (Mae McAvoy)

R-C PICTURES CORP.
Beyond the Rainbow (Cabanee) Billy Jim (Mabel White) Dec. 25—Helen and Return (Doris May) Dec. 11—At the Stage Door (Cabanee)

RUSSELL PRODUCTIONS
FRANK BRADWELL SERIES
AL JENNINGS SERIES
HELEN GEM SERIES
FRITZI RIDGWAY SERIES
CAPITOL FILM COMPANY
NEAL HART SERIES
LESTER CUNEO SERIES

SELZNICK (LEWIS J.) ENT.

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZNICK NEWS
KAUFMAN MASTERPIECES
PUBLIC FEATURES
SERIALS

UNITED ARTISTS CORP.
A Doll's House (Niazimova)

UNIVERSAL EXCHANGES
SPECIAL ATTTRACTIONS
Wild Horse (Priscilla Dean) Man to Man (Harry Carey) Jan.—Shattered Dreams (Marvin Gerber) Morale (Mae McAvoy)

SERIALS
The Secret Four
Terror Trail

JEWEL PRODUCTIONS, INC.
Jan. 1, 1922—Foolish Wives (Stroheim)

COMEDIES
Shipwrecked Among the Animals (Century) Westward’s Way (Stuart)

SHORT SUBJECTS
(Continued from page 126)

Feature
Juggernauts of the Jungle (Educational)...
King of the Circus (Serial) Eddie Polo...
Land of the Chin Chew (Serial)...
Last Hop, The (Serial)...
Let’s Go (Serial)...
Life History of Frogs and Toads (Educ.)
Liquid Gold (Serial)...
Lochinvar of the Line (Drama) Edgar Jones Pathé...
Long Live the King (Mutt and Jeff Cartoon) Fox...
Lorraine of the Timbers (West, Dr.)...
Tom Sanchi...
Lost a Vida (Educational)...
Major Jack Allen Wild Animal Pict. (Adven.) Pathé...
Movie Chats...
Music in the Movies (Educ.)
My Lady of the Pines (W. Dr.) Mary Astor Pathé...
Ne’er to the Terrible, The (Serial)...
Nettling the Leopard (Wild Animal)...
New Willies (Serial)...
Nice and Cannas (Serial)...
No More Gasoline (Serial)...
Northern Trail, The (Drama)...
Nut Wedded But a Wife (Cartoon)...
Old Dreamland (Serial)...
Old Dynamic (Special)...
Old Man and the Sea (Serial)...
Our Navy in Action (U. S. Navy)...
Panama (Serial)...
Pathé Review No. 129...
Pigs and Kava (Educational)...
Play Ball (Silent Photographs)...
Policeman and the Baby, The (Drama)...

Feature
Polo (Educational)...
Purple Riders, The (Serial) Joe Ryan...
Quinn Holland (Educational)...
Rings of theరӘnkr (Serial)...
Roaring Waters (West, Drama) Geo. Larkin...
Roping the Black Panther (Wild Animal)...
Santa Fe—The City of the Happy (Serial)...
Science at Home (Kineto Review)...
Secret of Bute Ridge, The (W. Dr.)...
Seven Squared Hooping (Serial)...
Seville in Fair Time (Serial)...
Smiling the Pen (Cartoon)...
Spirit Wrestlers (Serial)...
Striking Ministras (Serial)...
Swat the Fly (Educational)...
Sweetheart (Western Drama) Billy West...
Terror Trail (Serial) Eileen Sedgwick...
Texas of the Mounted (Drama)...
Thrilla (Sport Topic)...
Too Much Overhead (Educational)...
Tooth Carpenter (Cartoon)...
Tricked (West, Drama) Irving Cummings...
Village of the Border (Western Drama)...
Turkish Bath (Mutt and Jeff Cartoon)...
Vegetarians (Educational)...
Village Life in Switzerland (Serial)...
Wandering (Serial)...
Wanted (Serial)...
Wasson’s Rightful (Educational)...
Water Babies (Educational)...
White Horse (Serial)...
Wild Men of Borneo (Adventures)...
Wings of the Colorful (Representative)...
Wolves of the West (Serial) Art Accord...
Wooly Bits and Monkey Hats (Educational)...
Yellow Arm, The (Serial) Juana Hamann, Pathé...

Feature
Chums (Century)...
Fur Coats and Pants (Star)...
Friend Ship (Adven.)...
P. D. Q. (Lee Moran) (Jewel)...

UNIVERSAL WESTERNs
The Deputy’s Double-Cross (La Plante-Shumway)...
A Battle of Wits (Eileen Sedgwick)...

NEWS AND MAGAZINE REELS
Tuesdays—International News...

VITAGRAPH EXCHANGES
FEATURES
Received Payment (Corinne Griffith)...
A Guilty Conscience (Antonio Moreno)...

COMEDIES
The Sawmill (Larry Semen)...

SERIALS
Breaking Through (Starling Carmel Myers and Wallace MacNaught)...

WARNER BROS.
Her Daughter-in-Law (Vera Gordon) Ashamed of Parents (Special Cast)...

SERIALS
Miracles of the Jungle...

MONTY BANKS COMEDIES
(One released every month)

WID GUNNING, INC.
White Hands (Hobart Bosworth)...

POST NATURE SERIES
(One Every Two Weeks)

WESTERN FEATURE PROD., INC.
A Western Demon (Wm. Fairbanks) Hell’s Border (Wm. Fairbanks) Fighting Hearts (Wm. Fairbanks)
“RAINBOW”
Vitagraph

Alice Calhoun Has Sympathetic Role in Pleasing Little Story

PLACE a wistful personality in an orphan role, surround her with the good-natured daddies who will take care of her—add to the plot a trait which will come not to harm, saturate the story with a pleasant vein of sentiment and romance, and you have a sure-fire pleasing little picture. The heroine will always express sympathy from any audience through her own tender life experience. But when that same heroine is protected at all hazards by three aged characters, and finds romance in the bargain with a youth who is a model of virtue—you can make a sure-fire hit, for the hero's responsive chord everywhere—especially with the Yuletide season upon us.

The story has its limitations, but the director and the star have made the most from the scant material—so that it really seems a better product than an outline of the plot would indicate. It is a snug little picture—well produced and charmingly acted by the star and her capable assistants. Exploited for its heart appeal, with the star featured for her fragrant personality—there should be no complaint that it fails to register as a good box office bet. Such a story carried here is always certain of appreciation in spite of the fact that it isn’t a little droller and farcical as has been the case in the past. The picture’s picture diet well balanced a tasty salad should be served along with the melodramatic stews. The story moves along genteely like the waters of an old rustic mill. It is stimulating because its theme is based upon kindly sympathy and love.

The girl is attached to the three daddies and is unspoiled even when she can be a temperamental, as is the case with the old daddies. This bally-ho touch will ever intrude in song and story, and play. The exhibitor knows what he is booking in “Rainbow.” He knows he is not getting a spectacular product, but just a simple little slice of sentiment and romance. It is a picture that won’t be talked about extensively, but its little message will inspire a feeling for old-fashioned romance in the heart of anyone blessed with imagination. The wistful-eyed orphan finds herself taken to a home of three old daddies where she possesses the mine by winning the youth. The picture carries a punch scene which introduces a fire and a rescue or two. The types are good and the atmosphere well.

Theatrical Cast

THE CAST

Alice Calhoun

Rainbow Halliday by Harry Donen

Shang Jordan by William Gross

Andy Mac

Denny Farrell

Rufus Hassell

Essie Jackson

Kidd Short

Famman Young

Joe Shesky

STORY

By Harry Donen

Scenario by C. Graham Baker.

Directed by Edward Jose.

PRESS NOTICE—STORY

The attractive Vitagraph picture of high elevation to Stardom has portrayed a variety of characters, will surprise her followers by appearing in the role of a little girl. In this picture written especially for the star, the early scenes show her as a happy short-skirted youngster who develops into a charming girl of society. The picture affords Miss Calhoun an opportunity to rise to a more elevated position such as she has never expressed before. The story relays many pleasing twists which revolve around the human interest of home life.

The heroine is brought up by three doting self-appointed daddies. While much of the action takes place around a mine, there is an abundance of society scenes in which the star strives to make it highly entertaining. The heroine’s claim to the mine is under dispute. The youth who owns the mine comes to claim it. In a disorderly conflict of the peaceful owner of the property. The three daddies refuse to let her give up her claim. However, the youth comes to the climax forming a lifelong partnership. The picture is prettily told against effective backgrounds and is highly interesting in the varied portrayals of the cast.

PROGRAM READER

The piquant, dainty star, Alice Calhoun, whose fragrant beauty has been flashed in a score of features—the actress who can express sentiment and romance in such a peculiarly attractive way—appears in “Rainbow,” a highly realistic dramatic picture. The attractive star has flashed a noticeable personality in many pictures. Her name has started to be displayed by the leading lady of the picture to display a dash of depth of emotion. And it must be said that she acquires herself exceptionally well. It is a picture which chimes and lucidly conveys the thought and through its heart of pleasing romance. You will like Alice Calhoun in “Rainbow.” Come next

SUGGESTIONS

This Vitagraph star has established a popularity through her ability to express sweet romance and sentiment in very attractive ways. She has charmed the girl of a hundred moods—so varying are her expressions. Her story features romantic in all its appealing stages and this picture is a fine one in which she has heretofore appeared. Mention that it is a pleasing little romance of an orphan girl who will captivate the audience, and this is a thrill fire. A prologue might feature a vocal number with a simple back drop painted in impressionistic lines representing a rainbow as its schema.

CATCH LINES

See Alice Calhoun in “Rainbow,” a pleasing romance of an adventurous girl who finds happiness through experiencing stirring episodes.

“WHATEVER SHE WANTS”
(Fox)

EILEEN PERCY has better luck with this one.

EILEEN PERCY’S dash into the realm of farce-comedy has not been very satisfactory up to her present vehicle. There have been several occasions when she has appeared unsuccessful in trying to achieve something out of nothing. In “Whatever She Wants,” the personable Fox star, has a story which, while conventional, is far in its humor, furnishes a first rate entertainment when the film finally winds its spool. The role she assumes here is that of a rich girl who wants to accomplish something in the business world. She discovers that the stories of her fiancé is well suited to her personality and to her style of story.

The introductory scenes do not indicate anything extraordinary in the shape of novelty, plot or characterization. In fact it gets off to a slow start, but soon picks up momentum and reveals before the finish is reached, a snappy vein of farce-comedy with a lot of good humor, and crisp action. The story develops real farcical speed, and things happen so quickly that one has no time to realize that it is quite exaggerated. The heroine confronts her fiancé with the proposition that she should have a business education. She makes such a good impression in his office that he becomes jealous and displays his temper. The heroine then becomes united in her office. If she is compelled to leave, they will also follow. They follow some good comedy business in which a Mr. Lott invites her out to dinner notwithstanding that he has a wife and six children.

Lott’s wife makes occasion to reveal some snappy titling and acceptable comedy. The woman demands explanations and they them. And the heroine begs forgiveness.

The idea is clever enough after it gets started and the director has furnished a surprising number of amusing scenes; such as a visit to the office where it is surface equals all the earmarks of a story devoid of humor. The scene in the cafe will make more than one man think twice, and if he takes his wife along, it will be a question of whether she will have been given to fibers when he stays out too long o’ nights. Miss Percy makes a good type with her bobbed hair and her manner of registering the— I’m able to take care of myself.” This is the star’s best bet.

And your folks will appreciate it. — Length, 5 reels. — Laurence Reid.

THE CAST

Elinor Wiggs

Edgar Pratillo

Directed by C. R. Wallace.

Photographed by Otto Brustagam.

PRESS NOTICE—STORY

A merry little picture in this series of wives’ sweethearts entitled “Whatever She Wants,” which comes to the— theatre next — and with Eileen Percy as the star. The Fox comedienne has a vehicle here which furnishes the topoddle amount of humorous, which crackles along in a farce-comedy fashion and which reveals many deaf touches which are certain to be appreciated by patrons of her long loyal following.

The dainty star plays the role of a rich society girl who has ambitions to enter the business world. She meets her hero and proceeds to make her efforts to keep him. To win his heart, she has to make her hero work for her, which results in her winning back her hero, who attempts to make her her own in her own sphere. However, she obtains a position in the young hero’s office and proceeds to make a second attempt to keep him. To be able to do this, she has to make a bid for his heart, which results in her winning him.

The picture is well told, releases effective comedy and is creditably acted.

PROGRAM READER

If you were a respectable workingman—one of the “white-collar” gang, and you were engaged to a rich girl, and she wanted to enter the business world, would you object? Suppose that after she found employment in your very office that she started on a business campaign, and became the recipient of admiring glances, would you object? Suppose in your attempt to have her discharged you found that the entire office force objected in sympathy. What would you do? Come and see Eileen Percy in “Whatever She Wants,” a sparkling farce-comedy which comes to the— theatre next. This picture has enjoyed several human touches and considerable humor. Come and see the pretty Fox star in her best picture.

SUGGESTIONS

You need have no fear that this picture won’t win over with the majority of your crowd. Simply state that it is a merry little mix-up of wives and sweethearts which every workingman will recognize in at least one. Tell that it concerns a rich girl who found a peck of trouble when she entered the business world. Start a laugh with the title itself, and carry the audience right along in the humorous fashion. The title itself can come in handy for some snappy exploitation. Such a picture is practically sure to please the business world, which is shown out very satisfactorily with merchants in advertising Xmas gifts. Bill it as an entertaining farce-comedy which will captivate any kind of audience.

CATCH LINES

The best way to keep your sweetheart’s love is to satisfy her every whim. Whatever She Wants! Be sure to be on hand when you see this picture. Emotions will be the rule at the box office. Miss Percy is a true sweetheart in this story. See Eileen Percy in “Whatever She Wants”

SUGGESTIONS

Pretty Eileen Percy in a story rich in humor and romance. A picture you cannot afford to miss. Should the modern girl have everything she wants?

CATCH LINES

See Eileen Percy in “Whatever She Wants,” a sparkling little mix-up of wives and sweethearts.
“DESSERT BLOSSOMS” (Fox)

Familiar But Absorbing Picture with Several Thrills

WITH such a virile star as William Russell as an exponent of Western life, it is safe to say that he must have stories which are based upon stirring adventure—which are saturated with such qualities as ruggedness, heroism and romance. “Desert Blossoms,” which has followed a familiar line of action; it may detail a series of adventures which have been used before, still there is such picturesque appeal about it, such a pleasing sense of physical action that one cannot help wonder that most people are going to accept it as first-rate entertainment. Russell may have appeared to better advantage in so far as acquainting the spectators with his versatility is concerned, but he has never appeared in a more pleasing manner. At the request of Steve Brent, the construction engineer, whose object is to rescue young women in distress.

The story is enacted in the big outdoors—with a number of engineering tasks occupying the foreground. One sort of appreciates that the protagonist is a HE-MAN because he is in a LIFE-SIZED job. The action doesn’t wait in disclosing the scene wherein he rescues his employer’s daughter from an excavation blast. The foreground of the action with its dams and bridges indicates a rugged document despite its familiar theme. When the hero rescues the girl, her father is so grateful that the youth is invited to the office and treated as a son. The melodramatic conflict revolves around the fate of a girl who is placed under Steve’s charge. A villain appears to dispose of some faulty cement to the company. The hero denies it, but he is later convinced to his sorrow that he has been guilty of the obvious obligations to the villain. Of course the poor cement is exposed when the abutment in which it is used fails.

The hero still extracts sympathy because he shoulders the burden of the traitor. He has something else locked in his heart. Still working at a disadvantage he obtains employment at another construction plant and is promoted to foreman. The same villain attempts to unload a cement which is to be used to make the ground for the daughter of the new employer at the same time. The hero frustrates him in a scene which carries a stirring thrill. Russell displays his athletic ability in a score of scenes. And when he punishes his enemy it is certain that the theater audience will feel like shouting “Atta-boy, give it to ‘em!” “Desert Blossoms” is decorated with Helen Ferguson’s attractive personality, and others who are conspicuous are good work as Wilbur Higby, Dulcie Cooper, and Gerald Pring.—Laurence Reid.

THE CAST

Steve Brent — William Russell
Mary Ralston — Helen Ferguson
Lucy Thornton — Dulcie Cooper
Bill Ralston — Wilbur Higby
Baker — Willis Roberts
Joyce — Gerald Pring

Directed by Arthur Rosson.

PRESS NOTICE—STORY

William Russell, the popular interpreter of Western roles which have to do with mining camps—but who is equally at home in society dramas, is coming to the screen in “Desert Blossoms,” a tall and vivid picture of the western country—a picture which is said to be one of the most interesting in which the star has ever appeared. It is a virile role he has in Steve Brent, the construction engineer, who struggles to save himself and others in despair. It is a picture which calls upon the star to exert himself to the utmost.

Then comes the grand finale of the picture, where Russell will feel like shouting “Atta-boy, give it to ‘em!” “Desert Blossoms” is decorated with Helen Ferguson’s attractive personality, and others who are conspicuous are good work as Wilbur Higby, Dulcie Cooper, and Gerald Pring.

PROGRAM READER

The rugged, virile star, William Russell, who has established a reputation for deeds of daring—who has demonstrated that he is one of the best romantic actors on the screen—who has shown his versatility in a score of pictures, is coming to the screen in “Desert Blossoms.” In this feature the action takes the star through many stirring adventures in which he exacts a deal of admiration and sympathy from the audience, and it is a pleasure for Russell to refigure in this, his last feature. Mr. Russell is thoroughly at home. So come next ——— and see him in “Desert Blossoms.” You will vote it a very interesting feature.

SUGGESTIONS

This is a William Russell picture. He has his share of pleasing offerings. You can mention that “Desert Blossoms” is coming to the screen—next ——— see Russell again in the role of Steve Brent, the hero of the story. Tell that it is a feature which you have already established. Bring forth that he is a rugged star who MUST have rugged stories. Tell that his virility calls for a rugged role, that Russell is a fine example of the rugged sort. “Desert Blossoms” is one of the most thrilling of the Western films. Mr. Russell is thoroughly at home. So come next ——— and see him in “Desert Blossoms.” You will vote it a very interesting feature.

CATCH LINES

“Desert Blossoms” is coming to the screen ——— next ——— see Russell again in the role of Steve Brent, the hero of the story. “Desert Blossoms” is one of the most thrilling of the Western films. Mr. Russell is thoroughly at home. So come next ——— and see him in “Desert Blossoms.” You will vote it a very interesting feature.

“The BETTER MAN” (Ayon State Rights)

Here Is Snowy Baker With Another Good One

SNOWY BAKER made such a favorable impression with his two previous releases, “Bakers at Dawn” and “The Shadow of Lightning Ridge,” that the picturegoing public is certain to look forward to any document which features him. This versatile artist from the Antipodes is so gifted at horsemanship and gun-play as to suggest that he is a native of Australia. Originally he would appear exceptional with him lending his personality for expression. “The Better Man” may be called a Western because it contains the vital qualities which have marked the brand of production. It may be fairly obvious and written to present the star in as favorable a light as possible, but when all is said and done, it is a picture which is far above the average of the ordinary Western. Well made, without the usual B-B features, it has caught some of the Baker spirit. He has injected plenty of melodramatic high jinks which keep the spectator at strict attention throughout. Baker will not need to take a back seat for anything with magnetism, possessing a million-dollar smile, and an adaptability for any kind of hazardous work, he is the kind of stuff from which stars real stars are made. He makes “The Better Man” a document filled with exciting thrills that most would envy. Made in Australia it offers novel scenery for those who have become accustomed to California backgrounds. You catch the open country and that far-off continent has its share of colorful scenery.

The role assumed by the star is that of a fighting rector. Need more be said? Isn’t it safe to say that he will command the utmost sympathy? It is a vital role. Make no mistake about it. The parson is just asuman-like the stars, he can’t be a woman, but the girl becomes too obvious. Her guardian is mismanaging her ranch and she encounters the rector again though identifying him as a coward. This is because he is of the type of man who always comes to a scene and serves his enemies accordingly. He discovers that the arch-villain is a cattle thief. And here comes the Baker punch. Trick riding, fist fighting, broncho busting and other stunts come before the eyes. Through the action is disclosed the star’s physical prowess. He saves the girl on two occasions. The finish introduces a genuine thrill—the shot revealing a racing stage coach and an exciting punch when Baker and the girl dive off the stage. Lucas also plays the villain and his portrayal is as effective as his direction. Brownie Vernon makes an attractive heroine. The atmosphere is well recorded by clear photography.—Length, 5 reels.—Laurence Reid.

THE CAST

John Harland — Snowy Baker
Muriel Hammond — Brownie Vernon
Marvin Gill — Charles Spero
Red Jack Braggan — Wilford Lucas

Directed by Wilford Lucas.

PRESS NOTICE—STORY

“The Better Man” is the latest picture featuring the star of the Antipodes, Snowy Baker, who has demonstrated in previous offerings that he is quite in the same class as Tom Mix and our own representatives of the West who feature horseplay. Not satisfied with the above-mentioned roles; Baker has now decided to turn his attention to the “Better Man,” a star—a star who can lay claim to being an exceptional athlete, possessed with rugged nature and manly qualities. His name, “The Better Man,” a story which permits him to exercise the full play of his versatility.

The story revolves around a minister who because of his modern ideas is disliked by his congregation. He is transferred, but becoming interested in Muriel Hammond, owner of a neighboring ranch, he elects to protect her at all costs. Muriel is being defrauded out of her property. In Harland’s new town, he is threatened by a vicious element if he attempts to help services. But the minister quietly goes ahead. The girl looks upon him as a coward, because he dismisses the congregation on account of the women, but eventually he triumphs over the vicious enemy, thus proving himself the better man. The picture is packed with thrills and action.

PROGRAM READER

An adventurous picture of action and suspense—with the inimitable Snowy Baker as the star is “The Better Man.” In this offering patrons will have a chance to see one of the most skillful riders and athletes in the world. Snowy Baker comes from Australia, and has been known to the screen as a great shot with a lariat, and who can lay claim to being the authentic “Better Man.” Snowy Baker’s characteristic, a man who can lay claim to being an exceptional athlete, possessed with rugged nature and manly qualities. His name, “The Better Man,” a story which permits him to exercise the full play of his versatility.

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CATCH LINES

**SHATTERED DREAMS**

(Universal)

**Conventional Story of Parisian Underworld**

This is a conventional story of the Parisian underworld featuring a sculpture of a woman standing in the center of the room.

While she belongs to the upper strata, there is indication that the author has pointed out the difference between the "Governess" and the "Yauphady." For contrast, some colorful divers are exposed which reveal a group of women playing at an unholy love with treacherous Aphasis.

The heroine is engaged to a young lady of the day, but he offers her no stimulating romance. It is when the velvet-coated, tam o Shanter Apache attempts to beat her that she feels the first thrill. The gendarmes are after him but she is quick-witted enough to save him by advising his pursuers that he is her model.

Through the inspiration of the moment upon which she is working is rapidly completed. Yet the girl is not sure of herself. She has moments of conscience when she would stay in her own environment. The title writer gives the character of the hero away through a colorful line of speech. He speaks an exceedingly good vocabulary. So one mistrusts that he is not an Apache born and bred, but rather a victim of circumstances. This conclusion is correct when the scene is played by a son of the aristocracy.

Thus the characterization is conventional. A girl of breeding and refinement who falls in love with a life in an out-of-the-way place is certain to discover that he is O.K. socially before the final scene.

There is a gendarme who shares some of the gendarmes—fugitive feature of the offering. The Apache dive, the social gathering, the studio of the heroine—these settings do much to bolster up the story. There is some effective characterization in two scenes in which the heroine is discovered in a hectoring brawl that occurs in the underworld den of iniquity, the other showing the heroine shooting the hero and then registering sorrow over the act. Through the settings, the characterization and the colorful costumes of the figures—one catches the spirit of the story and is able to feel an actual participant, although the plot limitations brings up one short time to feel that it is quite artful.

Miss du Pont lends a quality to her role and she is capably supported.

**PRESS NOTICE — STORY**

The feature attraction at the Theatre Comique is "Shattered Dreams," which features Miss du Pont as star. In this colorful story of the Parisian studies, boulevards and underworld, the attractive actress has a role which enables her to show her gift for romantic expression. She plays the part of Marie Morelle, a young girl of the aristocracy, who is searching for romance while she models in clay. She is disillusioned with her fiancé, but fate intervenes and leads her to Caligari of the underworld.

While her studio to burglaries it, but she saves him from the pursuing gendarmes by explaining that he is her model. She learns to love him for he expresses manly courage. Ultimately she discovers him to be the son of the aristocracy. It is a romantic story well told, punctuated with enough details of atmosphere and incident to please. Miss du Pont lends a quality to her role and she is capably supported.

**PROGRAM READER**

Program Reader
Imagine a girl longing for real romance. Imagine her eking out a living modeling in clay. Imagine her dissatisfied with her cringing fiancé. Then permit her to find the big thrill of her life in the shape of a burglar. Her intuition told her that this was her MATE. She befriended him and saved him from the police. He came from a world much inferior to hers. But he was a man. Eventually she discovered him to be a victim of shell-shock and learned that he was a member of her social sphere. See Miss du Pont Universal star, in her latest picture, entitled "Shattered Dreams." To be shown at the next-

**SUGGESTIONS**

Miss du Pont is a newcomer to the screen. She has made three or four features. It is still a trifle early to discover new personalities, but if you are so inclined, she has been remembered her strong role in this spectacular, "Foolish Wives." Soon to be released. Mention that the picture presents an interesting romance, is filled with picturesque characters and is colorful in atmosphere and incident. Do not mention the dances of the Latin Quarter in Paris. Costume the act in the correct regalia.

**CATCH LINES**

Her dreams were shattered by disillusionment. Did she find romance and happiness? See Miss du Pont in "Shattered Dreams." 14 PLAN BOOK REVIEW IN THIS ISSUE

**SHATTERED**

(Rexfilm)

**Stark Tragedy in This German Picture Without Titles**

There has been a deal of experimenting of late with the German Picture Without Titles. The Germans are the latest to take up the novelty—which was first practiced by the French. The picture, however, has not established a following.

There have taken a story which is marked for its stark tragedy—which is a glibness of gnomes, gloom and gossamer. It is the minder of Poe's short stories or a document from the Russian school, and have presented it with characteristic reality. It is not a pleasant story for the mass mind of the handwaving public. One must simply appreciate the idea that it is offered as a study in realism, and the exhibitor who books it must take into consideration that it carries little box office value because there is little happiness expressed in it.

The picture presents a feature of the presence of subtitles. In this respect it is a different picture. It is a novelty in other respects, too. For instance, the characters seldom converse, but rather stand and meditate. The final gendarme is shortish if the director had not stressed unimportant detail. But in the main he has told his tragedy effectively.

You understand that it is a story of crime, disillusionment and suicide. You see how the characters—track-walker, his wife, daughter, and the inspector, involved in a tragedy which swoops over them as if guided by fate. The inspector comes to inspect the records and notes the two wrongdoers that he has been acquainted with the situation attempts to break down the door of the inspector's room, but finds it locked. He smashes it down with an axe. Having overcome the obstacle he has been waiting for, he goes to his father who chooses the inspector to death. Then he gives himself up to the authorities. Werner Kraus of "Dr. Caligari" fame fulfills the role of a track-walker for whom the story is all too familiar. Real pantomime is more or less limited. In many ways the picture is unduly graphic. The intense realism will make the offering remembered.—Length, 5 reels.—Laurence Reid.

**PRESS NOTICE — STORY**

"Shattered" is the title of a new story to the screen next ——. This has been described as a European novelty. In the cast are such talented young actors as Miss du Pont who will be remembered for her sterling performance. The performance of Dr. Caligari and his portrayal of Robespierre in "All for a Woman," the story of one which carries a deep sombre dramatic note—one which calls for the best sort of emotional expression.

It concerns the life of a girl, a track-walker, his wife, daughter and the inspector. The story is a study of love's betrayal, crime, vengeance and conscience. One of the outstanding features of the picture is the absence of subtitles—which gives the drama a well-cut sequence of scenes. The acting is realistic since the stark horror of the story stands out in bold relief. This is made possible by the keen understanding of the plot by the players.

**PROGRAM READER**

This is a picture which enters the class of exceptional features—not only because of its total absence of titles, but because it is a drama, a dramatic story enacted by the most capable players in Europe. Werner Kraus, famous for his "Dr. Caligari," and his memorable work as "Robespierre" in "All for a Woman," takes a principal part and gives a noteworthy performance. "Shattered" comes to you as a screen novelty. It unloads a story which registers everyday life. And it may be called something exceptional in a day when the screen is trying to give its best. So come next —— and see "Shattered." 14 PLAN BOOK REVIEW IN THIS ISSUE

**SUGGESTIONS**

If the foreign product is getting over in your house (provided you have booked the European pictures) then there is no doubt about the reception of this picture. It is a spectacular feature, but if you are not to be disappointed, it should be described in its most dramatic sense as a sensational novelty straight from Europe with Europe's best players in the cast. The public is receptive to spectacular feature pictures. It is a picture of the week. It is one of the very few pictures which features an absence of titles. Perhaps Werner Kraus means something to your crowd. He is the principal actor. His name, "Dr. Caligari," and "All for a Woman" has been commented upon very highly. You might feature him. Bill it as a-

**CATCH LINES**

See "Shattered," the European screen novelty. Come and see the DIFFERENT picture. A story unlike anything you have ever seen before. See "Shattered" at the theatre next-

The European screen novelty is coming soon. Wait for "Shattered."
CANADA

A crisis has been reached at Hull, Quebec, one of the oldest cities in the South, because of an unforeseen problem that is yet to be resolved. The Quebec Provincial Government has been faced with a dilemma resulting from the various municipal elections held within the city. The issue at hand is the allocation of funds for the construction of a new community center. The government has promised to provide financial support for the project, but the citizens are concerned about the accountability and transparency of the funds. The situation has escalated as a result of the recent election, and tensions have risen among the residents. The city council has called for a special meeting to discuss the matter further.

MINNEAPOLIS

The sensational foreign picture, "The Cabinet of Dr. Caligari," which has caused much public interest, is showing at the New Lyric this week. The New Lyric was leased from the Northern Lyric, which is closed for the season. The manager, H. K. Kubel, is interested in the week's showings. A local newspaper, which has held the lease of the New Lyric, has charged the presentation.

The Auditorium theatre and two additional theatres in the city, including the Gimlet, are being entirely destroyed by fire which is said to have originated in a marine in the theatre. The estimated loss is $18,000.

FRANKLIN STREET, in Tampa, Fla., has opened a Franklyn theatre, which has been acquired by a local manager. The theatre is opening with a double feature, including "The Adventures of Don Juan," a beautiful love story. The manager is planning to feature foreign films in the future.

Charles A. Price, manager of the Park theatre, Brookville, Pa., whose house was damaged by the hurricane, is making a tour of South Florida with a state-neighbor theatre while his house is being repaired.

KANSAS CITY

The following new houses, changes in management and improvements in the theatre business have been announced in the Kansas City territory in the last week:

Topeka theatre, Buffalo, last week when "Why" was presented. Manager E. O. Wenberg, for the first time in the history of the show, was able to show improvement all over the company. Dave Warner has arranged for the presentation of "Why Girls Leave Home" at the Strand, Kansas City, starting some time in January. The engagement is not definite.

John H. Kunsly will start the New Year at the Adam's theatre, Detroit, with "The Four Horsemen," which will follow the success of "The Frankenstein" at the Strand. engraved is to be indefinite.

BEX BEACH has agreed to come to Detroit for three appearances, December 18, 19, and 20, in conjunction with his picture, "The Iron Trail." On the 18th the first appearance, next year he will come to Detroit as Mr. H. A. Hastings, recently presented to the Strand, will appear the first time in Detroit at this week end.

Edith Murphy, former manager of the Gladwin Park theatre, has joined the sales force of Fred W. Gunning, Inc., Detroit branch office. W. C. Buchanan, district manager for Fred W. Gunning, Inc., Detroit branch office, has been appointed by Mr. Murphy, who has become manager of the Strand theatre, Detroit.

FLORIDA

The merchants of "Upper Franklin Street," in Tampa, Fla., has opened a new theatre, named "Tampa." At a recent meeting a resolution was passed, "We are securing a permanent picture theatre in that section." The manager, C. D. Cooley, of the Consolidated Amusement Co., is to manage the new theatre, which is expected to be opened shortly.

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GEORGE BAKERS' next production has been retitled "Don't Write Letters." It stars Gareth Hughes and Burtne Burkett playing the lead, and Harry Beaumont is editing "The Five Dollar Baby" and will direct "Bloodhounds of "Daphne's Disposition." William Lawrence will play the male lead.

Fred Kelsey has been engaged for the detective role in Maxwell Karker's "Hate" starring Alice Lake.


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FOX

The studio will resume complete activity by January 15th. Sets are now being built for four companies to begin at that time. Dusitin Farnum will play in "When Iron Turns to Gold." Charlie Jones resumes production of "The Fast Mail" on January 20th. This was interrupted by an accident to Jones.

Chas. King is preparing the continuity of a picture for William Farnum, who will arrive on the Coast on January 10th. From Reynolds, Tom Mix, Eva Novak and company are back from three weeks at Truckee where snow scenes were made for "Arctic Trails." Director George Marshall is making a comedy subject with Harry Doherty. Other comedy units are working.

LASKY

George Melford is on his way to New York for a vacation. June Elvidge has been added to the cast of "Beyond the Rocks," starring Gloria Swanson under the direction of Sam Wood.

An entire stage is needed for the reception room set in the interior of a French Chateau for the Betty Compson subject directed by William D. Tailor. Its temporary title is "The Shining Light." It is a story of love and emissaries from all parts of the world people set during the dance known as "Death of the Amazon Warrior," executed by Theodore Kosloff and Betty Compson.

Thomas Meighan, Director Al Green and company have gone to Arizona for exteriors for "The Prodd Daddy."

UNIVERSAL

Marie Prevost is beginning "Dangerous Little Demon" by Mildred Constance, under the direction of Clarence Badger. Robert Ellis plays the lead. Two towns are being built on the desert near Newhall for the Hoot Gibson picture "The Land of the Lions."

Paul Scardon is directing Miss DuPont in "The Rat Trap," a story laid in Africa. Vernon Steel, Ethel Ritchie, Boyd Irwin and Landers Stevens are the principals.

GOLDWYN

Mason Hopper has finished "Hungry Hearts" and has been assigned to direct "Brothers Under Their Skin," a Peter B. Kyne story, with Claire Windsor in the lead. A Charles Kenyon original opera, "Daisy" will be put into production soon.

Claude Gillingwater has been added to the cast of "The Dust Flower," a Basil King story directed by Rowland Lee. Carey Wilson has been added to the scenario staff.

R-C PICTURES

Hayakawa, directed by Norman Dawn, has completed "The Vermilion Pencil," a spectacular Chinese story.

Hunt Stromberg Productions is completing "Boy Crazy," starring Doris May under the direction of Weber Siegel. A preview of Hayakawa's picture "Five Days to Live" originally titled "The Street of the Flying Dragon" will be given this week.

L. J. Gastner has completed his contract with the finishing of "The Call of Home." The continuity of the William J. Locke story "The Glory of Clemencia" now being prepared for Pauline Frederick, will be started in January.

FIRST NATIONAL

Marshall Neilan announces that "Penrod" is in eight reels. Maurice Tournier is now casting for "Lorna Doone." Buster Keaton's fifth comedy has been titled "Cops."

GENTS! THE WINNER!

Ben Turpin's next release is titled "Bright Eyes." Mabel Normand's "When You Leave," directed by Walter McGrail and Carl Stockdale are the principals.

Richard Reid is finishing "Paw's." The cast for John Stahl's production "One Clear Call" includes Marion Byron, the body of Milton Sils, Irene Rich, Nick Cogley, Annette DeFeo and the three principals to be selected later. Fred Nilo is to direct Anita Stewart in "Rose o' the Sea." Frank Keenan and Lloyd Hughes have been selected for the principals in "The Brotherhood of Hate" to be directed by Lambert Hillyer for Ince.

James Horne will direct Leah Baird in her next subject.

Screen Writers Guild

Have Large Evening

The first annual event of the Screen Writer's Guild known as the "Writer's Cramp," held on the evening of October 1st was hailed as the biggest social event of the West Coast film colony because of the exceptional attendance of the most prominent people in the film industry, members of Los Angeles social and business world and the annual presentation of the only written and spoken tribute to the writer that has given. The spoken title of welcome was given by President Frank E. Woods. There was a pantomime dance of Carl Tandango, directed by Margaret Loomis and a bevy of eight. George Ade was there and gave a fable. Rupert Hughes gave his first silent after dinner speech. The Denishawn dancers presented an original number and the hit of the evening was "Lo the Poor Writer," or "A Father's Sin," by Thompson Buchanan, with Theodore Tandango as assistant director, Tully Marshall as the director, Ben Turpin property man and a truly all-star cast presented an ever-increasing audience for the new company Film Corporation Studio any day in the year. The members of the cast were Sylvia Breamer, Sam Bennett, Bert Lytell, Herbert Rawlinson, Roy Atwell, Lionel Belmore, Mayme Kelso, William H. Crane, Noe Beery, Wanda Hawley and others.

Bert Lytell refereed a four round boxing bout between champion amateurs of Hollywood and San Francisco and there was a battle royale to decide who wrote the first motion picture scenario between Frank Woods, William H. Clifford David Wark Griffith, C. Gardner Sullivan and an unknown unheralded writer. All were in their best boxing costumes.

The dance committee was composed of Miss Marion Fairfax, chairman; Mrs. Thompson Buchanan, Mrs. Albert Shelby Le Vino, Mary R. Swart, Mrs. Canon, June Mathias, Mrs. Mary H. O'Connor, Mrs. Rob Wayne, Mr. George Foster Platt and the list of patronesses numbered more than one hundred including practically all of the prominent women of the film industry.

united studios

Three new companies began activities recently. The studio company to be directed by Frank Lloyd is ready to make "The Duchess of Lanevian," from Balzac's novel. Richard Walton Tully, with James Young as director, is beginning "The Masquerader." Also Halhuber is starting a new production.

the rafter pushers

in a series of 2 round uppercuts
Pathe Names December 25th Releases

mate announces for release the week of December 25 an interesting array of short subjects. The title of the "Aesop's Film Fairy Tales," the "Wayward Dog," a humorous satire on the methods of the Ku Klux Klan with the setting in Dogland. The topics of the Day release is No. 139. Both these subjects are ever increasing in popularity, and clares the Pathe home office.

"Fireman Save My Child" is the title of the Harold Lloyd " preschool release. "The Corner Pocket" is the title of the latest Hal Roach comedy featuring Mr. Pollard, who is seen in a dual role of a policeman and a crook.

The Secret of the Flame is the title of an interesting episode of the "Hurricane Hutch," starring Charles Hutchison.

Pathe Review No. 135 contains such subjects as "Luncheon a la Pueblo," showing Hospital preparing dinner in New Mexico; "Bucated Toes," a slow motion demonstion of football tactics; and "Sunday in Alsace," a Pathetcolor presentation.

Coming Christie Comedies Show Variety

An example of the variety that Christie is putting into the comedies he is making for Educational release is the " signed , or planned at the Christie studios. Dorothy Devore is appearing as a knight in armor. Bobby Vernon is taking her as a lonely country town hotel. Viora Daniel is a New York flapper. Neal Burns is a reporter. "One Stormy Knight," "By Look," "Twas Ever Thus," and "A Rambling Romeo."

Paris Legion Post Sees R-C's French Picture

Members of Paris Post No. 1, the American Legion, were entertained recently by Louis Mercanton, "The Griffith of Europe" at a showing of Mr. Mercanton's picture, "Phroso," based on the novel of the same name by Joseph Warren. The production which has been purchased by R-C Pictures, will be shown soon all over America under the title "Phroso." Commenting on the showing, the Paris Edition of the New York Herald Tribune said, "The picture 'Phroso' (Possession) is the second film illustrating Mr. Mercanton's new method of film making direct from nature and dispensing entirely with studio or artificial lighting, and proved to be a great success. The production is a splendid example of the work of the French film industry and when shown in America should do much to encourage the importation of French films.

First Nat'l Has Rapid Growth in Australia

The principle of "exhibitor co-operation," which has won for Associated First National Pictures, Inc., its commanding position in the United States, has met with similar response in the Antipodes.

Showings on March 25, 1921, of First National Exhibitors of Australia, allied with the American body, began operations, obtaining during the first week the signatures of three per cent of the showmen of Australia to the First National franchise.

Twenty-six weeks later it had enrolled a total of 85 per cent of the exhibitors, including the two largest circuits on that continent, and a large proportion of the remaining 15 per cent expected to "sign up" within the near future.

At the head of the company acting in the successful achievement is Harry G. Musgrave, one of the pioneers in the film game in Australia and who is thoroughly cognizant of conditions in the industry in the entire world. He is the governing director of First National Exhibitors of Australia.

"R.S.V.P." Opens at New York Strand

In its initial showing at the Strand Theatre, New York, Charles Ray's latest First National attraction, "R.S.V.P." proved that the public, weary of the usual production, is particularly receptive to good, clean comedies. The star's newest production in which he is again presented by Arthur S. Kane was well patronized as usual and the Strand patrons filled every seat in the Strand occupied, with indications that business would continue in the same style throughout the week. The reviews of the New York critics in the Monday morning newspapers bore out this indication by their praise of the star's latest effort in the comedy field. The comic situations of Rob Wagner's script were singled out for mention and the reviewers were particularly pleased that "R. S. V. P." furnished constant opportunity for Mr. Ray to appear before the camera.

Urges Place in Hall of Fame for Vignola

Robert G. Vignola's "Enchantment" has drawn forth from the critics unstinted praise for the director's work. The latest crown to be placed upon Mr. Vignola's head is a Robert E. Sherwood, the famous critic of "Life." In the current issue of "Life" Mr. Sherwood speaks of Vignola's work, said "When the Hall of Film Fame is erected, some wall space must be reserved for a color plate of Robert G. Vignola. There will be many occupants of the hall with less legitimate claims to distinction."

Calls "Miss Lulu Bett" Paramount's Best

The early predictions made by Paramount officials that William De Mille's production of Zona Gale's play, "Miss Lulu Bett," would prove one of the finest attractions of the season are strengthened by the following wire received from E. L. Reed, manager of the Strand Theatre, Providence, R. I., who saw the picture at the Boston Paramount Exchange.

"The writer has just witnessed a run-off of 'Miss Lulu Bett.' My opinion is that it is the best picture Paramount has released this season so far."

"Miss Lulu Bett" is scheduled for general release January 1.
Which machine does YOUR income depend upon?

Do you give your Projector the same consideration as you do your motor car?

The automobile is usually carefully looked over after a long run.

Do you give your projector with its finely adjusted mechanism as much consideration?

At the first faint knock in the engine the car owner usually insists that a mechanic look it over.

How often is your Simplex mechanism on the repair bench?

A man seldom expects his motor car to run at high speed for years without some signs of wear.

Do you know that the projector geared-up higher than a motor car is usually run on "high" for six hours a day after year?

Many car owners continually replace rear ends, tires and other wearing parts because they expect to.

Do you cuss about "poor material" when a sprocket does need replacing?

There are few men who expect to keep a car more than three years without replacing it.

Do you know that there are hundreds of Simplex Projectors running in theatres today after eight and nine consecutive years of service?

But in spite of these peculiar kinks of human psychology we are still happy to say that—

"WE HAVE NOT YET HEARD OF A PLAYED-OUT SIMPLEX"
Louis B. Mayer presents
Anita Stewart in a screen
Story of unusual character
Entitled "Her Mad Bargain."
An Edwin Carewe Production—
A First National Attraction.
Scenario by Josephine Quirk—
Wallace Fox, assistant director—
William Darling, art director—
Robert Kurrle at the camera—
An excellent supporting cast—
Prints by Rothacker.

Miss Anita Stewart
in
"Her Mad Bargain."

There are reasons—
Come and see them.
HOLIDAY NUMBER
Motion Picture News
Reg. T. & P. Office.
MARION DAVIES
COSMOPOLITAN STAR
Forthcoming Release
"THE BRIDES PLAY"
Los Angeles, 729 Seventh Avenue, New York — Chicago
Price 20 Cents
Better Prints

THE success of a motion picture largely depends on the quality of the printing. Many a fine picture has been spoiled by poor prints.

OUR laboratories at Flushing, Long Island, are fully equipped with the latest type of developing and printing machinery and we can guarantee prints of the highest quality at the lowest price.

WE have recently reorganized and are now in the film printing and developing business exclusively, and intend to make a specialty of high class printing and speedy deliveries.

THE insurance rates on negatives stored at our laboratories are lower than at any other laboratory in the business. Ask your broker about this; it will be worth while.

PHONE Bryant 1939 and let us talk to you about it, or if you wish, we will be pleased to have a representative call upon you in person.

THE ASSOCIATED SCREEN NEWS, INC.

LABORATORIES:
Flushing, Long Island
Phone Flushing 2211

OFFICE:
120 West 41st St., New York
Phone Bryant 1939
Why I Show Paramount Pictures

By CLAUDE CADY
Manager Gladmer Theatre, Lansing
Pres. Mich. Motion Picture Exhibitors Ass'n

WHEN I started in the theatre business some years ago I discovered, and discovered it quickly, that if I didn't give the public what it wanted I might just as well step out and get myself a job doing something in which I might be useful. I had my lesson early in the game and believe I have profited by it to a considerable extent.

The public today wants 100 per cent entertainment in its motion pictures. It wants a good story, a strong cast, finished direction, and a whole lot of attention to detail. That is why the public wants Paramount pictures. Paramount pictures have all of these qualities and then some. An exhibitor doesn't have to see a Paramount picture to know that. He can judge by the crowds that come into his doors, and the happy, smiling faces that go out. It doesn't make one bit of difference what you or I like in our entertainment, it is what Mr. and Mrs. Public and the little Publics want that count at the box office.

MY PATRONS know when they come into my theatre to see a Paramount production that their full money's worth waits for them. It may be the star that attracts some, it may be the director or the title that attracts others, but all of them know that the familiar sign, "It's a Paramount Picture," is a guarantee, with a red seal on it, that they're going to be pleased with what they see.

First the product, then the national advertising system. Those are the two big reasons why I am showing Paramount pictures, and I believe that every other exhibitor who studies it from that angle will appreciate the path that lies open to him, too. The pictures released by Paramount are made from the standpoint of mass appeal, and the appeal in each of them is gauged by experts. I get the benefit when I show Paramount and do not have to worry over the class of my pictures, simply because they are made for the majority, and the majority in every instance rules.

IF I FEEL that I need assistance in putting over a certain production, I know that I can obtain the full cooperation of an exploitation department and an exchange full of men with good will toward my theatre and me. With all of these factors in mind, is it any wonder that I am showing Paramount pictures, and, further, that I am mighty well satisfied about it?
Make it in Miami
From Society to the Seminole—with a thousand shots between

MIAMI
The Coming Motion Picture Producing Center

The first of the stages of the Miami Studios, Inc., will be ready for the production of motion pictures about the third week in January.

Here the producer will find
Wonderfully climatic conditions
Beautiful tropical scenery
Magnificent estates and homes
A perfectly equipped studio and laboratory

The “South Sea Island” scenes are the most picturesque in America.
The tropical scenes are far more beautiful than any others in this country.
Producers are assured of the cooperation of the local citizens, and it is the plan of this company to assist the producer in making fine pictures at a low cost.

For the convenience of those producers who are in or near New York, we have opened an office with F. L. Faurote, at 677 Fifth Avenue, where information may be obtained, and photographs of locations seen.

Miami Studios, Inc.
Miami, Florida
DON'T TEAR IT OFF!

No. 262—Straight from the Shoulder Talk
by Carl Laemmle, President of the Universal
Film Manufacturing Company

Ask your operator not to make any change in the main title of our Gladys Walton picture, "Playing With Fire."

We are trying out a new main title plan. Under this new plan, all the preliminary and explanatory matter which generally appears BEFORE THE PICTURE will appear AFTER THE PICTURE.

All producers have been sharply criticized for many months because of the large amount of matter which the audience has to read on a main title before the picture itself appears.

In answer to this criticism, the Universal has exploded a bombshell in the main title problem in the Gladys Walton picture. It has simply "busted up" the old order of things.

We think the public will be pleased with the innovation.

Instead of telling what wig-maker curled the villain's false whiskers, who painted the scenery, who wrote the story, who drew up the continuity, who made the art titles, who directed the picture, who released the picture and who everything-elsed the picture, we start the Gladys Walton picture with a very brief, informal talk about Miss Walton and then jump right into the story.

After the story is ended, we then run the matter mentioned above. Those in the audience who want to know all the details can wait and read it. Those who don't care a rap can walk out.

Your operator may think this was done by mistake. He may want to run it in the old-fashioned form.

Please ask him not to do it, not to change our own arrangement in any manner. Let him read what I have written here and he will instantly appreciate what we are driving at. His complete co-operation is necessary in order to bring about this radical change successfully.

Look at the picture yourself! Nine out of ten companies would charge you extra for a gem like "Playing With Fire." But it goes to Universal customers as one of our regular "Special Attraction Releases"—AT NO EXTRA COST TO YOU!

We're giving our customers a superfine quality of pictures at a live-and-let-live price. WHO ELSE IS DOING AS MUCH?

[Signature]
George Walsh

Famous Athlete and National Feature Star

Soon to be presented by CARL LAEMMLE

In a Splendid new Universal Chapter-play, re-creating History's Most Daring Adventure

"WITH STANLEY IN AFRICA"

Directed by Edward Kull

Watch your mail for your Big Campaign Book

UNIVERSAL
Universal-Jewel Productions de Luxe

HARRY CAREY in "The Fox"

The first Super-western ever screened
Directed by Robt. Thornby

PRISCILLA DEAN in STUART PATON'S TREMENDOUS THRILLER
Made from the novel by Clarence B. Kelland

"Conflict"

MABEL JULIENNE SCOTT with STUART HOLMES
in the Biggest Heart-Picture of the Year, from Edna Ferber's famous
"FANNY HERSELF". Directed by TOD BROWNING, who made "OUTSIDE THE LAW"

"NO WOMAN KNOWS"

offered by Carl Laemmle
OH, BOY, WHAT A PICTURE!

"IF YOU CAN'T CLEAN UP ON THIS PICTURE LET SOME OTHER FELLOW RUN YOUR HOUSE. OH, BOY, WHAT A PICTURE! IF YOU LET THE OTHER FELLOW GET IT YOU'RE TO BLAME."
— WIDS —

"GEM OF A PICTURE; SURE-FIRE BOX-OFFICE BET! Get this one quick! It means dollars for you, and rich entertainment for your patrons."
— MOTION PICTURE NEWS —

"YOU'LL RAVE OVER 'SCHOOL DAYS'— A picture like 'School Days' is a gift in such depressive time as these. It's a wonderful picture. It carries a punch in every reel."
— EXHIBITORS TRADE REVIEW —

"'SCHOOL DAYS' OFFERS CAPITAL ENTERTAINMENT— We are moved to congratulate that enterprising firm of real showmen, the Warner Bros., on this their newest venture. They will more than make a great deal of money for themselves and the exhibitors."
— MOVING PICTURE WORLD —

"SHOULD BE SHOWN TO ALL THE WORLD— Wesley Barry as 'Speck' offers more entertainment than the combined efforts of a dozen male stars. This screen classic rides faster than an airplane, straight to success. Entertainment value one-hundred per cent."
— BILLBOARD —
READ WHAT THEY SAY—

"SCHOOL DAYS' SHOULD PROVE A MONEY-MAKER—
It is full of genuine humor, little touches of pathos, and will appeal to any audience. Seven reels of good clean comedy."
— EXHIBITORS HEARLD —

"A REALLY NOTABLE ACHIEVEMENT—
It's a safe prophecy that the picture will develop into a memorable one."
— VARIETY —

"A SCREEN GOLD MINE —
It has been well done, so well, indeed, that big time and small time audiences alike will find it full of delightful incidents, good acting and the eternal appeal of unquenchable youth."
— N.Y. MORNING TELEGRAPH —

"ONE OF THE BEST PICTURES OF THE YEAR!
A human interest story that will sweep the country."
— N. Y. GLOBE —

"A 'BABE RUTH' IN THE LAUGHTER LEAGUE!"
— N.Y. TELEGRAM —

"AMUSING AND CHOCKFUL OF HUMAN INTEREST—
'School Days' is good for a lengthy and prosperous life."
— N.Y. EVENING WORLD —
Alexander Film Corporation presents
the great International Mystery series which has been acclaimed a triumph by Trade and Press

"The Adventures of SHERLOCK HOLMES"
in fifteen brilliant two-part features
Stories by
Sir A. CONAN DOYLE
Directed by MAURICE ELVEY

EVERY MAN, WOMAN AND CHILD IN THE COUNTRY WILL WANT TO SEE THEM

THE BIGGEST STATE RIGHT PROPOSITION IN YEARS EVERY EXHIBITOR WAITING FOR RELEASE

ALEXANDER FILM CORPORATION 130 WEST 46th ST.
Our Christmas Thought

To Build Up a Better and A Greater Business For You and For Ourselves and to Secure to You and to Ourselves that Priceless Treasure—GOOD WILL

This is our first Christmas as an organization. The Motion Picture Industry Has Been Good to Us. We have done our best to be good to it.

We have improved QUALITY of release prints. The work turned out by our members stands head and shoulders above the work of others.

We have forced others to pay MORE attention to QUALITY.

We have improved laboratory standards. Our prints are unequalled the world over.

We have aided the entire Motion Picture Industry by supplying a quality service to the screens of the country that make others in our business envious.

And this Yuletide we are glad to say that instead of spending money for star, director and producer publicity we have done our utmost to reproduce as perfectly as is possible the great work they have performed upon the screen.

So it’s a Merry, Merry Christmas and a Happy, Prosperous New Year

We Wish You

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company, 807 E. 175th St., New York City. Burton Holmes Laboratory, Chicago, Ill.

Claremont Film Laboratory, Inc., 430 Claremont Parkway, New York City.

Craftsmen Film Laboratory, 251 W. 19th St., New York City.

Cromlow Film Laboratory, Inc. 220 W. 42nd St., New York City.

Dobbs Laboratory, 315 E. 48th St., New York City.

Eclipse Film Laboratory, 523 W. 23rd St., New York City.

Erbograph Company, 203 W. 146th St., New York City.

Evans Film Mfg. Co., 416 W. 216th St., New York City.

Film Developing Corp., 216 Weehawken St., Hoboken, N. J.

Lyman Howe, Wilkes-Barre, Pa.

Kessel, Nicholas Laboratory, Fort Lee, N. J.

Kineto Company of America, 71 W. 23rd St., New York City.

National Film Laboratory, Hudson Heights, New Jersey.

Palisade Laboratories, Palisades, N. J.

Republic Laboratories, Inc. 128 W. 52nd St., New York City.

Rex Laboratory, Inc. Cliffside, N. J.

Tremont Film Laboratories, Inc., 1942 Jerome Ave., New York City.

William Horsley Laboratory, 6060 Sunset Blvd., Hollywood, Calif.
In "Eden and Return" the popular screen comedienne Doris May is repeating the smashing hit she made in "The Foolish Age." The latest R-C Pictures comedy success is a screen adaptation of Ralph Renaud's popular stage farce of the same name.

A Hit on the Stage—Watch It Go on the Screen.
The Screen Beauty Whom All Adore

There is no surer way to run up your profits than to play the screen beauties, who are riding on the top wave of public popularity.

Doris May is the darling of young and old alike. They spend their money when you bill her.

In "Eden and Return" she has a corking comedy role.

Her supporting cast has extra box-office value: Emmett King, Margaret Livingston, Earl Metcalfe, Margaret Campbell, Gerald Pring, Frank Kingsley and Buddy Post.

PLAY THIS PICTURE—
IT WILL GET THE MONEY

R-C PICTURES
A
Happy and Prosperous
1922

IS ASSURED THE PRODUCER USING

STANDARD SUN-LIGHT ARC
"STUDIO MODEL" LAMPS

and the

EXHIBITOR WHOSE THEATRE IS EQUIPPED

with

"SIMPLEX" SUN-LIGHT ARC HIGH
INTENSITY PROJECTION LAMPS

The only guarantee of

PERFECT LIGHTING

and

PERFECT PROJECTION

SUN-LIGHT ARC CORPORATION

J. JUSTICE HARMER, Pres.
1600 Broadway
Hollywood, Cal.

New York City
London, Eng.
Greetings from Charles Urban

I Wish all members of the Motion Picture Industry a Most Cheery and Prosperous New Year.

In all my long association with the development of motion pictures I know no such a significant year as 1921. . . . My hopes and expectations for 1922 are even higher.

Our new association whereby the KINETO COMPANY of AMERICA, INC., will produce for the M. P. T. O. A. the “OFFICIAL URBAN MOVIE CHATS of the MOTION PICTURE THEATRE OWNERS of AMERICA,” to be distributed by the W. W. HODKINSON CORPORATION starting on Jan. 15 sets a wonderful example in cooperation. It will be valuable to the entire industry and I wish particularly to congratulate the Exhibitors on the fine leadership they enjoy.

Best wishes for a very successful season in 1922.
The CRAFTSMEN FILM LABORATORIES Inc.


"The COMPLETE LABORATORY" under Ownership Supervision

For NEGATIVE DEVELOPING
A Specialized and Separate Department

For TITLE WORK
Largest & Most Complete outfit in the Country
Supervision—Louis Meyer

For RELEASE WORK
Capacity, Quality, Speed

251 West 19th St.
New York City
Phone — Watkins 7620
Smashed All Box Office Records!

AT B. F. KEITH'S VICTORY THEATRE PROVIDENCE

"Ten Nights in a Barroom"

Played to one person out of every six in the city of Providence. Shattering all previous attendance and Box Office Records. And this at regular admission prices.

THOUSANDS TURNED AWAY DAILY!

Watch This Space for Big Future Announcements on this Record Breaker.

THEATRES WIRE OR WRITE FOR BOOKINGS

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 West 42nd Street New York, N. Y.
A Christmas Greeting from

Life

to

THE MOTION PICTURE PRODUCERS, ACTORS, DISTRIBUTORS AND EXHIBITORS

May all your pictures in 1922 possess—

The Dramatic Power of “The Four Horsemen of the Apocalypse”
The Humor of “The Kid”
The Beauty of “Little Lord Fauntleroy”
The Spectacular Magnificence of “The Queen of Sheba”
The Human Interest of “The Old Swimmin’ Hole”
The Romance of “Sentimental Tommy”

and

The Punch of “The Three Musketeers”

Because, if they do, it will make it a lot easier for us critics to enjoy our work—and for you to enjoy our work, as well.

With best wishes,

Robert Sherwood

Motion Picture Editor of Life
To the many who have encouraged and supported us in 1921, to all those we have yet to enjoy serving, to everyone in the motion picture industry—

Educational Pictures wishes

A Merry Christmas
and a Prosperous

1922

Educational Pictures

"THE SPICE OF THE PROGRAM"
A New Year's Resolution:

KEEP FAITH— with your audience.

-you know and the public knows that all pictures are not the “greatest,” the “grandest,” the most “stupendous,” etc.

-when the quality of a picture does not warrant the use of these adjectives, talk about your theatre, its comforts, its service towards civic betterment; talk about yourself.

-The unwarranted use of superlatives is destructive of the public’s confidence in motion pictures.

-KEEP FAITH—with your audience.

E.W. Hammond
Mary Pickford in "Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT’s famous story

scenario by BERNADETTE MCGOWAN
photography by CHARLES ROSS
direction by ALFRED E. GREEN and JACK PICKFORD

This wonderful production is now booking at all UNITED ARTISTS CORPORATION offices.
Whitman Bennett Studios

Yonkers, N. Y.

W. O. Hurst, Manager

The Home of Artistic Productions
Devoted This Season Exclusively
To Special Releases for the

United Artists
Why is it that only one producer has ever made more than one big production?

That man is

DAVID WARK GRIFFITH

and his sixth big production is

"ORPHANS OF THE STORM"

which will be released the first of the year in the larger cities

D. W GRIFFITH, Inc.
Albert L. Grey, Gen. Manager
GEORGE RANDOLPH CHESTER and LILLIAN CHESTER
who will make their own productions during 1922
The Season's Kindest Thoughts
from
Mae Murray
and
Robert Z. Leonard

Watch for Metro's Announcement
of Release Date of
"Peacock Alley"

Tiffany Production Inc., N.Y.

M.H. Hoffman
Vice-Pres. & Gen. Mgr.
HARRY CAREY

wishes his exhibitor friends

A Merry Christmas

and

A Happy New Year
ANITA STEWART
Wishing all the "Blessings of Yuletide"
With Best Wishes of
Charles Hutchison
TO YOU
A MERRY CHRISTMAS
AND
A JOYFUL NEW YEAR
FROM
ROBERT G. VIGNOLA
Co-Stars in
William Duncan Productions
Pictures that are different
Pictures to please your patrons
Pictures built for box-office purposes

CURRENT FEATURES
"Where Men Are Men"
"Steelheart"
"No Defense"

Vitagraph
CHARLES RAY

wishes the whole world

A Prosperous and Happy

New Year
VIRGINIA LEE CORBIN
Record Breaking Baby—One Year Smashing Box Office Success

Picture Audiences from Coast to Coast
Proclaim Her America's Leading
- - CHILD ARTIST - -

They Stand In Line to See Her In Person

Exhibitors are Waiting for Her Appearances at their Houses

She Means Money to Any Motion Picture Theatre in America

Back of Virginia Lee Corbin is a Twelve Months' Unsurpassable Publicity Tour

Address care MOTION PICTURE NEWS, Inc.,
910 S. Michigan Ave., Chicago
Wishing a Merry Christmas and a Prosperous New Year to all Exhibitors.

Dorothy Phillips

FIRST NATIONAL PICTURES

Presented by

Allen Holubar

address:

United Studios, Hollywood
Arrow presents

EDDIE LYONS

in a Series of 12

2 Reel Super-Comedies
A.E. Lefcourt
Pioneer Corp.
New York

George Levy
Supreme Photoplay Corp.
Denver, Colo.

STATES RIGHTS GOING!

The great American classic, "Shadows of Conscience," the picturization of a story that will drive a message into the hearts and minds of all who see it—is under way. It can be booked from two of the biggest states rights operators in the country. With a star and supporting cast equal to any that have appeared—or will appear—in a feature attraction, this picture is scheduled for a winner, not alone for the states rights man, but also the exhibitor. Get aboard now! Write for territorial quotations.

RUSSELL PRODUCTIONS
HARTFORD BLDG.
CHICAGO

They Saw!

Shadows of Conscience
An American Classic—A Russell Production
WITH
RUSSELL SIMPSON
Supported by a Notable Cast
Story by Francis Powers & J.P. McCarthy
Directed by John P. McCarthy

SOUTHERN MO.
KANSAS
COLORADO
UTAH
NEW MEXICO

NEW YORK
NORTHERN N.J.
INDIANA
ILLINOIS
"CONCEIT"
A TRIUMPH OF ALL THE ARTS
SECOND OF THE SUPREME SELZNICK SIX
WHO SAYS IT'S BIG?
THEY SAY IT'S BIG!

A story of characters recognizably real, told against the most impressive backgrounds ever collected from the Canadian Rockies, makes this picture stand out as something really conspicuous.

—Laurence Reid in *Motion Picture News*.

For superb setting "Conceit," a Lewis J. Selznick production, leads them all. "Conceit" gets away from the beaten trail effectively acted by an excellent cast.

—Edward Wetzel in *Moving Picture World*.

If we were an exhibitor we would book "Conceit," give it first-class exploitation and then sit back confidently and watch its effect on patrons. It is a picture which will appeal to nearly everybody for the very good reason that it contains stuff of real appeal and it has been splendidly produced. "Conceit" is an exceptional picture.

—Exhibitors Trade Review.

The story is told with conviction. It is revolutionary. The characters are conservative, believable creatures who act like people. And they look like people, too.

—Helen Rockwell in *The Morning Telegraph*. 
SELZNICK PICTURES
Joseph M. Schenck presents
NORMA TALMADGE
in a remarkable revival
of her famous success
"DE LUXE ANNIE"
From the play by Edward Clark.
Directed by Roland West.
Goldwyn's
sensation

Theo

The greatest motion picture the
Sardou's immortal romance.

Produced by
Unione Cinematografica
Italiana

New York
"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see 'Theodora' at the Astor Theatre. It was a perpetual feast for the eye." —Alan Dale in N. Y. American

Cleveland
"One cannot over-praise this film; in fact, cannot adequately describe or criticise it. It is beyond anything that I expected from producers of films for years to come." —Archie Bell, Cleveland News

Detroit
"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —Detroit Journal

Pittsburgh
"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production." —Chronicle Telegraph

world has ever known!
FROM EVERY SOURCE THE HIGHEST PRAISE
For the series of nine master dramas starring
FRANKLYN FARNUM—FRANCIS FORD—"SHORTY" HAMILTON
AL HART—VIRGINIA LEE AND GENEVIEVE BERGE

What the Critic Says—

Clipped from the
Exhibitors Herald of November 5.
FRANKLYN FARNUM IN
SO THIS IS ARIZONA
(W. M. SMITH PRODUCTIONS)
The first of a series of western pictures
being made for the state right market.
Good cast and story. Should prove
strong box office attraction and satisfy.

There is more action and laughs com-
pressed into six reels than many west-
ern productions contain in an entire
series. Many remarkable outdoor shots
were obtained in Colorado—in a section
which apparently had never been caught
by a motion picture camera previously.
What stamps the picture as out of the
ordinary is the wealth of genuine humor
which saturates it. It is not comedy
relief. It is an integral part of the plot
development. And in addition there is
a series of thrills, a display of real
horsemanship and one or two free-for-
all fights which should bring spectators
out of their seats.

Franklyn Farnum in the featured role
is compelled to divide honors with
Shorty Hamilton, Genevieve Berbe, Al
Hart and a half dozen other players
who contribute greatly to the picture.

If W. M. Smith continues the pace he
has set for himself, the state right mar-
et is to be enriched by a series of
productions which will give new pres-
tige to independent distributors.

Francis Ford is the director.

The Reviewer Says—

"Will you please accept my sincere congratulations on
the quality of this production and extend same to Francis
Ford for the excellent picture he turned out? I THINK
IT IS THE BEST WESTERN COMEDY DRAMA I
HAVE EVER WITNESSED or at least as good, and
I have been carrying on this line of work for eight years."

GEO. W. LEES,
Censor Reconstruction,

AND THE BOX OFFICE TEST—

What the picture did for me—

The White Masks (W. M. Smith Productions), with
Franklyn Farnum.—Excellent. First of this series. If
balance are as good I'm satisfied.—I. A. Parsons, Dixie
Theatre, Abbott, Tex.

From Exhibitors Herald, issue Dec. 3rd.

"SO THIS IS ARIZONA"
Taken from the Argosy Magazine Story

Now Booking At The Following Exchanges
Merit Film Co., N. Y.
Merit Film Co., Buffalo, N. Y.
Merit Film Co., Syracuse, N. Y.
Arrow Photo Plays Co., Denver, Colo.
Arrow Photo Plays Co., Seattle, Wash.
Arrow Photo Plays, Salt Lake, Utah.
Specialty Film Co., Dallas, Texas.

Exhibitors Direct Service Exchange, St. Louis, Mo.
Specialty Film Co., Little Rock, Ark.
Oklahoma Specialty Film Co., Oklahoma City, Okla.
Greater Features, Des Moines, Iowa.
Mid West Photoplays, Milwaukee, Wis.
All Star Features, Detroit, Mich.
Columbia Film Service, Pittsburgh, Pa.

W. M. SMITH PRODUCTIONS, Inc.,
TULSA, OKLAHOMA
WILLIAM FOX presents
A New Star
in the person of
JOHN GILBERT
in
GLEAM O'DAWN
A stirring tale of romance and adventure in the North Woods
Directed by
JACK DILLON
from the story by
Arthur Goodrich
Scenario by Jules Furthman.
There's LUCK in Odd Numbers
Play this one to win!
Fox Anniversary Week
January 29th to February 4th

It marks the ninth birthday of Fox Film Corporation. Nine years of progressive and healthy expansion that has earned for Fox the reputation of being the world's largest independent producers of highest quality motion pictures.

To every exhibitor in the country this is an invitation to join in this monster Fox birthday party—share the prosperity of these nine tireless years of striving for the best and achieving it! Pass the invitation on to your patrons and give them seven days of solid joy and entertainment with Fox pictures.

BOOK FOX PICTURES 100% SOLID
London Daily Graphic:
All lovers of Mark Twain—and I should advise all who love a good humorous story to do likewise—will be in their element at the Alhambra. For the cinema season there the picture is “A Yankee at the Court of King Arthur.” It is a wonderful production worthy of the book.

Los Angeles Express:
Retaining all the satire and subtle humor that made Mark Twain the prince of American humorists, embellished by sets so stupendous as to be almost bewildering.

New York Times:
There are really some irresistible scenes in “A Connecticut Yankee.” The picture has been made on a lavish scale, and, incidentally, it achieves some striking scenic effects.

New York Commercial:
The cleverest picture yet shown in New York. All the dry humor, the quaint charm of the Twain story has been captured for the film. The characters live anew and the result is an exquisite play.

New York Evening Telegram:
William Fox has outdone himself in the production of the much heralded film. The play is stupendous. Hardened movie goers paused between laughs last night and broke into applause willingly and spontaneously. The vehicles are marvels.

New York Sun:
It has some great big scenes, some very effective ensembles and a couple of thrillers. It has an abundance of clever comedy work. Kep the audience in a merry uproar most of the evening.

Alan Dale in the New York American:
Certainly a lively picture. Something doing every minute, and something worth doing, too. I never closed an eye—which is a record for me. In fact acute insomnia seized me as I sat through the long film, that didn’t seem a bit too long.

Birmingham (Eng.) Mercury
All of you are going to laugh at “A Yankee at the Court of King Arthur,” adapted from Mark Twain’s famous novel. The scenery and costumes are exceptionally magnificent.

London Pall Mall Globe:
Magnificent production of Mark Twain’s masterpiece. All who desire to see cinematography at its very best make a point of seeing this film. It will not matter whether one has read Mark Twain’s book or not. The result will be the same—i.e., two hours cram full of interest and mirth.

New York Evening Journal:
The picture is hilariously funny. You begin to grin, then when you begin to laugh, then when you burst into the high, you laugh, and before the picture is much more than half through you are roaring with the rest of the people.

WM NEW YORK’ LONDON’ LOS ANGELES
ALL HAVE ACCLAIMED
MARK TWAIN’S
A CONNECTICUT
YANKEE
IN KING ARTHUR’S COURT
A WILLIAM FOX
SUPER-PRODUCTION
William Fox presents
Pearl White in
ANY WIFE
A Thrilling Story of Regenerated Love
Directed by HERBERT BRENON
Story by JULIA TOLSVÁ
Book Now!
SELIG & RORK

Present

THE ROSARY

An original story by Bernard McConville, inspired by the theme of the famous stage play by Edward E. Rose. Directed by Jerome Storm.

Released by

ASSOCIATED FIRST NATIONAL EXHIBITORS, Inc.


Book these four new sensational Selig-Rork two-reel dramas released by Educational Film Exchanges, Inc.

"The Northern Trail," by James Oliver Curwood
"The Policeman and the Baby," by Clarence L. Cullen
"The Ne'er-To-Return Road," by Mrs. Otis Skinner
"The White Mouse," by James Oliver Curwood

All-star casts headed by Lewis Stone, Wallace Beery, Ethel Grey Terry, William Desmond, Jack Mulhall
Directed by Bertram Bracken

In Preparation

DEBONNAIRE

by

William Farquhar Payson

Adapted by Bernard McConville

All-star cast featuring

Lewis Stone

SNOWY BAKER

The Australian champion all-around athlete

in

SLEEPING ACRES

by

Brayton Norton

Adapted and directed by Bertram Bracken

Producers Read This

Make your next production have box office value to justify sending it out as a road show.

Make it have exploitation possibilities to hold it on Broadway for an indefinite run.

Make it play in every first run theatre and a full quota of the small theatres.

Your production made with the Widescope Camera will do this for you, and more—it will break all Box Office records, and reduce production costs in many ways.

This service is now ready for Producers. For details

Write or Wire

WIDESCOPE CAMERA & FILM CORPORATION
Newark, N. J.
CHARLES (CHIC) SALE
LIVING SEVEN DIFFERENT CHARACTERS IN
"HIS NIBS"
AN EXCEPTIONAL PICTURE

Distributed on State Right Market by
"HIS NIBS" SYNDICATE, Inc
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City
Who Said Hard Times?

<table>
<thead>
<tr>
<th>MARY PICKFORD</th>
<th>Under the new United plan of cooperative production control, studio space, organization and production facilities are available at a <strong>FLAT FEE</strong> per picture, with labor on an <strong>HOURLY BASIS</strong>, <strong>AT COST</strong>, and material at wholesale cost.</th>
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<tr>
<td>DOUGLAS FAIRBANKS</td>
<td>The rental rate is determined by negotiation in advance, and is based upon the class of production and the number of pictures to be made.</td>
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<td>JOSEPH M. SCHENCK</td>
<td>Through this plan the producer knows <strong>AT ONCE</strong> within a few dollars of how much his picture is to cost him.</td>
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<td>That's why the cream of the industry produce here.</td>
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<tr>
<td>Norma Talmadge</td>
<td><strong>WHY NOT YOU?</strong></td>
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<td>Constance Talmadge</td>
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<td>MME. NAZIMOVA</td>
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<td>JACKIE COOGAN PRODUCTIONS</td>
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<td>ALLEN HOLUBAR</td>
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<td>Guy Bates Post</td>
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<td>Elaine Hammerstein</td>
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<td>Eugene O'Brien</td>
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<td>Owen Moore</td>
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<td>Special Unit</td>
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<td>J. L. FROTHINGHAM PRODUCTIONS</td>
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<td>E MORY JOHNSON PRODUCTIONS</td>
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<td>HAMILTON-WHITE COMEDI ES</td>
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**UNITED STUDIOS, Inc.**
(Formerly Robert Brunton Studios)
**LOS ANGELES, CAL.**
M. C. LEV EE
President.
December 31, 1921

An Allan Dwan—
Production

Mayflower Photoplay Corporation
presents
"The SIN of MARTHA QUEED"

Allan Dwan's "The Sin of Martha Qued" is a picture you will want to play. Patrons will leave your theatre completely satisfied with their evening's entertainment. Dwan's latest offering will rank with his best. An excellent cast and a gripping story correctly handled.

Exhibitors should make money with "The Sin of Martha Qued". It is a picture that your patrons will advertise for you by word of mouth.

They will leave the theatre impressed with the story and the sincerity of its interpretation. (From the EXHIBITORS HERALD)

Distributed by Associated Exhibitors, Inc. through Pathé Exchange Inc.
Foreign Representative for Associated Exhibitors Sidney Garrett
SNOOKY
THE
"HUMANZEE"

IN
Chester Comedies

Means a Merry Audience and a Happy Exhibitor

ALL THE GLAD NEW YEAR

CHESTER OUTINGS—CHESTER SCREENICS
"THE LITTLE MINISTER"

filmed by Vitagraph from the world-famous story of the same title, breathes the very spirit of Barrie.

Barrie's book contains several spectacular scenes which have never been visualized except in the minds of the millions of readers of "THE LITTLE MINISTER."

In the role of Lady Babbie, Alice Calhoun has found real scope for that gift of naturalness which has been remarked by every trade paper and fan magazine reviewer. James Morrison proves an ideal little minister.

A big picture made in a big way, yet with studied simplicity. A screen classic. Six Reels.

See This Picture and Judge for Yourself!

Adapted from the story by

JAMES M. BARRIE

Directed by DAVID SMITH

VITAGRAPH

ALBERT E. SMITH PRESIDENT
"DAVID and JONATHAN"

Stirring story of a remarkable friendship between two men and their love for the same girl, filmed on authentic locations in two hemispheres.

Picturized from the sensationally popular modern novel by

E. TEMPLE THURSTON
Author of "The Wandering Jew"
Featuring

MADGE TITHERIDGE

One of the most Charming, Vivacious Actresses on the silver screen

See THE FIRE AT SEA PANIC OF PASSENGERS STRANGE LIFE OF THREE CASTAWAYS TWO MEN AND THE GIRL ON A DESOLATE AFRICAN ISLAND

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WISHES YOU ALL

A Merry Christmas
AND
A Happy and Prosperous
New Year

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WEST HOBOKEN, N. J.
Pyramid Pictures Inc. announces Its First Super Production "MY OLD KENTUCKY HOME"

From an original story by Anthony Paul Kelly
Produced under the personal direction of Ray C. Smallwood

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Walter E. Greene, President Pyramid Pictures Inc.
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The Foremost Independent Attraction

A Gold Mine For Your Box-Office

Speeding thru Scenes Tense with Emotion

The dramatic sensation of two continents
A thrilling story of love and adventure.

Presented by
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1482 B'WAY, NEW YORK

By arrangement with AJEN P. Carr

The above is the opinion of the following exchanges

CAPITAL FILM EXCHANGE, 1314 Vine Street, Philadelphia, Pa. Eastern Pennsylvania and Southern New Jersey
FAVORITE FILM CORP., 143 E. Elizabeth Street, Detroit, Mich. State of Michigan, including Upper Peninsula
FAVORITE PLAYERS FILM CORP., 726 So. Wabash Ave., Chicago, Ill. No. Ill., So. Wisconsin as far as Oshkosh and Indiana
LANDE FILM DIST. CORP., Cleveland Film Exc. Bldg., Cleveland, Ohio Northern Ohio
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SUPREME FILM CORP., 86 Golden Gate Ave., San Francisco, Calif. Northern California and Nevada
PEACOCK PRODUCTIONS, INC., Film Bldg., 17th and Main Sts., Kansas City, Mo. Kansas and Western Missouri
PEACOCK PRODUCTIONS, INC., 3318 Lindell Blvd., St. Louis, Mo. Eastern Missouri and Southern Illinois
PEACOCK PRODUCTIONS, INC., 1900 Commerce St., Dallas, Texas Texas, Oklahoma and Arkansas
ALEXANDER FILM CO., 130 W. 46th St., New York City Greater New York and Northern New Jersey

State Right Buyers! Write or Wire for Open Territory

L & H ENTERPRISES, INC.
1482 Broadway Suite 708 New York City
Just Name the Kind of Scenario Your Company Requires—
and we shall submit it—a complete finished story, ready for you to read and your directors to start work upon.

The energy and enterprise which producers are applying to the organization of capable companies and the assembling of mechanical apparatus is being duplicated by the Palmer Photoplay Corporation in the selection and preparation of screen stories.

Expertly selected originals—magazine fiction, stage plays, and novels dramatized for the screen—a collection of stories chosen by rare judgment of picture values, is available for examination upon a moment's notice.

With every ounce of its energy directed toward the creation of a better grade of screen stories; and each story judged upon its merits as picture material, the Palmer organization has grown in three years to be the largest clearing house for photoplay material in the world.

Constant flow of material

To this clearing house comes a constant flow of ideas and stories of every description from all parts of the world. And in continually increasing volume comes a supply of original stories by writers whose ability we have discovered, and whose technique was acquired through the training course of our Department of Education.

That is the purpose of the Department of Education—first to discover, then to train the kind of people who are naturally gifted for screen writing. Ours is the only training school in the world operating by the correspondence method, which requires applicants to pass a psychological and literacy test before admission to training.

You have had experience searching for the right sort of story through a mass of material submitted by untrained writers—most of whom should never have tried in the first place to write for the screen. Every studio has had its scenario department filled with efforts of that sort. And every producer knows that the search for an idea from sources of that kind is like hunting for the needle in the haystack.

Tested before you see it

Try the Palmer way next time you need a good story for your companies. Nothing will be shown you that has not already been judged upon its screen merits by our own expertly trained readers and scenarists.

The cost of this service to the producer is nothing. The author pays our commission—straight 10 per cent, never more, never less.

PALMER PHOTOPLAY CORPORATION
I. W. Hellman Building Los Angeles, California
TO OUR MANY PATRONS OF THE CLOSING YEAR
WE EXTEND THE SEASONS GREETING AND BEST WISHES FOR A MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR.

TRIANGLE ENGRAVING CO., Inc.
229-239 WEST 28th STREET, NEW YORK CITY
Merry Christmas and
A Happy New Year

and

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in New York!

Is Our Offering to the Industry

We emphasize our low insurance
rate because it means we have
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ducer or distributor who entrusts
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Evans Film Manufacturing Co.
Developing-Printing-Title Specialists
416-24 West 216th Street, New York City

1907 1921

Members Allied Film Laboratories Assn., Inc.
WHY NOT PUT THE CARDS ON THE TABLE?

As long as NEW YORK STATE is being discussed let’s be honest—here is the NEWS’ statement in detail. A.B.C. as of June 30, 1921:

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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<tbody>
<tr>
<td>Exhibitors (paid) outside Greater New York</td>
<td>414</td>
</tr>
<tr>
<td>Exhibitors (paid) in Greater New York</td>
<td>304</td>
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<tr>
<td>Exchanges—Ind. and Prod. owned</td>
<td>184</td>
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<tr>
<td>Producers—(Studios, Lab., executives)</td>
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<tr>
<td>(stars, directors)</td>
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<tr>
<td>Supply dealers—All accessory</td>
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<td>Misc. Trade</td>
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<tr>
<td>Newspapers</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>1248</strong></td>
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</table>

MOTION PICTURE NEWS has by far the largest paid in advance exhibitor circulation of any publication in the trade. This circulation is audited and proven.

The next A.B.C. Audit will be made as of December 31st, 1921.

This Audit is made by expert accountants employed by the Audit Bureau of Circulations.

Audited Circulation leaves no chance for guess work. The results which are published are FACTS.

Buy advertising on the basis of A.B.C. Audits. If any paper can’t produce an audit—

**THERE’S A REASON**
"PREJUDICE"

A SUPERB DRAMA. A SPECTACLE OF TWO AGES!

A PICTURE TO THINK ABOUT. ONE THEY WILL ALL WANT TO SEE!

FACTS

AS A STARTER, here are a few New York houses that booked and cleaned up BIG!

WATCH THIS RECORD GROW

Sid Cohen's Empire
The Elsmere
The Fifth Avenue
The Regun
The Majestic
The Florence
The Stadium
The Lyceum
The Star
The Supreme
Many other first class theatres.

WHEN YOU SEE THEM ASK WHAT THEY DID WITH "PREJUDICE"

"PREJUDICE" "PREJUDICE"

Beginning with its premier screening this production CREATED A SENSATION!

Practically booked solid in Greater New York WITHIN TWO WEEKS AFTER ITS RELEASE.

A COLD ANALYSIS OF ITS BOX-OFFICE VALUE IS BASED NOT ON WHAT WE SAY, BUT ON WHAT THESE EXHIBITORS SAY.

ASK WHAT THE OTHER FELLOW DID WITH IT!

AND MEANWHILE WIRE FOR YOUR OWN TERRITORY.

STATE RIGHTS WILL GO FAST.

WATCH ITS RECORD GROW!

Our next releases—Zeena Keefe in "WHEN LOVE IS YOUNG" and "I DEFY"

ARISTA FILM CORPORATION, 130 West 46th Street, New York City

Phone Bryant 8352
Triart Productions — Through Hodkinson Exchanges

Gorgeously mounted, telling a sweet and simple love story, and capably acted, this makes a wholesome and fascinating short subject as an exhibitor could want. It is an other of the series of two reel subjects inspired by famous paintings. Josef Israels' work, "The Bashful Suitor," hangs in the Metropolitan Museum of Art in New York. It is a Dutch pastoral scene. In the foreground are two figures—a fresh, pretty, Holland country girl, and beside her a half-hesitating, rustic swain. From this picture they have made a story; not a very dramatic story, nor a very original one, but one of sufficient interest. And so perfect are the detail, the settings, the acting, that an audience can feel themselves in that fertile land of simple-living lace makers and dairymen. Such heart interest, such a tale of pure emotion, such a romance so enchantingly told, outweighs the punch of the melodrama, the wild action of the thriller.

For refreshment after a diet of melodrama, sex stories, and slapstick, try "The Bashful Suitor." We believe that an audience will welcome such a short subject; that it will win an exhibitor staunch friends among a class of people who are now unfriendly to the screen. For a simple love story, if it can be kept from the pathetic, and free from the gush the sentimentalists is never old or never wearying.

The picture was directed by Herbert Blache, and the art work was executed by Lejaren Hiller. Mary Brandon and Pierre Gendron play the leading parts.—Matthew A. Taylor.

Triart Productions

Presents

The BASHFUL SUITOR

Featuring

PIERRE GENDRON and MARY BRANDON

Dramatic Director
HERERT BLACHE

Art Director
LEJAREN A. HILLER

Hodkinson Pictures

Hodkinson Pictures Distributed Through Hodkinson Exchanges
GRAND BALL and ENTERTAINMENT

OF THE

Allied Film Laboratories
ASSOCIATION INCORPORATED

12th REGIMENT ARMORY
Columbus Avenue, 61st and 62nd Streets

NEW YEAR'S EVE
DECEMBER 31, 1921
Eight-thirty P. M.

Special Features:

MOVIE STARS and
BEAUTY CONTEST

Winner of contest will be given an opportunity in pictures thru the courtesy of Warner Bros., producers of "My Four Years in Germany," "Why, Girls Leave Home," "School Days" and other great successes.

GOOD TIME FOR ALL
Can You Beat This "Molly O" Record?

Peter Theophelis, who runs the Pantheon theatre, Lorain, Ohio, a city of 37,500, where 3 days is a good run for top notch pictures, saw "Molly O." He liked it, so

He Booked It 3 Days

He played it. The crowds were so big and it scored so heavily, that

He Booked It Another 3 Days

Against strong counter-attractions he says it drew like a mustard plaster, so

He Booked It Another 3 Days

Speaking of

MACK SENNETT'S presentation of "MOLLY O"

with

MABEL NORMAND

Directed by F. Richard Jones

Distributed by Associated First National Pictures, Inc.

And They're Going to Bring It Back for a Later Play Date

Released on the open market—available to all exhibitors
Watch for Her New Series!

They're going to be bigger and better even than her past pictures.

We've seen the first one!

There's a beautiful romance; it's chock full of laughs; it's lavishly produced — and how the wealth of wonderful gowns and millinery creations will delight the women.

It'll pay you to keep your eye open for NEW ones!

B. P. Schulberg presents

KATHERINE MacDONALD

in the first of her new series

"The Beautiful Liar"

A Comedy Drama by George Marion, jr.; Directed by Wallace Worsley; Scenario by Ruth Wightman; Photographed by Joseph Brotherton; Art Direction by Floyd Mueller; Art titles by Renaud.

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere
A PICTURE THAT IS DIFFERENT

New York Times

"The Lotus Eater" is different. It is jolly heretical.

Imagine a movie with a plot like this:

The hero falls in love with a beautiful woman who turns out to be selfish and extravagant. He marries her. She loses interest in him when he shows that he is not really rich as she had thought he was. So he goes away from her, disillusioned and somewhat bitter, on an airship, attempting to fly across the Pacific. He is wrecked on a remote island, where he finds a group of luxurious islanders, unexpected, back-to-the-best-in-human-nature love interest, and one with a peculiarly Byronic touch. He finds that she, of course, does, and "they both find the happiness they had missed." That's one part of the picture. There are many more.

It is also permissible, however, for the island people to bear the usual human instincts to self-worship, jealousy, paganism and so forth. And the first person the hero meets on the island is a girl, a simple, true-hearted maiden. Yet it is opposite to his-over-exaggerated woman love of her, of course, and she loves him—and how should the story go from there?

There are two, and only two, orthodox ways for it to go on from there. It can either go, simply the hero's dream, and, its lesson learned, he must go back and start life anew. This would be untruthful, back-to-the-best-in-human-nature love is not the only condition in which it may end itself. Of course, of course, his new life would be a perfect one. As the hero under this condition would be a perfect one. As the hero under this condition would be sentenced to the constitution, but the story would, of course, the fact would require the hero to take the world as it is, and that is, in reality, the lesson of the picture. In one he, and that of course, the story would take the world as it is, and that is, in reality, the lesson of the picture. In one he, and the hero under this condition would be sentenced to the constitution, but the story would, of course, the fact would require the hero to take the world as it is, and that is, in reality, the lesson of the picture. In one he, and that of course, the story would have to cut into the attention of the spectator that one is never completely an hero of the past, the actor's part to interested in his side face into the proceedings. Coming into the story in such a way as to make it tragic and old man, and a little later as a Byronic youth, there is no question that the hero is more or less to the story into realms of extraordinary jovial fantasy. The hero's appearance in the manner of the traditional tales of high life with the wife who has not found the compass of her husband's life. Her friendship for one of these fellows is not broken by the young husband to risk his life in a dirigible trip across the Pacific.

There follows a reel or so of thrilling sky adventure with a remarkable parachute jump from on high into the ocean. Jacques Lenol, the character played by Barrymore, is the airship and it is dumped upon what appears to be a lonely island.

Suddenly and without warning the mood and manner of the story change into extravagant flowery. The island seems to be one of the fitness through the agency of Captain March. It has been colonized by Utopians of the most windy sort, who offer the hero the most perfect freedom in what it seems to be a paradise. Of course, the Utopians are the salvation, which he offers the hero. He is joined by a few women who inhabit the island and are emancipated.

The hero's appearance in the manner of the traditional tales of high life with the wife who has not found the compass of her husband's life. Her friendship for one of these fellows is not broken by the young husband to risk his life in a dirigible trip across the Pacific.

The picture opens with melodrama and without warning the mood and manner of the story change into extravagant flowery. The island seems to be one of the fitness through the agency of Captain March. It has been colonized by Utopians of the most windy sort, who offer the hero the most perfect freedom in what it seems to be a paradise. Of course, the Utopians are the salvation, which he offers the hero. He is joined by a few women who inhabit the island and are emancipated. The hero's appearance in the manner of the traditional tales of high life with the wife who has not found the compass of her husband's life. Her friendship for one of these fellows is not broken by the young husband to risk his life in a dirigible trip across the Pacific.

CONTAINS EVERY ELEMENT

New York Evening Post

The Capitol presents "The Lotus Eater," an all-British production, which is being directed by Marshall Neilan. This combination of playing, writing and directing is quite a new one, for until now the most of the English producers were responsible for both the acting and the direction, and the picture here is the first time that a single English producer has taken on the responsibility for both departments.

Since the picture is chiefly fantastic, we should not expect either morality or anything like one for all that. It is a moral for marrying men, and it was "If at first you don't succeed, try, try again."

MELODRAMA AND DELIGHTFUL COMEDY

New York Evening Post

The Capital presents "The Lotus Eater," an all-British production, which is being directed by Marshall Neilan. This combination of playing, writing and directing is quite a new one, for until now the most of the English producers were responsible for both the acting and the direction, and the picture here is the first time that a single English producer has taken on the responsibility for both departments.

Since the picture is chiefly fantastic, we should not expect either morality or anything like one for all that. It is a moral for marrying men, and it was "If at first you don't succeed, try, try again."
What the Critics Said!

every element of entertainment—tragedy, love, humor, adventure and romance. Jacques Lenoi is born. In a villa on the Mediterranean during his father’s absence. The father returns and finds his wife in compromising circumstances. He takes his infant son and does with him what he does to all the children the life lives until he is twenty-five.

The broken hearted man thought thus to save his son from these disillusion and sorrow that was his. On his twenty-fifth birthday the young man lands in New York and falls in love with the first woman to whom he is introduced—beautiful players that he has included in Mr. Barrymore’s support.

"The Lotus Eaters" has an Enoch Arden motif. This is a heritage in the wealthy Lenoi family. It is handed down from father to son with the private yacht and the oil stocks. The elder Lenoi, neurasthenic invalid, hates the re- rents checked off in the Ponce de Leon guide books. He leaves a beautiful young wife and a child he has never seen to wait alone. Another steals his wife’s love. When Lenoi returns and finds the truth he carries off his young son to his yacht and never thereafter sets foot on land. Before his death he pledges the boy never to court wine, women or song until he is 25—or to set foot on land.

At 25 young Jacques follows in his father’s footsteps. He is cast as the disinterested Hendrik he takes to travel. An un- lucky shipwreck lands him in a socialistic paradise. This is the point where the audience really begins to care. The audience begin to cringe interestingly. For in this picture we see the very first shipwreck and something on the Arrows collar as an article of conversation.

The particular line on which Lenoi landed also had something to do with business men. It is inhabited by gifted men and women of all stations who have left civilization through ennui or shipwreck. The cuisine is excellent. There are no covert charges or lengthy checks. There is a fine wine cellar and no local Voltaire. The tailor is not a man of any consequence. And the girls are all tropical Holinas.

Just as he gets used to this idyllic state and falls in love with a South Sea beauty Lenoi begins to think about the wife back home. He returns to New York. Our best social authority on men and married a broker. When she finds her first hus- band, he is lost as he was the previous one both of her husbands by sleeping with a third. Which is both ingenious and obliging.

So Lenoi returns ecstatically to his South Sea paradise, the location of which he keeps dark, like all South Sea enthusiasts. And he marries the Pacific belle with the nutbrown curls.

"The Lotus Eaters" is a First National attraction. In addition to its other virtues, it has a coherent story forcefully told.

MADE NOTABLE BY GREAT ACTOR AND DIRECTOR

New York Journal

Marshall Neilan, who directs pictures of gen- eral excellence and who appears in the lead for screen composition. He has gone and done it. He has taken John Barrymore, a Terhune story, "The Lotus Eaters" has a Griffith start and a Bennett finish.

The Capitol theatre yesterday was crowded with people who sat complacently through the first two or three reels. The picture, finding just what they expected—plenty of dramatic tension and Barrymoreish personages to have their playground dignity smashed to smithereens. But by Neilan’s adroitness, Neilan takes Barrymore and transplants him to a back island somewhere in the South Seas. Audacious, indeed, with Barrymore having the time of his life apparently.

"The Lotus Eaters" is about a woman named Mavia, a regular "put and take" when it came to matrimony and the second generation of the male sex the inhabitants were least happy in their matrimonial cruises. It is a screen action notable for its frequent glimpses of a great actor transmitting his set to the cinema. Also for three distinct characterizations from this same actor—farther notable for the quips of story and action given it by its di- rector. The pair who share its honors are Barry- more and Neilan.

BEST FILM WE HAVE EVER SEEN

New York Globe

Just when the disposition of the critic decides that there is no hope of justice in this world and there is nothing to do but to touch a match to all the celluloid in the world and go up to para- dise and live there. This is a real "flying shuttle" picture, like "The Lotus Eater," and the aforementioned critic is transformed into a beligerent guardian of every foot of film with such delightfully poten- tial menace.

We consider "The Lotus Eater" one of the best films of the year. It is one of the best performances of his screen career and it is one of the most successful of its kind known to production with consummate skill.

The Capitol theatre presented by Albert Payson Terhune, lit to be known as a screen classic. We trust that the critics in the unfortunately few who have made it sufficiently clear that "The Lotus Eater" is a film that should be seen without fail. The Capitol Theatre this week should be the rendezvous of all the human race, as its story is straight and followed by a smooth chaser of romance.

The story of this delightful film concerns a man thrown out of an island ship when he was twenty-five years of his life on a yacht. He has known no woman saving that time, except as they ap- peared before him on the pages of books. On his first visit ashore at the end of his sea passage he naturally clothes the first woman he meets with all the ideals inspired by his literary imaginations. The lady, however, does not completely fall his ideals but discloses is that she is undertaking a dirigible flight across the Pacific in search of her island home. The story justifies our per- sonally

Personally

Directed by

Marshall Neilan

A John Barrymore Production and a First National Attraction
The Most Novel Picture You Ever Did See!

STRONGHEART THE PROTECTOR!

The wolf dog who quit civilization at the call of his savage wolf mate hears the cry of his mistress and rushes to rescue her from the man—beast.

H. O. DAVIS
Presents
"The Silent Call"
A Lawrence Trimble & Jane Murfin Production

From Hal G. Evart's story, "The Cross Pull," in the Saturday Evening Post, one that thrilled millions.

Distributed by Associated First National Pictures, Inc.

RELEASED ON THE OPEN MARKET! AVAILABLE TO ALL EXHIBITORS
The Year As We See It

T HIS has been, as always, an interesting year in motion pictures, but a different one. There has been less revolution within the business, and more underneath it.

Like every other business under the sun, and paramount to all individual and internal experiences, the industry has been subject to the one great common economic disturbance—namely the reconstruction period after the greatest of all wars.

* * *

The development of the motion picture itself is covered in this issue by two capable reviewers—one from the trade and one from the public viewpoint. We are content, here, to speak of the commercial and industrial year.

* * *

From January till June this business held its own to a remarkable degree. The government tax reports on all so-called luxuries showed that sales began declining in 1920. We refer to automobiles, furs, jewelry, musical instruments, cigars, tobacco and cigarettes (all included with motion pictures in the special luxury taxes). Motion pictures not only did not experience the general decline, but, on the contrary, kept up the ascending sales of the war period.

Proving, pretty conclusively it seems, that the public has come to look upon picture entertainment as a family necessity—not a luxury. A most important fact—if we realize the everlasting truth that only a low price will keep this entertainment out of the luxury class, and within the great volume demand of the masses.

* * *

Then came a sharp break, resulting in the closing, at the peak of the Summer season, of fully 35 per cent of the picture houses. Producers and distributors, over-expanded and under-capitalized, felt keenly the sharp reduction in the inflow of cash from the exchanges. A sort of a crisis impended. Then September brought a general revival in box-office and exchange business. This has slumped off somewhat, and today we face the usual pre-holiday off season.

* * *

What does the year’s business career mean? What does it portend?

We thought at first that the sharp break that began in June was the regular Summer slump made extreme by exceptional heat. But looking back we can see that it was an accumulated result of widespread business distress. The theatre is always last to feel general business depression. The box-office went merrily on in the Fall of 1920 and the Spring of 1921; but all the time things were cracking underneath. The great industries of agriculture, automobiles, rubber, woolens, cotton, metals, hide and leather, railroad equipment, oil, building materials, exports—each, in turn, came tumbling down from the giddy heights of false war prosperity. And as each fell, in its turn, localities faced unemployment that in the aggregate reached an army last Summer of six millions or more wage-earners. People continued to spend, however—out of savings, and the recklessness born of high wages; so that, actually, the picture business was the last to feel the general slump.

* * *

When the slump did come, last Summer—it came hard. It was an accumulation. And the exhibitor—his expenses and his own state of mind still geared up to war days (when, as one exhibitor puts it, people would crowd in a theatre with a smallpox sign over the entrance) wasn’t prepared to meet it. And the pessimism of the producer and distributor didn’t cheer or steady him a bit. So he either closed up or made hectic and often ill-advised attempts to regain falling patronage.

* * *

Happily—very happily, this period is over with.

On the one hand, the country’s business is over its sickness and decidedly and hopefully on the mend.
Today only the stabilization of international exchange (and this situation is far better right now than in two years) remains to give us a period of sound prosperity heretofore unequalled. There is no question about this; and we look for a fine, healthy revival as early as next Spring.

On the other hand, exhibitor, producer and distributor are out of their war daze and sanely and resolutely meeting the new and normal business situation. The plush trimmings have got to be cut out of the theatre program, the waste and extravagance out of production and the duplication and lost motion out of distribution. "Got to be" is right. The motion picture dollar from now on will be an American dollar only, worth just one hundred cents. This situation has often been prophesied. Today it is here.

There are some who believe, and we agree with them, that the strenuous period the industry is just emerging from will prove a blessing. It will make a house-cleaning; and it will result in sound economics. If so, it is worth while.

This is an exceptional business—but, exceptional only because of its tremendous hold on the public. There's a wonderful opportunity in it for men of business ability willing to work hard. But there's no velvet for anyone, and there's no secure place for the fakir.

There are two great, outstanding needs today, as we see the industry in prospective.

One is capital: the other is industrial organization.

The whole industry is under-capitalized. It has grown furiously, and invested capital has never kept pace with expansion. There is every incentive to spend and little thought to put by. The consequence is that a surplus is always lacking when a stringency comes. Depreciation isn't considered. And there's always a tugging at the purse-strings. Money, because it's needed quickly and without forethought, costs too much to borrow.

The answer is that the bank is needed in this industry. Not the promotion bank, not the private bank, but the commercial bank. We need, and surely this business has grown to the size where it deserves, regular commercial banking credit, the same credit that is a fundamental and integral part of every established business. There will be, we believe, more of this finance, and less of the promotion variety, from now on. We need new enterprise in production only; for distribution and exhibition we want rather a solidification of the present trade structure.

By industrial organization we mean that unity of effort which will promote and defend the welfare of the industry at large.

This need is supreme.

Because the picture, today, reaches at least one-tenth of the population daily, and at least half the population at intervals we have to do in a very large way with public opinion. And therefore public opinion will have, in a very large way, to do with us. There is no way to escape the very large responsibility the motion picture bears toward almost every family circle in this country. The man with his eye glued to his own balance sheet is apt to overlook this very large fact, but it is none the less large. And it's a business fact.

The point is simply this: if we don't present ourselves in the right way to the public, the public will form its own conclusions. The worst of it is the public has already done so, and its conclusions are so wrong that we are censored, and taxed and generally spat upon.

We've got to begin to speak out and in a broad, constructive way.

We've got to speak with one voice.

And to do this we've got to have one industry—united on all questions of public relations.

We have today a large and efficient exhibitor organization. And there is promised a new Association of producers and distributors. The first and foremost duty of these organizations, in the true interests of their members is so to affiliate that this solid unity of the industry may be had, and a wise and constructive publicity campaign launched to put right this industry in the public mind.

This need, we repeat, is supreme.

Nineteen hundred and twenty-two looks good. The theatre business while slower to recover because it was slowest to decline, cannot help but reflect the solid prosperity that is surely facing this country. The outlook calls for sanity only. If we were to express a Christmas wish it would be: that the New Year see a cessation of all civil warfare and politics and emotionalism and the same good energy expended in cool constructive business.
“See It Through” in 1922!

Here are a score of exhibitors who have succeeded

The third installment of the “Seeing It Through” contest appears on this and the following pages.

The contest, which closed Dec. 20th, has brought forth a grist of contributions, that can not be handled in this issue. However, they will appear in succeeding numbers, selected in the order in which they were received.

All articles submitted will be judged shortly and as soon as possible the prizes awarded.

Clean Policy Wins

Three theatres in a town of ten thousand and making money! If that isn’t a record it is something near it. Two of these theatres run every day, matinee and night. The third, a large combination house, plays only the larger pictures and the few road shows that venture on the one night stands this year.

If I were asked to name the chief reason for our prosperity in the face of trying financial conditions, I should readily say: “Good will.”

Showmanship has its value. Exploitation is a faithful friend and modern equipment is a positive requirement, but for a dependable prop in times that are hard, commend me to “Good will.”

To begin with, many exhibitors who are facing rocky travelling now can trace it to their greed during flush times.

In the face of big business during the “mad” days, we steadfastly resisted the temptation to raise our prices beyond a sane and fair level. Result? We have not had to reduce in the pinch.

But, surest route of all, we have never ceased to feed our public with the choicest entertainment that the film market affords. We have never lowered the standards of our houses. Our equipment is of the best. Our music superb and unfailing courtesy is as much a part of our service to the public as the picture itself.

Any exhibitor can build up “good will” for his houses by being what every man should be, a good citizen. By keeping our pictures clean, and it has taken some vigorous censoring in the past to do this, we have bridged the gap that ordinarily exists between the theatres and the churches in a small town.

When the storm of criticism directed against the film industry was raging at its highest we were sitting calm and unruffled. There was no agitation for censorship in our town because we had never resorted to the “No Children Admitted,” “Ladies Only Matines,” nor any of the other “sure fire” methods that many showmen seized upon with so much avidity.

We knew there was a temporary profit in making a sexual appeal, but we also knew that it was only temporary. I can name two of the finest pictures of last year that never had a showing in our houses, because their principal appeal was sexual.

Naturally, we have had to trim our sails in spots to meet the slump. We studied long and earnestly over this. Was it better to cut salaries or discharge superfluous employees? We did the latter. We retained only those men who were needed urgently and have, so far, continued to pay them the same wages they have received for the past three years. They are more efficient because of this and we feel we have one of the best organized-business forces in the South.

We did cut down some on our advertising, because, like many others, we were not getting results commensurate with the expenditure. By carefully checking up on every avenue of publicity we arrived at the smallest minimum with which we could operate this department. Sixty per cent of our appropriation goes to the newspapers, twenty per cent to the billboards and the other twenty per cent is used for mailing, stunts, heralds and incidental publicity.

A further saving was effected when we abandoned the policy of changing our pictures daily and substituted a four-picture-a-week policy. The result was a slight decrease in our gross, but this decrease did not equalize the saving in film rental and advertising.

We have rigidly adhered to the policy of selling the motion picture to the public. Not selling an individual picture nor any brand of pictures, but the industry itself. We remind them continually of our service to the government and to the State, and we continue to render that service as freely as we find it possible. We make our theatres public institutions that operate for public good, even at the sacrifice of a momentary profit.

In this way we have robbed the “knocker” of his chief weapon and disarmed the “reformer.” We have convinced our public that the motion picture is worthy of their patronage and we are securing that patronage. We believe our policy will work anywhere for any man, but more especially in smaller cities where there is an opportunity for the exhibitor to get close to his patron.

E. W. COLLINS,
Grand Theatre, Jonesboro, Ark.

“Get Down to Normal”

Above the hue and cry of small profits, dwindling patronage and even losses in the motion picture exhibiting field, can be heard the strident appeal from theatre managers for a panacea, a remedy for their retrograding profits. I have come to the conclusion, after many disappointments and a battle with myself to throw off my luxurious war-profit frame of mind, that the only profitable way to “see it through,” as you have phrased it, is to approach the moving picture business in the same frame of mind as one did before the war. By this I mean that a theatre manager has to disregard the many lessons he has learned in the past few years.

May I say at the outset, however, that any suggestions I may have to offer in helping my brother managers see it through are wholly the result of personal experience and are offered for what they are worth.

The next few months, and even the next year, will necessitate the exertion of every bit of showmanship ability available in a motion picture theatre manager. Incidentally, out of the next year’s melting pot will step the managers who are not only managers but showmen. There will be no war-profit public to compensate for real ability as showmen. So much for them. It will be the old story of the survival of the fittest.

Concrete suggestions and solid figures are our next consideration. Does economy in the theatre pay? The most successful showmen say that it doesn’t, and when I say economy I mean a rigid, relentless economy that robs the product you are offering the public of any real worth. I believe, however, that economy intelligently practiced in the theatre helps. To cite what I mean, I will relate a personal experience. At my Lowell, Mass., theatre, the Strand, I established open shop conditions among the employees after a fiercely battle with the unions. Instead of seeking long-term contracts with my musicians at practically war time prices, I obtained short time

(Continued on page 222)
THE BOX OFFICE TELLS

By E. J. WALTON
Rivoli and National Theatres, Ybor City, Florida

THE past year has been bad. It opened with the Cigar-makers on strike and this condition continued until spring. With the opening of the factories there was a little improvement in our business. With people at work again I increased my advertising. I am spending an average of $100 a week. This is quite a sum for a city the size of Ybor, but it has paid and I feel that it, with the careful selection of pictures that please my patrons, is what saved me from having to charge off a loss, instead of having a small profit, for this exceptionally bad year.

I am confident that things will be better from now on. We have another strike in the Cigar Industry, but I do not think it will last, as most of the workers see there must be some reduction in wages. I am looking my shows just as though there was no strike and shall continue my advertising as usual.

Regarding the closer harmony between Exhibitor and Distributor, I feel there should be more consideration given to local conditions by the Exchanges, as well as the fact that the Exhibitor must have a profit too. To illustrate: I have been buying service from a large company. Every picture they made, that stood a chance of pleasing my patrons, I have bought and I never tried to beat them down on a fair price. It so happened they produced an exceptional picture, one that I felt would be a money maker for me and which I would have willingly paid a real stiff price for. They offered me this picture upon a percentage basis. That would have been satisfactory but the conditions they tacked on made it impossible for me to accept.

First they dictated the admission prices, which would have been such a marked advance that it would have taken me some time to recover from the bad effect. They demanded 70 per cent of the gross receipts. I was to do my usual advertising, about $15 a day, and the excess of that amount would be taken from the gross.

Now, I figured it all out. If I played to capacity at their prices and terms I could make around $200 profit, but there was another condition in their contract. I had to agree to buy three other pictures at about four times the rental I had been paying for their other pictures. So, if they let me make $200 on their big picture, they would collect it later, with interest, on the other three.

If the Distributor is going to handle the Exhibitor in such a manner it is only a question of time until there will be fewer theatres than there are pictures, and then the Distributor will realize that they were the ones who killed the Golden Goose.

By HOWARD J. SMITH
Manager of the Palace Theatre, Buffalo, and President of the Western New York Unit of the M. P. T. O. A.

THE year just closing has been a bad year in the picture business in Buffalo. After two months of very good attendance, a slump came in March which has persisted into the fall and winter.

While it has been complicated with other causes, such as hot weather in the summer and the opening of a large new theatre, still it is clear that there has been a drop of at least 30 per cent in the regular business in this section.

Such a drop in business can be met with difficulty if at all, by the average theatre, as profits have not averaged 30 per cent of gross income. The only way to meet such a situation has been, of course, a decided cut in expenses. This has been very difficult as regards the house expenses of most theatres on account of the labor situation; the unions having fixed a high scale during prosperous times and now are unwilling to take any reduction. The only feasible cut in most houses has been in the price of film, and this could only be applied where the theatre was not loaded up with franchises and long contracts.

One other cut that could be made and has been made in some houses has been a cut in the percentage of gross the house would pay the exhibitor, which could have been put on as part of the show in so many theatres.

The possibility of economy, therefore, narrows down to a possible cut in film prices and in music. These economies have not been generally applied, owing to existing film contracts and to fear of competition.

As a result, many if not most theatres in this section have been operating either at a loss or at no profit for many months.

An additional factor of loss has come in from the new censorship. The film manufacturers have evidently been afraid to make anything which has even a remote kick, and have put out the greatest collection of mother love and Northwestern outdoor pictures that the screen has ever seen. These pictures are as a rule poor box office attractions and exploitation has failed to attract a weary public to these mediocre productions.

The final liquidation of the picture show business thus involves three factors; the cancelling of long contracts and substitution of lower priced films; the doing away with unnecessary music costs, and the production by manufacturers of pictures with a real kick. Such a kick, of course, does not need to be at all suggestive but must have box office in it.

After these corrections are made, if the cost of shows is still above the power of the public to buy, there must be a reduction in price. That should not come until the government removes the unjust and unfair seat tax. The position of all picture show men should be, in regard to price reduction, that the first action must be taken by the government.

By EDWARD L. HYMAN
Brooklyn Mark Strand Theatre

WITH war conditions gradually disappearing the business aspect promises a new picture in 1922. Many exhibitors have been clinging to these abnormal war policies, have been loath to relinquish them, but the time has come when a new basis of operation must be established.

1922 will find exhibitors everywhere facing the inevitable, which is this:

With the abnormal war condition eliminated, if prices are to be kept down, the stimulus for business must be found. That stimulus is—presenting a show that will satisfy, absolutely.

Hardly a motion picture theatre anywhere that today hasn't plenty of competition. In order to divert the public from the more than 110 motion pic-
The Story of 1921

Has Depression Been General? And What is the Outlook? Here's the Answer

By BRUCE FOWLER
Manager, Elmwood Theatre, Buffalo, N. Y.

The business year just closing contained three distinct phases. The three phases were as follows: Opening to big business, a summer with a slump and finally closing, a fall with a weak opening but building up splendidly and consistently.

A survey of the general market condition shows a steady strengthening in practically all groups. Individually this business will prosper likewise providing the exhibitor will give the same thought to his reconstruction program as has so-called "Big Business."

The public is on a purchasing diet. Patrons have become careful, shrewd amusement buyers. They go where the best value is received for their money. It does not matter whether the admission is ten or fifty cents providing they get what they consider "good measure."

More intelligent construction of programs, more and better advertising and improved presentation is expected and demanded.

"Movie fans" are literally "fed up" on "canned goods" and routine manufactured productions. The public as a whole is demanding a more liberal display of art in pictures, for example, the directorial genius of Griffith, the acting of George Arliss, the comedy of Lloyd. Art in stories, scenarios and settings should be forthcoming. It is sadly lacking in the majority of releases.

A closer understanding of values will help a great deal toward bringing harmony between distributor and exhibitor. To determine properly the true value of any article and to sell or to purchase it for its true worth is a tremendous problem, but it can be solved by applying Facts and Truths where they are conspicuous by their absence.

By EDWARD WEISFELDT
Manager, Strand Theatre, Milwaukee, Wis.

Business during the past year has been bad, very bad, especially if we use last year as a criterion. Labor conditions have been the principal reason for this as the thousands that have been out of work have just refused or were unable to go to the theatre. Then too the public has been so educated to expecting to pay a high price for a good picture that they have actually gone shopping and very often we have had the paradoxical situation of playing to more people at fifty-five cents than we did at forty cents. They thought that if we boosted our price to fifty cents that the picture must be good. The future looks good, very good, though I think that the return will be gradual.

The public want human interest pictures, no costumes. Never mind the star. Give them a good story and a good title. Too many producers overlook the value of titles. The title is oftentimes the handle that brings the public into the theatre. The good old barnstorming plays with their real stories and better titles are what we need. A little more showmanship and a little less high finance and we will have real pictures. If the exchanges would do less auctioning of their real pictures it would make for better harmony between the exhibitors and the exchanges. Any one who has booked pictures especially for a first run house knows what I mean.

By R. E. HICKS
Cabrillo Theatre, San Diego, Cal.

I will have to say that I have found the quality of pictures to have been generally poor. The future looks uncertain to me, and I think it will depend upon the quality of the pictures which are offered and the disposition of producers to cooperate with the exhibitors by making lower prices to meet the existing conditions. The business will take care of itself if the producers are reasonable in this regard. The public is showing an increased demand for comedy-dramas, with well-known stars in the cast.

Taboo heavy drama and make prices to fit local conditions. Distributors have been insane on price questions too long. They must wake up or all concerned will suffer as a result.

(Continued on page 225)
A Fan Paper Critic Says—

This Film Year Has Been a Fan’s Year

By Robert E. Sherwood of Life Magazine

WHATSOEVER else may be said of 1921 (and I have heard several people say some pretty darned harsh things about it), it's been a great year for the film fans.

The motion picture industry itself has been subjected to a series of body blows which have been pretty close to knockouts in a number of cases. What is more, the industry was not prepared for the rough handling that it has absorbed. During its career of unprecedented prosperity it had little experience in taking punishment, and therefore every wallop that it has received from Old Man Fate has hurt.

But the fans have sat back in their ring-side seats and enjoyed the spectacle. Like the crowds at a Spanish bull-fight, they have yielded for blood. And they have been getting it.

To its eternal credit, be it said, the motion picture industry has stood up gamely. And while it was being buffeted about by business conditions, it has developed itself, and improved to a greater extent than in any previous year of its existence.

The fans, then, have won out at both ends of the line: they have seen the film industry go into the financial slump which it was bound to face sooner or later; and at the same time they have been treated to a better run of pictures than ever before. Incidentally, since they themselves have been suffering from acute anaesthesia of the bank-roll, they have been more careful to pick their pictures.

Two years ago they went to the movies without caring much what they saw. As long as their local exhibitor gave them the requisite number of reels of animated photographs they didn't complain. The result was they became so satiated with mediocrities that when a really good picture came along they didn't know what to make of it.

Now, however, they can't afford to go to the movies every night. And when they do go, they are anxious to make sure that the evening is not wasted. So they select only those pictures that have proven themselves worthy of patronage. Fortunately there have been many such to pick from.

There have been few startling upsets. The favorite stars have all held their own, and, in many cases, have climbed to greater heights than they knew before. Also, the number of new stars who have risen from the ranks and burst into sudden prominence is negligible.

In the latter group, the most sensational, without question, is Jackie Coogan. His performance of "The Kid" was electrifying, and was sufficient to put him in the very front rank of screen artists—old and young, large and small. But a Jackie Coogan does not happen more than once in a life time, and we need hardly look for a similar achievement in this generation, at least. The only others who have succeeded in establishing themselves as legitimate stars this year are May McAvoy and Gareth Hughes, in "Sentimental Tommy"; Agnes Ayres in "Forbidden Fruit"; The Sheik, etc.; Pauline Starke in "A Connecticut Yankee in King Arthur's Court," Salvation Nell," etc.; Betty Blythe in "The Queen of Sheba"; Gloria Swanson in "The Affairs of Anatol," "The Great Moment," etc.; Gladys Walton in "Shirt Skirts," etc.; Betty Compson in "At the End of the World" and "The Little Minister"; and Rudolph Valentino and Alice Terry in "The Four Horsemen of the Apocalypse" and "The Conquering Power." Mr. Valentino's subsequent portrayal of "The Sheik" was one of the high spots of the year.

Of the established stars who have increased their prestige in 1921, Mary Pickford, Douglas Fairbanks, and Charlie Chaplin, as always, stand out. Miss Pickford was at her best in "Little Lord Fauntleroy," and Mr. Fairbanks reached the top level of triumph in "The Three Musketeers." "The Kid" is unquestionably the greatest Chaplin picture, combining, as it does, his unconquerable comedy with an intense human interest.

Charles Ray produced two notable plays, "The Old Swimmin' Hole" and "Scrap Iron," and Bill Hart, jogging along steadily as ever, did nothing spectacular except get married. Norma and Constance Talmadge, after weak starts, both came back strong in "The Sign on the Door" and "Woman's Place," respectively. George Arliss made an auspicious start as a screen star in "The Devil" and "Disraeli," and Elsie Ferguson materially strengthened her position with "Footlights" and "Peter Ibbetson." Richard Harthelmen made one fine picture, "Tol'able David," but the Gish sisters were conspicuous by their absence from the field of action. They were evidently marooned out in Mamaroneck, waiting for the snow to fall, so that Mr. Griffith could shoot the exteriors of "The Two Orphans."

Thomas Meighan did consistently good work, his "City of Silent Men" being a masterpiece. Wallace Reid performed acceptably in a number of productions, and received more mash notes than ever. Will Rogers made his best picture, "Doubling for Romeo," and then went back to the Ziegfeld Midnight Frolic—leaving Hollywood in cold. Priscilla Dean had a good year, with "Outside the Law," "Reputation" and "Conflict," but Eric von Stroheim was not represented, except by the advance publicity for "Foolish Wives." Mabel Normand effected a come-back in "Molly O." The two Barrymores, Lionel and John, dabbled in pictures with their usual success, and the three Moores, Tom, Owen and Matt, kept up a consistent average. Pearl White provided some stalwart action in "A Virgin Paradise," but the rest of her films were flivvers.

Of the stars who neither gained nor lost much ground, I might mention Conway Tearle, Mary Miles Minter, Tom Mix, Constance Binney, Alice Joyce, Bert Lytell, Marion Davies, Elliott Dexter, Alice Brady, Dorothy Dalton, Sessue Hayakawa, Wanda Hawley, Corinne Griffith, William Desmond, Edith Roberts, Clara Kimball Young, Monte Blue, Bebe Daniels, Harry Carey and Shirley Mason.

Certain stars have not featured as prominently as of yore, among them Nazimova, William Farnum, Pauline Frederick, Anita Stewart and May Allison. Theda Bara has gone into a state of voluntary eclipse.

Honorable mention must also be made of the "unfeatured" players who have distinguished themselves in picture after picture, although their (Continued on page 232)
A Trade Paper Critic Says—

The Jury—The American Public—Approve

By Laurence Reid

TAT old hue and cry—What is the matter with the Motion Picture?—which has been raised since the birth of the first photoplay, has bounded forth again. Like the Republicans when they sweep into power condemning the Democrats for permitting the country to go to the bow-wows, or when the Democrats are successful and upbraid the Republicans for making a mess of government, this irresistible, reverberating clamor will go on unceasingly, for it is given to man to express an opinion. His reasoning faculty and his gift of speech demand an outlet. But where the Democrats and Republicans, and even the parlor Bolsheviks, occasionally declare an armistice—to rest their vocal chords preparatory to renewing the conflict, the battle is ever being waged against the poor, downtrodden motion picture.

They have backed the decrepit old FIGURE against the wall and are giving no quarter—they have riddled him full of holes and shot him full of poison gas, but with all this concentrated warfare he remains a very active corpse. Being charged with an excessive nerve force, he is able to withstand any intensified song of hate. Certain pallbearers suffering from "bacilli literati" would group about his invisible bier. But like one of his transparent dis solves or an allegorical exposure, he exists in the shadow world—above and beyond the torments of the flesh. He is the most grossly maligned FIGURE on earth. He has been painted as spineless, commercial, mercenary—a thing without heart or soul. But he goes on singing his romantic song with unbounded health and enthusiasm. This vituperation has only succeeded in strengthening his character. His simple mission is to enable everyone (even his tormentors) to find the Road to Happiness.

The would-be mourners or the potential pallbearers are eternally asking—What is the matter with the Motion Picture? They haven't cried "Wolf!" They have barked "Woof! Woof!" For their papers are nothing but a woof of words. They will point out statistics showing that the intelligence of the picture public is that of a child of twelve. As well condemn them for preferring ham and eggs to pati-de-foi-gras. Granting that there is no cultural background in their lives, they are constantly striving to see the light. The telephone, the talking machine, the macadam road, the thresher—these and other elements are bringing them a new perspective. That the American public is not decadent in its taste is proven in the literary quality of "best sellers" over ten years ago. Minstrel shows and even circuses are becoming passe. Ample proof that the intelligence is improving. They will leave their toilsome struggles of the day or the dull monotony of their homes at night—to bask in the sunshine of illusion. And the picture theatre catches them.

Like Gaul this public may be divided into three parts—those who prefer the average picture similar to the average story found in the average fiction magazine—those who worship at the artistic shrine, and those who go to see their beloved favorites regardless of the theme or title. That the producers, taken collectively, have their hands on the pulse of the situation, is proven in the mass of average pictures produced for the average patron, balanced by the star system for those who demand them and the artistic production which appeals solely to the intellect—there being no commercial taint connected with it. There is no trend of motion picture production beyond providing the patron entertainment for the hour. Doubtless many years hence the producers will arrive at the high artistic plane. But the enterprise or industry or what you will—is too new. There must be experiment. A pot of gold cannot be wasted haphazardly in creating a demand for artistic achievement when the picture public is not ready to leave the wilderness—when that public is not ready to see beyond the horizon of its circumscribed existence.

There is a handful of stars who have created a wide following. When they have fulfilled their destinies a new constellation will appear. In the meantime the public is hungry for pictures just so long as they entertain. So countless stories are being ground through the movie mill. The mills of these movie gods grind quickly without being exceeding fine. But they are shown men first and artists afterward. And one of the principles of the picture industry is to make money. Certain sections of the country demand westerns, others want the simple romance, and some others want the artistic picture. There is no change—just an even current. Broadway successes and failures are being adapted, and so are the works of famous authors and some not so well known. Literary celebrities are much in demand. Once they scoffed—and it is our impression that many are scoffing yet—but it is money makes the mare go.

With our ear to the ground and our eye on the silversheet we have reached the conclusion that a goodly share of them will never reach the pinnacle that they held in their fiction world. Perhaps the screen has frightened them, or perhaps they have not accustomed themselves to its demands, but the fact remains that the original scenario writer still dominates the scene, because, through experience, he has gauged the essentials of picture drama. There has been a depression the past year in the financial world, which prevented producers, with a purpose, from realizing their ambitions. Some of them have gone right ahead and produced successes. Broadway may have a disastrous season in regard to poor attractions, but the hits are packing them in and some are "holdovers" from the previous year.

The tendency the past season has been to produce the simple story of country life or the light domestic comedy-drama. We submit for your inspection "Tol'ble David" and "The Old Nest." Westerns have taken on a form of burlesque insofar as Tom Mix is concerned. Lately there appeared a western novelty—a satire on "The Three Musketeers" entitled "Fightin' Mad." Others worth mentioning are "The Fox," "The Iron Trail," "The Testing Block," "The Sky Pilot" and "The Man of the Forest." It must be said that many stars featuring the cowboy drama are relying solely upon stunts. This is an advance because the western plot does not offer many variations from an old theme. There have been some impressive adaptations. What of "The Affairs of Anatol," "The Heart of Maryland," "Black Beauty," "Little Lord Fauntleroy," "Peter Ibbetson," "The Sheik," "Sentimental Tommy" and "You and I?"

(Continued on page 234)
A Managing Director Says—

Patrons Have Learned to Appreciate the Good

By Joseph Plunkett of the New York Mark Strand

From the exhibitor's point of view, since I may be more qualified to speak from that angle, there is one predominant thought which is of infinite importance to the motion picture industry. I am not enough of an authority on the financial situation to be able to give first-hand quotations on the passing year's prosperity, but I wish to say without going any further that the past year has been the most instructive one in the history of motion pictures. That should prove most valuable to us in the long run.

The foregoing is so self-evidently a truism that it might be said that I could stop right here and assume that I have covered the subject completely, but my main purpose is not to prove how prosperously the industry has fared or how instructive the past year has been. My purpose is to explain to my fellow exhibitors, through the aid of retrospects of course, the whys and wherefores on which my assertion is based. My object furthermore is to prove that the trend of motion pictures has everything to do with conditions in general. Whether conditions will in any way affect or swerve the trend of motion pictures is of little consequence right now. What should interest us most at this particular moment is "What has the trend of motion pictures in the past year been?" and by knowing that much we can continue with our analysis.

From all appearances combined there results at least one forceful diagnosis that may be taken at its face value, its veracity being imminent, and that is the motion picture's trend toward stories of vitality and vastness; namely, toward the classics of literature. The majority of our literary classics in the last few years have for detailed reasons been of the historical subject matter, and the public has learned to like them. Consequently the public has learned to like the historical drama also and has a greater appreciation for it now. This means that it likes the emotional picture, which was at one time looked upon with a certain distrust. In short, it takes the good story to make the good picture, as the public has learned to believe implicitly.

Audiences for the most part no longer comprise the gullible lot that was wont to accept anything that was offered them disguised as inaudible drama; no more will they make allowances for the helpless infancy of the screen's product and let it go at that. Neither will the producer's or exhibitor's apologies for the film's crude state of being in the poor taste and displeasure is inevitable. What is to be done?

Now that audiences can distinguish for themselves the good pictures from the poor with infallible accuracy—and have it in their power to act accordingly, and that is usually in a way that is injurious to both producer and exhibitor—it is wholly dependent upon the former to continue to stand in the valuable good graces of an outraged but splendidly faithful public. So much for that, but not all.

Since the question of the star system has a direct bearing on what I have just written and may therefore be looked upon from a vantage point, I can only add with a certain amount of deference that it is still in vogue with, however, this proviso: that the picture in which the star appears is a good one. In the event that our friend the star is so unfortunate as to have a poor vehicle, the picture will have a good opening, but the remainder of the week will suffer visibly from the tell-tale effects of the picture's inferiority. Which leads us to cog-nizable conclusion that "the photoplay's the thing" after all.

Still, I grant you, the producer cannot attempt to dispense with the stars; that (the star) is at least some advance assurance of the picture's merit and indubitably serves as a valuable attraction.

The most logical thing for the producer to do in the present circumstances is to secure the great copyrights which are adaptable to the screen. And there isn't a shadow of a doubt that the generally acknowledged literary masterpieces can be made into successful pictures which will ultimately prove to be the greatest money makers. The reason is probably obvious, but despite my fear of being redundant I shall state that the widely-read story is more understandable to the inveterate picture-goer and others and is subsequently most popular in screen form. Secondly, what book-loving person can deny himself the pleasure of seeing the characters as he imagined them, come to life on the screen?

Moreover, suggest a costume picture to a good many of the exhibitorial fraternity and they will reply to you with thumbs downward. Now in my estimation, the exhibitor should no more be wary of the costume picture than any other. If it is a good picture in every other respect, there is no reason why costumes should lessen its general appeal. This much must be borne in mind continually: that the spectator is impartial in so far as type is concerned, and that he will consider favorably any style of picture, irrespective of location, costumes, nationality and etc., as long as intrinsic quality is represented therein.

The case of Douglas Fairbanks' production of "The Three Musketeers" may be utilized as one notable example in the illustration of my point.

When the exhibitor considers the subject of nationality, he invariably takes into serious consideration the value and effect of foreign pictures in this country. Foreign pictures have proven even to the contrary minded that competition, to give it a new twist, is the spice of the film industry. To the exhibitor some of them have been a godsend, particularly since they came at a time when the market here was lagging. To the producer they have been a stimulant for which everyone, including the layman, may be thankful. Spurred by foreign example to make finer pictures, the producer must of a necessity make them or become trampled upon in the art. As a result of this oppression we shall within the period of a year again be able to hold up an American film as a criterion.

I have learned that we must put aside our prejudices when studying the work of our neighbors, because the only logical way to excel them is to improve upon their example as they have improved on ours. . . It is quite true that there are foreign films of inferior rank, but what is of the utmost importance to us is that they also have good pictures to offer competition to our good pictures; and our chief aim should be that the public not fall behind. We have done it before and certainly can do it again.

(Continued on page 234)
New York Exhibs Urged to Adjust All Grievances

When the old year passes out the exhibitors and exchangemen in the New York State and Northern New Jersey territory will know the results of the first "Clean-Up" Week in the industry.

It has been urged that every exhibitor and exchangeman settle all pending grievances during the week December 24-31 so that the newly appointed official "Joint Grievance Committee" can operate efficiently under the new standardized rules without any old adjustments to handicap it.

President Charles L. O'Reilly of Motion Picture Theatre Owners of New York State has completed arrangements with the F. I. L. M. Clubs of both Albany and Buffalo for a "Joint Grievance Committee" in both zones with equal representation of theatre owners and exchangemen.

President William Brandt of the Theatre Owners Chamber of Commerce has already seen his committee in action jointly with an equal number of representatives from the F. I. L. M. Club of New York City in settling all trade grievances affecting Greater New York, Long Island and Northern New Jersey.

There will be a sort of a "Supreme Court" where appeals can be taken but none are expected to be taken if the present work of the Joint Grievance Committee continues to be so satisfactory in its decisions.

"Clean Up Week" finds all the exchange men pledged to meet all the exhibitors more than half way to clean up all pending arguments anent playdates, so that the industry can start the new year right in its most important territory.

Minneapolis Film Board of Trade Elect Officers

With every member in attendance and with much enthusiasm displayed, the Minneapolis Film Board of Trade held their annual business meeting the past week and elected officers for the ensuing year. A. H. Fisher, metro manager for Minneapolis, succeeds Ben Freidman as president; S. O'Toole of Smith and vice-president; C. W. Stombaugh, Pathe, is secretary, and Tom Burke, Midland, is treasurer.

Artcolor Has Produced in Natural Colors

A letter received from C. Lang Cobb, general sales manager of Artcolor Pictures Company, Inc., contains a correction of a statement which appeared in the Motion Picture News recently concerning Mr. J. Stutman. Mr. Stutman claims that his production in natural colors. The Artcolor Pictures Company has been producing pictures in natural colors since 1916. states Mr. Cobb, and Mr. Blackton's production is not pioneer work.

ARMED and protected with a triple steel plated coat of nerve, we ventured forth into the higher and always with the stern and unsayable determinatiion NOT to fall foul of Christmas statements and prognostications for the coming year, emanating from executive or press agent. Disguised as we were, in film salesman's garb, we entertained a reasonable feeling of security against button-holing prophets.

But to what avail are the plans of the editorial scribner when the wily word stringers of publicity departments sharpen their pencils and plant their gas bombs? Scarcely had we bucked the Godfrey Building Front for a scant three yards, and gasping and winded were about to yell "Down" when we were grasped by a smaller edition of Fairbanks' "D'Artagnan"—that able representative of United Artists yclept Charles Moyers.

"Gone," we whispered to ourselves, helplessly, as we were led to the modern day cafe and regaled with a malted milk. But not so. For to our dumbfounded ears came the following:

"Glad to see you. Just want to tell you we will have no publicity matter for the Holiday issue. Going to dispense with that trite custom. No, no, not a line will I send out."

Dazed and grief stricken (?) we wandered out—and into the path of Metro Jack Medear.

"Probably won't have any advertising this week," bustled Jack, "and I am not sending out any publicity. Mr. Loew has nothing to say to the trade, Mr. Atkinson has less. So you will have to pardon us if we don't issue Holiday announcements and forecasts."

Three blows in an equally short space of time left us hanging to the ropes. "Sunk without warning," began to be more than an idle phrase to us.

Our feelings may better be imagined than described when modest Sam Palmer of Paramount, who deservedly earns the sobriquet of "Fifty Story a Week Sam," and the retiring Joe Reddy of Pathe fame, stopped a moment, gave hearty assenting to Mr. Zukor's, Mr. Lasky's and Mr. Bruner's best wishes for a Merry Christmas—and passed on their way, without even the twitch of a typewriter finger to betray any repressed longings.

Surely, we reflected, pro-hip-ition has wrought strange changes. Could we not look back to yonder year when a well-oiled typewriter—and operator—could produce ologenious phrases of prophetic tenor with the speed and directness of a machine-gun? Vraiment.

The surprises of the day, augmented by lack of even a drop of the revivifying tonic banned by the 18th Commandment, found us in weakened condition as we entered the Educational sanctum where Major O'Mahoney holds sway. Astonishment, deadened already by the repulses of the hour, was beyond manifestation as we listened to the dictum:

"Unaccustomed as I am to seeking—or finding—publicity in the trade magazines, it should be apparent to you it is a waste of time to seek or expect Holiday announcements from this office. In fact the publicity department has been given the week off. Don't slam the door on the way out."

Denoting a lapse of time and the passage of some six bits wherewith to nourish our nerves and somewhat restore their equilibrium. And we find ourselves in the den of the "Curly Wolf," once the amiable Bob Welsh of Motion Picture News. Here for a certainty, we felt sure, we would be boited to a five minute handiness, loaded with manuscript and sent on our way. We weren't sure of his title—for whatever Wid Gunning isn't, in his organization, it appears the former editor is—but we bravely advanced, only to be forestalled with:

"Nix, no, nothing. I am compelled to adhere to the beliefs I held while a slave to copy. I don't believe in trying to grab publicity space in the shape of pretty holiday propheticizations. Am utterly and finally opposed to it. And that's that!"

A hasty exit, then with lagging steps but a lightened heart we wafted our presence into the "spirituous" atmosphere of First National, and following the scent shortly encountered Lin Bonner at the source, and Les Mason close at hand.

"A Christmas statement from J. D. queried Mason in astonishment. "What do you think we are, publicity seekers? Nothing doing. We have plenty of Christmas cheer around and within us—but not in the shape of statements."

And so it went. At Fox we found Vivian Moses adament. Howard Dietz at Goldwyn was extremely busy writing—but it was a poem for the Sun Dial berating Don Marquis' educated cock-roach.

A few more visits and we turned officewards, tired, but happy in the findings of the afternoon. **

And on our desk we found two foot-high stacks of New Year predictions, and learned again of the youth of the industry.
agreements which would provide later for a revision downward.

When business slows up and the box office profits are meagre, the average manager, including myself, of course, has an instinctive desire to reduce the prices on films, that is, by buying pictures cheaper in price and, I am sorry to say, cheaper in quality. Instead of doing this, however, I did just the reverse and went after the big features, paying considerably more than I have ever done before, but taking my programs as a whole and averaging for the season the prices that I pay for pictures are less than a year ago, as I saw to it last July that I got a reduction from the exchanges that are now in force. I was rewarded almost immediately when I found business and better satisfied patrons. And speaking of features, I found that there was considerable difference in the quality of the so-called big specials. Advertising may often help a weak picture, but it will never lead me to buy one. My patrons, no less than those of a score of New England theatres, no longer dash madly into the foyer, buy their tickets and are in their seat before they know what the program is. They are showing a fine discrimination in pictures; they want the best, and if I haven't it to offer they will go to my competitors. Fortunately, I believe I am giving them the best, and their loyalty assures me that they believe it is the best.

My advice to the exhibitor is, charge smaller prices and give bigger and better programs, and swallow your smaller profit like a gentleman. Although the locality and the temperament of your patrons often plays a big part, I have found to my satisfaction that it is the best policy to reduce the cheaper seats still further. The average working man, who a few months ago was a war god of the best orchestra seats, is now the gallery god if he can afford to get into the theatre at all, and Mr. Working Man constitutes a larger portion of the average audience; and just now, we all know only too keenly, he must needs count his pennies very carefully. In closing, please do not think I am a pessimist when I say that the manager who refuses to set aside his big profit ideas and his wartime successes will never see it through. He must set his house in order to set new conditions, bringing with them greater effort on his own part and less return. The manager who doesn't yield to some such belief as this has my entire sympathy. He'll need it, and more, too. May the Lord have mercy on his soul.

**Thomas D. Soriero, Strand Theatre, Lowell, Mass.**

**Shops for Pictures**

I saw it through by taking myself into a corner and giving myself a little talking to. I made many investigations and studied each angle and department of my theatre and amongst other things made one startling discovery—THE PEOPLE WERE NOT ENTERING MY LOBBY AND KICKING THEIR FEET ANXIOUSLY FOR THE BOX OFFICE, THEY WERE STUDYING THE ANNOUNCEMENTS AND FIGURING THE ENTERTAINMENT POSSIBILITIES IN THE PROGRAM OFFERED—this told me that the public were shopping. Much has been said of $35,000.00 pipe organs—gorgeous lounging rooms, and beautiful foyers, but I became convinced that the people wanted pictures, good pictures, big, colossal, timely, interesting pictures, sold to them truthfully and at an admission proportionate to their value.

I am doing business. I am satisfied. I did not cut a wage or reduce a force, and the answer is the public are showing and the exhibitor must do the same thing. This is an age of specialization, if one becomes ill he does not consult the old time bleeder, he repairs to a specialist immediately, who in most cases effects a cure. I specialize in pictures, of the biggest sort, of the better kind, and that's how I saw it through.

I am not discounting the labor and industrial situation, but I absolutely do know that people want recreation, want amusement and entertainment, and we who are to supply them must guard our trust, sincerely, and procure the best, present it properly (not necessarily elaborately) and the people will come, but once you "cheat" and slip over a cheap picture, you are killing the goose that lays the golden egg, destroying movie fans instead of creating, and digging your own grave. Results, not theories, command. R. G. Pelletier.

Bijou Theatre, Mt. Clemens, Mich.

**How We Met Adverse Conditions**

To begin with, we were both new in the picture business; when my father and I invested our savings in *The American*, we had no idea of the expenses, but soon found that it took money to run a picture house.

Everything was against us, when we took over the house in August. A poor season to begin with, competition with a modern house, a store front on our own house and only one machine. But we had the best in location.

Of course, we made a few changes in the house itself and had a fairly successful opening. Imagine our dismay when we found that we were running to a loss each night. We began to look around.

We found that we were getting our share of the crowds. The people simply were not coming. It was useless to advertise heavily, for while the advertising might pull for one show it would not continue to pull; besides the town was almost over-advertised, if you know what I mean. Our salvation lay in cutting expenses.

This is where we started.

About the time we purchased, a salesman of one of the big exchanges called, and being enthusiastic, we took a contract booking expensive pictures almost solid. At that time we were changing program nightly with the exception of Thursday and Friday. On those nights we ran a "super production."

Our first attack at expenses was to cancel some of these big pictures and book cheaper ones. Then our troubles began. The exchange came after us for canceling their productions, the cheaper pictures were cheap, and the cheaper film kept breaking. Naturally the attendance fell off, it couldn't help it.

It wasn't long before the salesman called to see our reason for making so many cancellations. When he saw our condition, he made a cut in prices. That helped a whole lot, for we stopped using so many of the cheaper pictures and gradually pulled our patrons back. But we were unable to put the "supers." Then we looked towards our prices. The same prices were charged for the "supers" as for the regular program pictures. We had been told that our competitor had been in the habit of changing his prices for different productions, with the result of a very dissatisfied public. Nevertheless, we decided to raise the price for those "supers."

One night we started a slide to the effect that on a certain night, and on certain nights thereafter, we would have what we called Feature Nights. On the other special pictures would be shown to an advance in admission. That advance admission was called Feature Prices.

Did it work? It did. Not one complaint, and several favorable remarks. Feature Nights are now established, the people expect them, and the surprising thing about it is that our other nights began to show a small increase in attendance. Of course, we lost on the first Feature Night, but not as much as we would have under the old system. We would be afraid to discontinue these "Nights" for fear that we would get no attendance on Thursday and Friday, and that our patrons would think we were showing cheaper pictures.

During the time we were working on our advertising.

Our predecessor used very little advertising, no newspaper at all. We increased the amount of posters, and used the newspaper. Now we are using the same amount and less of posters and no newspaper. On Feature (Continued on page 223)
Nights we increase the amount of posters. Our attendance is holding the same.

Our biggest streak of luck came a few weeks ago.

One day a commercial artist and sign painter mentioned to us that he was looking for a place to use as a shop. As we had a room that he could use, you may be sure we were not long in making an agreement with him that he was to do our painting for the use of the room.

I told you before that our theatre was a store front. We decided to utilize the big window, so some oilcloth frames were made at a small expense. On these frames we had him paint scenes relative to the picture and put them in the window. You can see that these scenes were to us what lobby display would be to a modern house. Needless to say these displays help the attendance, though we use them only for Feature Nights.

To return to the program.

We found that there were very few patrons who came every night, so we decided to run one less picture a week. Our program for the week now is—Monday, a serial (two episodes and a news reel); Tuesday and Wednesday, a regular program picture with some good star; Thursday and Friday, feature nights; Saturday, a western, some out-door picture or a comedy and a two-reel comedy or two-reel western.

Although we have several contracts of cheap pictures, we are not using them. For us, it is more profitable to run fewer good pictures than it was to run the cheap ones. For that reason we are not even trying to run the pictures to get out deposit back.

No changes were made in the music. We have a violin and piano and try to play to the pictures. Our competitor has a seven piece orchestra and two and three nights a week. Last night we had a larger attendance for our second Feature Night than he did with his orchestra and a new picture starring a very popular young lady.

Our experiments have made good.

A. H. Dearinger & Son, Mgrs.,
The American Theatre, Carthage, Illinois.

_Economy Now the Watchword_

Motion pictures of the present are the first in the history of the industry, but they are no longer a novelty. It requires merit to attract and the fittest showman is he who presents his patrons with dollar-for-dollar values in the most attractive manner. Despite what cynics may say, the motion picture business of today is normal. Certainly none are so artless they will compare the money-mad era of '18, '19 and '20 with latter day conditions to refute this statement. _Those were not normal times._

It was during this golden era that many exhibitors erred. Expensive prologues, mammoth or-

### Service Wins at the Lindell

**Theatre** has just two things to sell. One is entertainment, the other is service. A theatre that sells poor entertainment with poor service is a poor theatre. But a theatre that sells good entertainment with excellent service is a first-class theatre. Radiate the spirit that each new guest is just as valuable as an old guest. For each new guest is watching for a making and we should all do our part in making this old guest want to come back.

Any manager who fills his house when he has an "Old Nest," or "Over the Hill," but what will keep him open when he has nothing out of the ordinary.

Give them service and they will come to see the bad ones as well as the good ones.

I believe in exploitation when you have something out of the ordinary, but to exploit a picture that will please only fifty per cent and do a nice business is really hurting our house, because perhaps the next time you want to tell them about a really good picture they will not believe you.

**Cullen Espy,**
Manager Lindell Theatre, Grand and Hebert Sts., St. Louis, Mo.

Play for the Feminine's Favor

Give a woman something for nothing and you'll be surprised!

The middle of last September I was transferred from Cedar Rapids, Iowa, to the Strand in Waterloo, Iowa, a quarter of an hour from the hardy and the newest of the string owned by the Ford-Diebold-Blank syndicate. It was less than a year old, had every modern equipment, beautiful lighting effects and the best service money could buy.

Waterloo had a population of 36,000 before the industrial depression; a manufacturing city with 108 factories making farm machinery and accessories almost exclusively. Naturally when the farmer stopped buying, the factories closed. All the idle who could leave the city conveniently sought employment elsewhere; those who remained curtailed their luxuries, and those with jobs were asked to contribute one per cent of their monthly wages toward the support of those less fortunate.

In the face of these conditions I was sent to Waterloo with instructions: "Get the nut down or increase receipts."

I looked the theatre over. An expensive orchestra had been retired by my predecessor and pipe organ alone was being used. All employes whose services could be dispensed with or whose duties could be performed with extra effort on the part of a smaller staff had been dismissed. There was no possible chance to save on current or film rentals. It seemed everything had been done to get the cut down. Before I took charge, so I chose the alternative of increasing receipts.

(Continued on page 224)
My first effort was to build a beautiful atmospheric lobby with expensive furniture and toys borrowed from merchants. Citizens hadn't seen anything like it before; they didn't understand what it meant. They didn't pass inside. When the luxurious lobby failed to attract, I tried another kind. I burned a kitchen, using dilapidated furniture. One kindly old lady looked at a boiler of clothing steaming on the stove and asked what kind of soap I was demonstrating. I tried to appeal to the artistic and the cultured by having an artist do an oil painting in the Strand lobby of a famous actress. The public didn't see to get the idea. But the fire chief and building inspector did—to the extent of reducing my space for lobby display to an area so small that further effort in this direction was discouraged.

I tried Saturday morning dime matinees endorsed by the Woman's Club but didn't gross enough to pay the express on the films.

Newspapers were filled with the ARbuckle case. Several other sensational deaths, divorces and scandals in the movie colony broke at the same time. People grew disgusted; receipts took a sudden slump instead of an increase. At this juncture the preachers took up the scandal end of the industry, hired some evangelists and reformers and began agitation for Sunday closing. Theatres were termed the origin of vice and crime and pictures the agent of the Russian Bolsheviks. People were ashamed to patronize a playhouse. A special election was called to close theatres on Sundays. And receipts continued to slump.

It looked as though one couldn’t even give his show away. I determined to try it. I built a mercenary model house and wanted my act of charity to carry a profit-sharing coupon. First, I boosted my prices from 30 and 35 cents to 35 and 40 cents. Then from a telephone directory I got a dandy mailing list. To every home that boasted a telephone I sent a pass good for one, addressing same to the lady of the house. I knew few women cared to attend a theatre alone and I didn't use a mailing list from the city directory because I argued any one able to support a telephone under present conditions could afford to buy an extra ticket for a friend. A letter went with each pass telling the good points about the Strand. Did the invitations work? They did!

Eighty-two per cent of those who received passes bought one or more additional admission.

Hundreds who had never been in the house before used the passes. The theatre and the pictures were found to be high class; new customers were won; receipts nearly doubled and the good will thus established went far in winning the election for the open Sunday, which carried by a majority of 1250.

Arthur E. Weide, Manager Strand Theatre, Waterloo, Iowa.

Kill the Bunk and Wake Up

WAKE up to the fact that the game is not the same—probably never was. Obtain the biggest productions that are available to you. Raise the price of admission for great big production—don't be afraid. Keep up the quality of your show—don't let your patrons see that you are weakening. Large ads will bring large returns, if tried. Incite comment about your theatre and - show, in every legitimate manner. Kill all your old time "bunko" ideas— they won't go nowadays. Evade exaggeration in your publicity or sure death will follow. Hospitality should be preached and drilled, more than ever before, to every employee. Examine closely every invoice for supplies—see if you can't economize on them. Lead your community in everything that is public-spirited and patriotic. Last but not least—DO NOT LOSE YOUR NERVE—face the music!

J. B. A. LANDAU, Managing Director, Alhambra Theatre, Milwaukee.

The admission books sell for $5 each. Their value is $5.35 as an extra bonus is given when after all coupons are torn out the book cover is presented. This bonus may be exchanged for one or more tickets not to exceed 35 cents in value.

To be at 100 per cent harmony with the federal income department it was necessary to label the coupons "good for" $2.50 or 5 cents according to the denomination of the coupons. To be strictly honest the word "ticket" does not once appear for the coupons are in reality exchanged at the cashier's for the regulation tickets which are dated and stamped as the government requires.

Four pages of pink 25 cent coupons, six pages of green 5 cent coupons and four pages of yellow 10 cent tickets fill the books. On the last page of tickets the last coupon is labeled "the special coupon" and it with the book cover entitled the holder to the 35 cent bonus.

Sale of the admission books which are to be used at any time, is being launched as a Christmas gift campaign. An attractive holly wreathed envelope with holiday to be used at any time, is being launched as a Christmas gift campaign. An attractive holly wreathed envelope with holiday greetings and space for the donor's and receiver's names, is being given with each book.

The books and their gay envelopes are being advertised by three sides appearing at each show on each of the five Portland houses where the tickets will be honored and by a short line or note carried at the bottom of every theatre newspaper ad. The house organ, Screenland, will carry stories concerning the little booklets:

Every time a book is sold, the money received is placed in a central trust fund and when a house exchanges regular tickets for admission books they are entitled to money from the trust fund. The books were placed on sale the last week of November and are selling much faster than was anticipated owing to several weeks yet before the Christmas shopping activities. So keen is the Portland interest in these books that A. H. McDonalod of the Castle and Rex theatres of Eugene, Ore., is having a similar enterprise launched as is J. G. Von Herberg for the Seattle, Jensen and Von Herberg theatres. San Francisco theater men also contemplate putting similar books on the market prior to the yuletide holidays.

Admission books, C. S. Jensen believes, will do much toward stimulating theatre business. In the first place, admission books instead of a box of candy or handkerchiefs advertised by many a Christmas tree. In the second place, in selling an admission book, the theatre and its use has been sold and thereupon theatre going no longer is a haphazard affair for owners of admission become regular patrons and eagerly consult ad and amusement boxes to see what shows they are entitled to. Thirdly, many books will be sold and either lost or rarely used.

Coupon Books Did It

I one day stood at the window of my Portland office and looked out with unseeing eyes. Reports from "J. and V.H." houses all showed that business conditions were not as fine as speakers of the Rotary or Ad club declared. Business was decidedly off.

"There must be a way out," I thought to myself.

"I've got the theatres, I've got the pictures. Our prices are reasonable and our success has been made through the efficient service and business system which is already installed in every house.

"I must have more patrons. But how am I going to draw them in when all these qualifications of pictures, houses and service are ok?"

Just then my brown study was interrupted by a voice and I turned to see entering the office a man whose sample cases immediately identified him as a traveling salesman. Conventional introductions followed and then: "I've got a sweetheart and I've got a mother," the man was explaining. "Now, I'm on the road a good deal, and even when I'm in town I'm so busy that I don't always manage to take those two girls to the movies as much as they would like. Of course, they can always take themselves but they're my girls and I want them to feel that it's my treat. Now, can you fix me up with some tickets already paid for and good for any time?"

The result of that inquiry was the issuance of 1000 Jensen and Von Herberg admission books and the return to normality of the Portland houses where the experiment was tried.
THE EXHIBITOR TELLS HIS STORY

(Continued from page 217)

"There have been two notable examples of producers making films that did not picture out of what might have been called poor material. I refer to 'The Affairs of Anatol,' and 'The Sheik.' In both instances the producer steered clear of passages in the books which were susceptible of positively vulgar interpretation and rewrote the story so as to substitute something clean and beautiful."

By CHAS. SWEETON

Majestic Theatre, Evansville, Ind.

IF the depression had not come or had been delayed for a few years the motion picture industry would have suffered. In the first place the methods of producers and exhibitors alike were wasteful. They were killing the goose that laid the golden egg with their disregard for expense and their lack of attention to what the public was demanding.

Producers were wasteful and tacked the cost onto the films and exhibitors, raising their prices to meet the ever-mounting costs took little cognizance of the increasing murmur of discontent on the part of the patrons of the motion picture houses.

The public was tired of paying high prices to see pictures that did not improve in quality. Any sort of a plot was slapped together and the producers depended on statements of what they had spent to produce it and on the name of the star to get it over.

That condition has been undergoing a rapid change in the last few months. Noted authors have been engaged and today the leading producers have adopted a policy, "the story is the thing." That means the exhibitor will benefit.

Then in former days the exhibitor did nothing in the way of pushing a picture except to advertise perhaps in his local newspapers. He had the patronage, anyway, and did not need to worry. You cannot blame the exhibitor for this situation, it was natural.

However, with the depression, the art of exploiting a picture is coming into its own. As a result the motion picture theatres of the country are building up an entirely new clientele, a new class of patrons, and this new class of patrons will mean much to the theatres when normal days return.

I believe the depression period is practically at an end. Reports from industrial concerns, of Evansville, at least, show a rapid resumption of work. As men go to work they will begin patronage of motion picture houses again.

But, I want to warn the exhibitors and the producers, the men who go back to work are doing it at decreases in salary. As a result they will demand better pictures at prices they can meet than they did during the boom years.

Speaking from the angle of a town or city of less than 100,-000 inhabitants, I do not believe the country is ripe for $2 motion picture features. For one thing the exhibitors in the small towns do not give the proper presentation. They do not offer prologues or make special efforts, as a rule, to give real musical programs with the big features.

By GEORGE DUMOND

Loew's State Theatre, Cleveland, Ohio

THE trouble with the picture business today is the pictures. We don't have any trouble at all filling our house to the gunwales when we have a good picture. But we play to empty benches when we have a mediocre picture. What's the answer? Why it's simply this: there are too good pictures and too many mediocre pictures. Of course someone will say that more so-called big pictures have been released this than ever before in the history of the industry. But what happens to those big pictures? They are labeled super-specials. They go out either as road shows or they play only those houses which will run two shows a day at advanced prices. There isn't a look-in for the house with a set policy of playing one picture a week at an established set price for admission like the State. These super-specials of today are nothing more than the excellent program pictures of yesterday. Yesterday, however, the regular movie houses showed those pictures. Today they are shown only in super-special houses at super-special prices. That's the biggest trouble with the motion picture industry today, and the remedy is to go back to yesterday's policy of showing good pictures at popular prices, according to motion picture policies.

Good pictures have always brought good business to the State theatre. Give us more good pictures and we'll continue to do good business.

There's another reason why the big motion picture theatre of today needs the biggest pictures on the market in order to be profitable. With an unalterable policy as to admission and bookings, we are forced to resort to volume of business for our profit. These big super-specials cost more than the regular release. All right, we can't make up the difference between the cost of the special and the ordinary picture by cutting down either in our service or in our efficiency. Overhead remains just as high. Our only chance to make any money, then, is to have the big attractions which draw volume. We have had good weeks this fall. But every one of them marked the showing of a special. I know I am voicing the sentiments of every exhibitor when I claim a prior right to the so-called super-specials.

By P. E. ESSICK

Manager of the Rialto Theatre, Cleveland

ON the whole, business has been pretty good. Some weeks have been bad. But just as many have been good, so take it all in all, the average is on the sunny side. What's been the matter with the bad weeks? Well, to tell the truth, I think it was bad booking judgment in many cases. But of course blind sight is much easier than foresight. On looking over the bookings, I can see where I booked pictures for four days that would have stood up fine for a whole week. Again, I see where, on split weeks, I played the wrong picture the wrong half of the week. Of course, our patrons are discerning these days. They know the good pictures on the market. And they know when we have the big pictures. It isn't the admission prices that our patrons watch, but our features. Lower admission prices of competitive houses have never affected our business when we had the right attraction. So, to my way of thinking, the remedy for present conditions is greater attention on the part of the exhibitors to the kind of attraction he offers his audiences. There is more need for expert showmanship in the motion picture industry today than ever before.

By FRANK L. NEWMAN

Owner of the Newman Theatre, Kansas City, Mo.

CONDITIONS at present are undoubtedly bad. The year, however, has been fair, but the future does not look exceptionally bright. The trend of public desire in pictures seems to lean more towards the "human humor" side; more suspense and conditions that the audience knows to be true to life. Directors should see to it that pictures appeal more to the masses than to the select few. To bring about a closer harmony between distributors, exchanges and exhibitors, I would suggest that all three parties strive more for a better understanding of each other—work together for a common cause for the betterment of the industry.
"Who Won 5% Film Rental Repeal?" Controversy Brings Answers from Both Sides

In connection with the controversy as to who is really responsible for winning the repeal of the five per cent rental tax, there is some evidence to support the claim of the National Association of the Motion Picture Industry that a letter from Senator Reed Smoot in which the Senator, addressing William A. Brady, president of the National Association, acknowledges the assistance rendered in securing the repeal of the tax. The letter reads as follows:

"DEAR MR. BRADY:

"It has just come to my attention that one of the several hundred formal letters bearing my signature and acknowledging communications which thank me for my work in bringing about a repeal of the five per cent film rental tax, is being given wide publicity, apparently for personal advantage or for the purpose of furthering factional advantages, by one of the several hundred individuals to whom the same letter was sent.

"The assistance I received from you and your associates in the National Association of the Motion Picture Industry was invalid, and the facts and convincing reasons you set forth assisted greatly in winning the very close fight in Committee.

"I do not recall any detailed information received from anyone representing the motion picture industry, other than yourself, Mr. Saul Rogers and Mr. Jack Connolly, either before or during the hearings and final action on this tax."

(Signed) "REED SMOOT"

From the offices of the Motion Picture Theatre Owners of America, the following statement, designated as a "Statement issued by M. J. O'Toole, member of the Legislative Committee of the Motion Picture Theatre Owners of America, and associated with the Comerford Circuit of theatres at Scranton, Pa.," was issued in connection with the controversy over Senator Smoot's letter:

"Relative to the statements made by William A. Brady in connection with the repeal of the Five Per Cent Film Tax in the special session of Congress, I secured permission personally from Senator Reed Smoot on November 23 to have our National Organization use his letter to President Sydney S. Cohen, in a public way, and immediately wired the permission to our National Headquarters. That letter to Mr. Cohen expressed the gratification of the Senator at being able to serve the Motion Picture Theatre Owners in the repeal of the tax. President Cohen called me by telephone at Washington and asked me to see Senator Smoot and personally deliver the letter, which I did. I met Senator Smoot in the reception room for visitors on the Senate Floor of the Capitol shortly before the adjournment of the Special Session and he readily tendered his permission to have the letter used.

"Some time previous to this, I met William A. Brady in the office of National President Cohen, and in discussing the situation, Mr. Brady said there was no further use for him or other producers going to Washington to make any moves in the matter of tax repeals, as the members of Congress and the Senate would not pay any attention to them, as they want to know all the time what the exhibitor wants. Then addressing Mr. Cohen direct, Mr. Brady said, 'Sydney, the next time I go to Washington you must come with me. There is no use going there for any of this work without being able to speak for the exhibitor and you must come with me.'

"Mr. Brady then mentioned that he did not think there was any chance to repeal the Film Tax or any other taxes on the industry and that our inability to again make any moves in the matter. He said that he wanted Mr. Cohen to take charge of the situation as he (Brady) and his associates could do nothing.

"Then Mr. Cohen showed Mr. Brady some confidential letters from some of the members of the Motion Picture Theatre Owners of America throughout the country relative to this taxation matter and Mr. Brady (after looking at them curiously for sometime) addressed Mr. Cohen and myself, saying, 'Well, it looks as if there will be a repeal of the tax.'"

"It is plain that Mr. Brady nor his associates were in no position to secure any accomplishment in the debate on the Motion pictures. When Senator Smoot, Senator McCumber and others expressed a disposition to place any tax that would stick on the producers, if they could prevent it being passed on to the exhibitor, declaring that they wanted to save the exhibitor from this tax burden. (Editorial Note: An excerpt from the Congressional Record containing this conversation was submitted with this statement.)

"Yet this controversy lacks real point in the fact that results are what we are after. As expressed by Mr. Cohen in recent meetings of exhibitors at Toledo, Chicago, Milwaukee, Peoria and Boston, we are not particular who or what interest accomplished the repeal of the Film Tax as long as it has been repealed and the exhibitors saved this burdensome war tax. It seems utterly absurd in the face of the facts, evidenced in Mr. Brady's statements to myself and Mr. Cohen, expressing his hopeless feeling over the repeal of any tax and his lack of knowledge of any of its provisions, to argue in the face of the facts that made this Senate debate of November 1, and finally in Senator Smoot's letter to Mr. Cohen, for Mr. Brady or any person associated with him to claim any credit for the repeal of the tax. Moreover, in the face of facts they insist they do not know about it, let their empty claims stand. Results mean most to the exhibitor and industry as a whole and bickerings of this kind on Mr. Brady's part simply serve to confuse and have no constructive value.

Statement Issued by Head of Ohio Exhibitor Body

The following statement has been issued by Martin G. Smith, president of the Motion Picture Theatre Owners of Ohio, in connection with the Ohio exhibitors' convention held on December 12th and 13th at Toledo, where a merger of the two former Ohio exhibitors' organizations was effected:

"The exhibitors of Ohio answered the call for an all Ohio State organization. Every exhibitor received two letters at intervals descriptive of the object and purpose of the convention, and was made familiar with the details of the business at hand.

"Almost two-thirds of the theatres of Ohio answered on separate postcards giving authority to proceed with plans and arrangements. Every answer only was received. The balance were "yes," and most of them emphatically so. Many supplementary letters were of the same trend.

"Fourteen Congressional districts of the twenty-two in Ohio were represented in person by exhibitors, from as far away as the Northeastern border and down along the Ohio River, both large and small houses being represented.

"It was a representative gathering, with no notable exhibitions to detract from the underlying message staged at such gatherings—it was purely a business proposition.

"The exhibitors who responded by mail, or in person, meant business and the officers elected interpret this attendance as a mandate to function without delay by deeds and not with words.

"My personal interpretation is that mandate and feel a corresponding responsibility by the President of the Motion Picture Theatre Owners of Ohio, honored as the unanimous choice of our State membership. Speaking December 12th and 13th, 1921, at the merger of the two former State organizations, I was noted with a discordant note. This mandate I also interpret means that past difficulties be put aside and without hesitation and without delay, Ohio must be solidly organized from Cincinnati to Cleveland—focusing the activity, including every intervening county and legislative district—thus insuring Ohio's honest cooperation in legislative matters. Nationally President Sydney S. Cohen and the officers of the Motion Picture Theatre Owners of America, and thus assist materially in bringing about results that no other state is able to procure.

"In conclusion, in closing this statement, I ask what are you going to do for yourself? Let us simply say—first, enroll your theatre as a member, and your theatre being AN INJURY TO ONE IS THE CONCERN OF ALL. We want to work together, and at some future date we will meet face to face and have every representative family. Conditions of membership will be known to every exhibitor, and if any questions arise, all inquiries will receive prompt attention from this office. We shall work together to make this up to the very last detail of correspondence and details incidental to the convention and union will he glad to function one hundred per cent for every exhibitor."

Texas Franchise Holders Elect Advisory Board

The local "get together" of the First National franchise holders of Texas—one of the most important of all the regional meetings on account of the difficulties confronting the Southwestern exhibitors—was held at the Adolphus Hotel, Dallas, Texas, on Dec. 13. So delighted were the franchise holders present with the conduct and results of the "get together" that several of them suggested a quarterly meeting of the same kind.

The election of an advisory board was the signal for a display of enthusiasm that halted the proceedings for a few minutes. Five men were elected, with F. R. Newman of the Crystal Theatre, Greenville, as chairman. His four associates are W. R. Fairman, of the Queen, Bryant; C. J. MusseII, Grand, Theatre, Paris; Abe Loper, Grand, Waco, and L. A. Holton, Paris Theatre.

Meetings will be held on the third Wednesday in every month, at Dallas, beginning with January 18.
**Will Hays to Head New National Association, According to Despatches**

In a dispatch to the Hearst newspapers on Tuesday of this week, the Universal Service office in Washington, D. C., declared that a close friend of Postmaster General Will Hays had confirmed the report that Mr. Hays had accepted the offer to head the new producers and distributors' organization which will succeed the National Association of the Motion Picture Industry. Mr. Hays will resign from the Cabinet to enter upon his new office, according to the dispatch. The contract, it is understood, calls for Mr. Hays presiding as chief executive of the new motion-picture organization for a period of two and a half years.

Efforts to reach the Postmaster-General by a long-distance telephone from the M. P. News office brought the reply that Mr. Hays was not in Washington at present, having departed on a two-weeks vacation. No confirmation of the report could be secured from within the industry.

The Universal Service dispatch follows in part:

"Confirmation of reports that Postmaster-General Will Hays will resign from the Cabinet to head a big motion picture concern was given to Universal Service by one of Mr. Hays' close friends.

"Mr. Hays is taking a brief rest. It was stated at the Post Office Department that he will not return to Washington until after the Christmas holidays. It is expected that on his return he will make formal announcement of his resignation from the Cabinet.

"Mr. Hays and his assistants in the Post Office Department have consistently refused to confirm or deny the rumor of his resignation, which has been going the round of official Washington for the past two weeks. It was not until now that one of his close personal friends, in touch with the Postmaster-General, confirmed the report."

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**Perfecting Details for New York Convention**

Chairmen of Various Committees for Exhibitor Gathering Named at Managers' Meeting

Plans for the coming annual Convention of the Motion Picture Theatres Owners of New York State, in Albany, February 14, 15 and 16, are rapidly assuming definite shape. A meeting of the Albany Managers' association was held Friday afternoon of last week, at which time President George Roberts announced the following chairmen of the respective committees: Entertainment, O. H. Stacy; programme, Harry Helman; printing, Fred Elliott; ball, Samuel Suckno; music, Harry Lazarus; banquet, William Bernstein; publicity, Fred Elliott. The remainder of each committee will be made up of all the members of the Albany Managers' association.

Friday's meeting followed the return to Albany of George Roberts and Samuel Suckno, from a three days' conference in New York with Charles O'Reilly, president of the state association; William Brandt, of the Motion Picture Theatre Owners' Chamber of Commerce, and others on matters relating to the Convention.

The convention will devote all three days to business matters between 9 and 4 o'clock. The entertainment features will come in the evenings. It has been decided to eliminate the proposed trip of inspection to the General Electric Works in Schenectady, it being figured that this would consume at least seven hours' time.

The motion picture ball will be held on the second evening of the Convention. There will be music furnished by sixty pieces, playing thirty at a time, in order that there may be no interruption between dances. This will be the largest combined band and orchestra at a ball in Albany's history.

At least $1,500 will be spent in decorating the State Armory for the ball. There will be a reception committee of twelve persons. Mae Murray, Eugene O'Brien and other stars in the East have already promised to attend.

The banquet will be held on the roof garden of the Hotel Ten Eyck on the evening of February 16. Reservations will be limited to 450. President O'Reilly will preside. The list of speakers will be made up by President O'Reilly and his associates. There will be at least a dozen of these including Sydney S. Cohen, president of the National Association; Dr. Francis Holley, of the Bureau of Commercial Economics, Washington, D. C.; Senator James J. Walker, and others.

Wives of members of the Albany Managers' association will next week be named as a committee to entertain all women attending the convention. There will be automobile rides, luncheons as well as a dinner on the second day of the convention.

The committee on arrangements has named Samuel I. Berman, secretary of the state association, to have charge of the all exchanges, at the convention. These booths will be placed in the tea-room immediately off the main lobby of the hotel.

The convention will be opened by Mayor-elect William Hackett. It is now expected that the attendance will reach at least 900. Business sessions will be held in one of the private ball rooms of the Hotel Ten Eyck.
FILM production on the West Coast so far as independents are concerned is to receive a substantial stimulus as the result of the formation of a million dollar corporation organized for the purpose of financing stars and directors of recognized standing, having releasing contracts with distributing organizations.

Facts concerning this latest cinema project were given out this last week from the offices of the California Commissioner of Corporations where papers were filed with a capitalization of $1,000,000.

The new organization will be known as the National Motion Picture Finance Corporation. While no Los Angeles bankers appear as officers or directors on the official records, it is reported that not less than two Southern California banking institutions have agreed to lend their support to the proposition.

Canadian, Eastern, Middle West and Pacific Coast capital apparently heads the enterprise for Laurence A. Lambert, for many years an executive of the Canadian Pacific Railway is named as president; Karl Merris, former general manager of the Decatur Fountain Company, owned and operated by a million dollar company, is vice-president; William W. Damron, president of the Industrial Manufacturing Company of Kansas City, is vice-president; Alfred G. Roberts, retired president of Gillette, Gibson & Company and vice-president of the Sunbelt Candy Company of Los Angeles, is another vice-president; R. L. Garuthers, former secretary of the Green Ridge Coal Company of Oklahoma, is secretary, and R. J. Schroeder, more recently vice-president of the Farmers' and Merchants' Bank of Independence, Mo., is treasurer.

President Lambert has been recently identified with Los Angeles business circles as the president of the Financial Loan and Investment Company.

R. C. Millard, for several years comptroller of Universal City, and recognized as one of the country's most adept cinema accountants, has been chosen auditor. F. D. R. Moote and E. S. Patterson have been retained as legal advisors.

With the formation of this newest organization the picture industry will have two fiscal allies in the financing of independent production. The success made by the Cinema Finance Corporation is said to have made it possible to interest capital in another such project. The former organization, which has done much, toward keeping Los Angeles the center of the screen world had associated with it such men as John E. Barber of the First National Bank of Los Angeles; John B. Miller, president of the Southern California Edison Company; Motley H. Flint; Dan Murphy, wealthy oil operator, and others.

According to President Lambert, the new organization will not encourage wild cat production. An advisory council is to be formed that will pass on the merits of every proposition before a penny is advanced. This will be made up of experts in production, exhibition, exploitation, story-values, and other necessary lines to estimate in advance the possible returns from every picture.

In no instance will more than seventy-five percent of the cost of a production be advanced, and then only when the producing company has a specific contract for the release of its pictures.

The National Motion Picture Finance Corporation is not an overnight organization. For several months Mr. Lambert and his associates have been in Los Angeles making an exhaustive canvass of the field and holding conferences with studio executives, directors, stars, and exhibitors, as well as local bankers, and the formation of the N. M. P. F. C. is the result of exhaustive study and careful thought.

In discussing the proposition, Mr. Lambert said:

"I believe that when the moneyed men of America awaken to the possibilities of large profits with absolute safeguards for their investments in the financing of motion pictures under proper supervision, that the independent producer who is on the level and has a picture to make for which there is a national demand, will have no difficulty in securing the necessary financial assistance.

"When you consider that the motion picture industry is the first largest here, with an annual production of $150,000,000, and the fourth largest industry in America with a gross volume of $800,000,000 annually—and look at the profits that have been made—it is surprising that money should be scarce at this time. The condition is the result of the extravagance, inefficiency and often dishonesty of the unsupervised wild cat producer and the recent hull we have had I am inclined to believe has weed out most of his ilk and made the motion picture world safe for profit seeking capital."

**Illinois Exhibitors Hold Lively Convention**

Among the Most Successful of Organization's History as to Attendance and Enthusiasm

The Illinois Motion Picture Theatre Owners Convention, held last week at the Hotel Jefferson, Peoria, was one of the most successful in the history of the organization both in point of enthusiasm and attendance.

President Sidney S. Cohen of the national organization, and Senator James J. Walker were on hand to address the meetings and were given warm welcome by exhibitors, who passed resolutions of confidence in these leaders and thanked them for their personal sacrifices and work, which they are doing so well for the organization.

Mayor Michels, of Peoria, personally appeared before the convention and welcomed the exhibitors to his city, giving high praise to Dee Robinson and the other theatre owners of Peoria, and declaring himself opposed to censorship, blue laws, and Sunday closing.

Responses to the address of welcome were made by Joe Hopp and Mike O'Toole, of Scranton, Pennsylvania.

President Cohen made an interesting address at the morning session, and at the afternoon meeting Senator Walker was the principal speaker.

At the first session the following committees were named: Resolutions committee, W. D. Burford, chairman; organization, W. W. Watts, chairman; ways and means, K. Fitzpatrick, chairman, and constitution and by-laws, B. McElroy, chairman.

Resolutions passed included the following:

- That the next convention of the Illinois Motion Picture Theatre be held at Chicago in April;
- That the executive committee be authorized to invite the Motion Picture Theatre Owners of America to hold that organization's national convention in Chicago in May, 1922;
- A resolution which declared the playing of pictures on percentage basis should be discouraged;
- A resolution approving of the action of the officers and executive committee of the M. P. T. O. A. in instituting an investigation of Associated First National Pictures, Inc., and pledging the moral and financial support of the Illinois Motion Picture Theatre Owners to such an investigation.

Plans for an active campaign to increase the membership and strengthen the efficiency of the organization were outlined by the committee on organization, which is headed by W. W. Watts and which includes D. Robinson and J. J. Rubens.
Independent Screen Artists' Guild
Organized in Los Angeles

To Establish Direct Relations Between Coast Studios and Exhibitors

TYPIFYING the spirit of cooperation between the producers and the exhibitors of motion pictures, which has been gaining ground lately with gathering momentum, the Independent Screen Artists' Guild was organized Thursday night of last week at a meeting in the Ambassador Hotel in Los Angeles.

The charter members of the new organization consist of forty-five independent producers, stars and directors, headed by Norma Talmadge and Charles Chaplin, and it has for its object the establishment of direct relations between the Los Angeles studios and the eighteen thousand theatres in the United States.

The formation of the new association has evoked much comment and discussion. It is hailed unanimously as the forerunner of widespread and needed improvements in the machinery of picture making and picture showing, and it is predicted that the results will be revolutionary and highly beneficial.

The guild is composed exclusively of stars and producers who own their studios or have their own studio organization, and plans are now being made to perfect direct contact with the theatre owners in order to eliminate the costly middlemen and Wall Street interests. The charter is based on those of the craftmen's guilds of the Middle Ages.

The guiding motive in the formation of the guild was the prevalent belief that the threatened cheapening of the quality of photoplays through the forced lowering of production costs could be obviated by a concerted action for more efficient production methods.

An appeal has been issued by the new guild to the independent theatre owners of the United States to set aside the week of February 18 for the simultaneous presentation throughout the country of the latest big photoplays of the independent stars and producers. The members of the organization have pledged themselves to appear in person in as many of the theatres of the country as possible for the purpose of "appearing before our friends and express the gratitude that is ours for the manner in which the kindly world has received our humble efforts."

Immediately following the meeting formulation of plans was begun, with the object of making the week of February 18 a huge success and of interesting the exhibitors throughout the country in the association.

The charter members of the guild will extend invitations to other independent stars and producers to join the organization as soon as it completes its future plans.

At the initial meeting in the Guild Hall of the Ambassador Hotel the following producers, stars, directors and other persons prominently identified with the motion picture industry were present:


Stars: Norma and Constance Talmadge, Charles Chaplin, Katherine MacDonald, Anita Stewart, Dorothy Philips, Jackie Coogan, Buster Keaton, Miriam Cooper, Florence Vidor, Carter De Haven, Flora Parker De Haven, Colleen Moore, Mabel Normand, Marcia Manon and Phyllis Haver.

Directors: James Young, Sidney Franklin and Hobart Henley.

Some of the other prominent invited guests were Al Lichtman, Mrs. Margaret Talmadge, Natalie Talmadge Keaton, Rudolph Cameron, Jack Morrell, M. C. Levee, John McCormick, E. V. Richards, Julian Saenger, Lou Anger, Motley H. Flint, vice-president of the Los Angeles Trust and Savings Bank, and J. D. Williams.

The purposes and aims of the Guild are explained in the following proclamation prepared by Mr. Schenck and unanimously adopted at the meeting:

"Be it known by these presents, that we, independent producers, directors and stars of that mystic realm of filmland, do hereby issue to the great American public our most hearty Christmas greetings and best wishes for a Happy New Year."

"Furthermore, by this proclamation we desire to inform all good patrons of the new art of the cinema of our earnest desire to provide for them during the coming new year, amusement feasts greater than any they have ever enjoyed before."

"There be those among us who wear cap and bells; there be those who seek to entertain while they instruct. Others there are who sit at the feet of the mighty and are known to the far corners of the earth. One and all we bespeak the kindly attention and consideration of the public during the coming year 1922."

"In the court of the arts of painting, sculpture, music, literature and drama, we of the cinema are comparative newcomers. We seek to usurp none of the older arts, but to call them to our aid in order that the public may profit. The great public which has succored the older arts can aid our newer art, too."

"We appeal to the public to continue their patronage of this new art so that it may progress and not retrograde. We appeal that the worthy may survive. That the photoplay of moral theme and artistic merit may reach greater heights.

"In return, we, independent producers, directors and stars, on this fifteenth day of December, in the year of Our Lord nineteen hundred and twenty-one, have formed an organization which shall be known as the Independent Screen Artists' Guild, whose purpose shall be an unending effort to please the public and justify the confidence which has been reposed in us.

"Let all be appraised that it shall be the sincere endeavor of the Independent Screen Artists’ Guild to make bigger and better photoplays during the coming twelve months, and to aspire in all we do to surpass that which we already have done, to the end that our public shall benefit thereby."

"As evidence of the desire of the Independent Screen Artists' Guild to give of its best, its members therefore do propose to the Independent Theatres of America the national, co-operative exhibition of Guild's finest motion pictures.

"It is the Independent Theatre Owner in every city who makes it possible for us to further advance the art of the cinema by allowing us to produce our photoplays in our own studios, unhampered by any restriction. It is our public which makes it possible at the box office for theatre owners to so support the producers, stars and directors.

"We wish by our direct relations with the theatre owners to eliminate the profit of the middleman and Wall Street, with the result we may be able to put our entire effort into making finer pictures with a saving to the public at the box office.

"The Independent Screen Artists' Guild, therefore, proposes as a tribute to the Independent Exhibitors and our public who have so nobly fostered our desire to advance the art of the screen, that the week of February 16 be set aside for the purpose of presenting simultaneously throughout the United States our greatest screen efforts, upon which we have toiled unceasingly many months.

"The Independent Screen Artists' Guild announces to its public that it has accepted the offer of co-operation extended by J. D. Williams, manager of Associated First National Pictures, Inc., an organization composed of thirty-five hundred independent exhibitors, which, since its inception, has faithfully and successfully

(Continued on page 332)
Anti-Blue Law War Is Waxing in Force
Springfield, Mo., Will Decide Sunday Issue by Ballot—Big Battle Shaping in Kansas

According to advice from various sections of the United States and Canada, the fight against the blue-law movement is steadily growing in intensity. With two victories already won in Missouri for the Sunday opening cause, the interest of the trade is now centered on Springfield, where on December 27th a referendum will be held to decide whether or not motion pictures are to be permitted on Sundays. In Kansas the exhibitors' state organization is preparing to carry their offensive against the advocates of Sunday closing and censorship to the United States Supreme Court. In Montreal, the aldermanic executive council has canceled its order to close all theaters except those presenting straight picture programs, and a permanent modification of the original drastic arrangement is looked for.

A real fight between Missouri exhibitors and "Sunless Sunday" advocates is on at Springfield, a town of 60,000 population. It is a expensive battle for the exhibitors, who are leaving no stone unturned in an effort to forever wipe out the radicalism now prevailing. The eyes of every exhibitor in Missouri are turned toward Springfield as a victory there means the third consecutive triumph of the theatre owners in the last two months. Misrepresentations and false viewpoints of the Sabbath, outlined from the pulpit, are being combattted by the exhibitors through an extensive advertising campaign in the newspapers. A referendum will be held December 27 to determine whether or not motion picture houses shall remain open on Sunday.

The outlook for Missouri exhibitors, relative to blue-law agitation and censorship, never was brighter than at the present time. What had the appearance of strong factors of opposition only a few weeks ago now has dwindled to virtually nothing. Charles D. Morris, editor and publisher of the St. Joseph (Mo.) Gazette, a strong supporter of the exhibitors, has been nominated as one of the fifteen delegates-at-large to the Missouri Constitutional convention at which a new state charter will be written.

This fact in itself is insignificant enough, but, with self-appointed reformers making a desperate effort to obtain sufficient representation to "put over a state censorship the importance of Mr. Morris' presence at the convention cannot be overestimated. It is the delegates-at-large who will virtually control the convention. The other fourteen, selected with Mr. Morris, are believed by exhibitors to be broad-minded men too interested in the welfare of the state to be bothered with the whims of an obscure few. An editorial published by Mr. Morris on censorship recently attracted state-wide attention in exhibitor as well as reformer circles.

If necessary, the Motion Picture Theatre Owners of Kansas will carry their fight against advocates of Sunday closing, under the Kansas labor law, to the United States Supreme Court according to Mr. Van Praag, president of the Kansas exhibitors' organization. In several instances exhibitors have been arrested for showing on Sunday, but are continuing to operate their theatres on Sunday, pending a hearing in their cases. All alleged violations of the labor law will be consolidated in one case Mr. Van Praag believes.

"The labor law passed in 1906, when there were no motion picture houses, does not apply to the theatres today," said Mr. Van Praag. "It states that no person shall work or cause any persons to work, Except to carry on necessary motion. It is an antique law and does not apply to the modern motion picture house. If it does, the law would affect street cars and other industries which are necessary to operate on Sunday. No date for a hearing on the case, which will probably be before a jury, has yet been set, but the Kansas exhibitors plan to throw their entire strength into the fight and feel confident of victory."

The aldermanic executive council of the Montreal civic administration has reconsidered its order to close all theatres on Sundays with the exception of those presenting straight moving picture programs, with the result that the order has been entirely canceled. The civic officials held several conferences with local theatre managers, after which it was decided on December 13 to pry the lid off once more, the only provision being that the theatres were to be careful not to offer any vaudeville specialty or film production that might offend the feelings of Sunday worshipers. The situation was cleared, it is understood, by the voluntary offer of the Gayety Theatre management to continue burlesque performances on Sundays, and the managers of moving picture and vaudeville theatres also gave their promise that there would not offer anything "noisy" or of a burlesque type in the Sunday performances.

Voices Brighter Outlook for Export Business
John Cecil Graham Discusses Effects of the Washington Conference on Film Exports

Improvement in European exchange rates already made and further development which is contingent upon the successful solution of some of the important problems now before the Disarmament Conference at Washington promise much for the future of the film industry not only in Great Britain but on the Continent as well, in the opinion of John Cecil Graham, General Foreign Representative of the Famous Players-Lasky Corporation, who reached New York Friday, December 9th, on his annual business trip. He will spend several weeks at the home office of the Famous Players-Lasky Corporation, in a series of conferences on the European film situation with E. F. Shauer, director of the foreign department.

"While there is no immediate promise of speedy improvement in the European film industry as it affects the American export business, there is a promise of better things to come within the next two years," said Mr. Graham. "Inasmuch as the depressed condition of the various European money values has served as a big handicap to American exporters, the rapid improvement in British, French and other European exchange should be accepted as an encouraging sign for the future. Should the Washington conference be successful in relieving European and other governments of some of their great armament burdens, business undoubtedly will be stimulated and the exchange of those countries hardest hit by deflation undoubtedly will make more rapid strides toward recovery."

"Physical changes in the British industry have not been numerous. Except for the completion of those theatres for which licenses are obtained before the war, there has been little theater building. I do not believe the problems brought about by the shortage of theatres will be solved in fewer than three to five years. This applies also to France, Germany and other European countries."

"The British exhibitor is confronted with about the same problem as that facing the American exhibitor. Indiscriminate booking of pictures during the wild scramble for pictures during the last few years has brought him face to face with the necessity of supplying better entertainment for a more discriminating public. The advance booking problem is not so acute as it was a year or more ago, due in a large measure to the fact that the peak of the great film load which poured in upon Great Britain was passed some (Continued on page 232)
"Foolish Wives" Opens in New York Jan. 8th
Will Not Be Road-Showed; Arrangements Under Way for Openings in 33 Big Cities

Wire Briefs from Coast

Eliott Howe, who completed work as co-director of "Wildfire" for Ben Hampton, died of heart failure last Saturday night.

Ferdinand Earle has sent notice to exhibitors that copyright in "Rubaiyat" and that he has brought suit to enjoin the Rubaiyat, Incorporated, from releasing, distributing, or exhibiting a picture with this title.

J. D. Willams left Los Angeles for New York on Friday of last week.

Realart has been merged with Famous Players-Lasky, according to telegram to H. G. Ballance, sales-manager of the Famous Players-Lasky organization. Mr. Ballance was called East, making it necessary for him to abandon his tour of the country at this time.

Producers and artists affiliated with First National met on December 15 at the Hotel Ambassador, Los Angeles, and made tentative plans for the organization of an independent arts’ show. The purpose of the new association is declared to be to bring the producer, exhibitor, artist, and public together. Joseph Schenck acted as chairman of the meeting. Tentative plans are being made for the holding of an Exhibition Week beginning the 15th of February.

R. J. Tobin, vice-president and general manager of the Robertson-Cole studios on the Coast, left for New York on Monday of this week. Mr. Tobin before his departure stated that production activities at the R-C plant will be increased during January, when Pauline Frederick, Sesette Hayakawa, Doris May, and two all-star companies will begin production of new subjects.

Heavy rain Saturday night, Sunday, and Monday did severe damage to sets all ready for the start of production work.

"Foolish Wives" will open at the Central Theatre, New York City, on January 8th. The release date of January 15th has been set by Universal Film as the official one. The picture will not be "road-showed," and arrangements are now being negotiated in thirty-three cities for first-run showing of the picture in the regular motion picture houses. Following these runs, the picture will be offered to the smaller houses. Except for the showing at the Central Theatre, New York, the picture will not be exhibited further. Universal executives are convinced that the production has already received an unusual measure of exploitation and that further efforts along these lines would simply retard the submission of the picture to the country’s exhibitors.

Carl Laemmle, in a statement issued this week from the Universal headquarters, declares that Universal will stand by its promise made last August to the exhibitors of the country through Vice-President R. H. Cochrane that "Foolish Wives" will not be "road-showed," but will be offered to exhibitors as direct and as soon as possible.

"I have determined to renew and confirm the promise made by Mr. R. H. Cochrane and for reasons that have seemed good to hundreds of very big exhibitors, who have both told me personally and written to me, I have decided to forego the pleasure of exploiting "Foolish Wives" ourselves except in the one instance of the Central Theatre in New York City. The lease of this theatre was secured for the express purpose of showing this super-jewel picture, and it has been thought wise to follow out our own original plan in this case.

"In regard to all the other cities, we have determined to give the biggest exhibitors in each city the opportunity to book "Foolish Wives" in preference to giving it to legitimate houses, where it might be played for longer runs and be kept away from the great body of exhibitors for months and months.

"We have selected thirty-three cities in the United States in which to offer the first showing of "Foolish Wives" in picture houses. Not until the run is over there will it be shown in the lesser theatres. We have a special corps of men who will call on all the first-run exhibitors in these cities at once and arrange dates and exhibition problems. We have virtually accepted several offers where the dates were satisfactory to us.

"Foolish Wives" in its final form will be in fourteen reels. We have tried various other lengths and since we have waited so long for the picture we have not been in a mood to take any chances on a cutting which did not preserve all the virility and smoothness of the wonderful story and atmosphere. The picture I have just seen is so rippingly smooth in its development, so gorgeously exquisite in its artistry, so powerful in its character analysis, so grippingly full of suspense and so smashing in its climaxes that I take the utmost pride in offering it as the best answer to those carping critics who recently declared moving pictures to be a failure as a vehicle of artistic expression.

"The release date of January 15th has been set as the official one but the picture will be shown at the Central Theatre on January 8th.

"The determination not to exploit "Foolish Wives" any further except in the case of the Central Theatre is said to have been reached as the result of arguments against further exploitation by a number of prominent exhibitors. These men have all been against having the Universal exploit the picture before they had it. They argue that "Foolish Wives" has exploited itself for almost two years. There is scarcely a man, woman, or child who does not know about it, they declared. Since Universal has promised to give "Foolish Wives" direct to exhibitors, they argued, why not give it without any strings at all? As it is universally admitted that exhibitors are making money today only on big productions, why not let them have an unembarrassed opportunity to make their exploitation money in addition, even when it is not necessary to charge more for the picture?"

These personal arguments and the many letters he has received have had the effect of convincing Mr. Laemmle that "Foolish Wives" has actually had all the exploitation that is necessary and that there is therefore no reason why exhibitors should not get "Foolish Wives" as direct and as soon as possible.

Realart-F.P.-Lasky Consolidation Going Forward

Consolidation of Realart with Famous Players-Lasky, begun last week, is expected to be completed by the end of the month. All of the Realart sales staff, except the managers, have been released, and most of the sixty men are reported already to have re-established themselves.

Famous Players-Lasky has assumed charge of sales and contracts, and the booking records of Realart are now being incorporated with those of the parent organization.

Several of the home-office departments, including those of the supervisor of contracts, the purchasing agent, the advertising manager and sales statistics, have been moved from 460 to 485 Fifth Avenue. Some of the employees also have been temporarily transferred.

One of the managers, Walter R. Scates of Boston, has been given a place in the Famous Players-Lasky organization. He will have the Boston office. Messrs. Levine and Bullwinkle, his oldest salesmen, have entered the employ of First National in Boston territory.

President Morris Kohn is delaying development of his future plans until after the transfer of Realart has been completed.

Report has it that J. S. Woody, general manager, is contemplating the formation of a partnership, the details of which will be announced after the first of the year.

Dario L. Paralla, assistant treasurer, expects to be busy for some time closing the Realart books and will not do his planning for the future until that work is finished.

Jay A. Gove, assistant general manager, says exhibitors are co-operating enthusiastically with January bookings which are expected to make next month’s rentals among the largest in the history of Realart.

John N. MacMeekin, special representative, is reported to have signed up for special work in connection with the sale of "Foolish Wives."
A Fan Critic Says
(Continued from page 218)
	names are not mentioned in the
electric lights. Typical examples are,

There are also the actors who have been responsible for exceptionial productions are Rex Ingram (who ranks first for 1921), Marshall Neilan, Thomas Ince, Cecil de Mille, John Robertson, Emmet Flynn, Robert Vignola, Hugo Ballin, George Fitzmaurice, J. Gordon Edwards, Penrhyn Stanlaws, Maurice Tourner and Fred Niblo. D. W. Griffith fell down terribly on his one offering, "Dream Street." Other directors who deserve citations are, Messrs. Barker, Brenon, Webb, Witney, David Smith, Baker, Leonard, W. deMille, Sennett, Browning, Beaudine, Melford, Forman, Walsh, Roach, Trimble and Hopper.

The leading figures in the comedy field in my opinion, are Buster Keaton and the bespectacled Harold Lloyd, both of whom have done consistently fine work throughout the season. Others who are far behind are Clyde Cook, Larry Semon, Eddie Barry, Bobbie Vernon, Ben Turpin, Al St. John, Neal Burns, Lloyd Hamilton, Johnny Hines and Snub Pollard.

The literary celebrities include Rupert Hughes, Rita Weiman, June Mathis, Gouverneur Morris, Edward Knoblock, Gertrude Atherton, Mr. and Mrs. George Randolph Chester and, of course, John Emerson and Anita Loos. The last two have successfully maintained their position as the greatest scenario writers in the movies.

There is no doubt that the most important and the most interesting feature of the year has been the sudden influx of foreign films. Regardless of their commercial value, these pictures have exercised a profound influence on our producers, and they have materially affected the quality of the more recent American productions. They have taught us a great deal about composition, emotional acting, costuming and, particularly, the handling of mob scenes.

Of all the European nations, Germany has shown the most complete mastery of the art of motion picture making. "Passion," "Deception," "Gomorra Blood," "All for a Woman" and "One Arabian Night" have possessed a pictorial beauty that is all too rare in our native films. Two other German pictures, "The Cabinet of Dr. Caligari" and "The Golem"—both of them harsh, brutal dramas—introduce a new dimension to the screen, and open up a train of possibilities that is well nigh limitless.

Sweden has given us an excellent production, "Our Mutual Friend," and another not nearly so good, "You and I." Denmark's contribution consists of one ambitious film, "Hamlet," which possesses certain great merits, and certain grave defects. The same may be said of "I Accuse," which comes from France.

Italy has been more fortunate. "Theodora," a sumptuously spectacular production which bears a strong resemblance to "Quo Vadis" and "Cabiria," is one of the most successful pictures of the year.

England has shown very little to date, but "Carnival" and "The Bonnie Briar Bush" give promise of better things to come from this source.

China has not been heard from as yet, but reports are expected at any moment. The European actors who have established reputations for themselves on this side of the Atlantic are, Pola Negri, Emil Jannings, Werner Krauss, Ernst Lubitsch and Paul Wegener, all in German productions; Asta Nielsen in the Danish "Hamlet"; Catherine Reese in "Our Mutual Friend"; Romuald Joubé and Séverin-Mars in "I Accuse"; and Mary Glyne in several of the Famous Players British films.

The ultimate conclusion is that 1921 has seen three photoplays which, in my opinion, are the best that have ever been produced—namely, "The Kid," "The Four Horsemen of the Apocalypse," and "The Three Musketeers"; it has seen at least thirty more that rank well above the average; and it has seen a number of foreign imports of undeniable merit.

So that the fans have no kick coming.

Let us hope that, in 1922, the producers themselves will be similarly fortunate.

Allied Laboratories Will Hold Ball December 31

THE Grand Ball and Entertainment of the Allied Motion Picture Laboratories Association, Inc., will be held New Year’s Eve, December 31, at the 12th Street Palace, Columbus Avenue, 61st Street, New York City. A special feature of the program will be a beauty contest, the winners of which will be given an opportunity in pictures through the courtesy of the Warner Bros. The "movie" stars in the metropolitan district are expected in force. "A good time for all," is the advance word sent out in heralding the function.

Ernest Lubitsch Arrives with New Spectacle

Ernest Lubitsch, director of "Passion" and "Deception," arrived in New York from Europe this week. He was accompanied by Paul Davidson, whose theatrical holdings extend throughout Germany, Italy, France, and Holland.

Both Mr. Lubitsch and Mr. Davidson are coming to America under the auspices of the Hamilton Theatrical Corporation to study American production methods. They brought with them a new Lubitsch production titled "Pharaoh's Wife." Some of the scenes are said to have 126,000 persons in them.

Better Export Outlook
(Continued from page 230)

months ago. Beginning next September British releases will be practically stabilized on a basis of a twelve months interval between trade show and release dates. During the period of the excess film supply this interval has been as long as eighteen months or more.

"Conditions in Germany are still in a chaotic state as the result of the collapse of the mark. No one seems to know just what will happen next. At the present very few American pictures are finding their way into Germany as the result of the embargo. There is the possibility that the German government will take some action next spring to remove this embargo, along the lines of reciprocity in commercial dealings.

"The recently organized French Paramount company, known as Societe Anonyme Francaise des Films Paramount, is making splendid progress. Since the first release on October 2lst, Paramount bookings have increased four hundred per cent. An extensive advertising and exploitation campaign was used to launch the beginning of releasing activities. Central offices are maintained in splendid quarters in Paris at 63 Champs Elysees and a Belgian branch has been opened at Brussels. Later offices will be opened at Lille, Lyon, Marseilles and Bordeaux."

Screen Guild Formed
(Continued from page 229)

fostered the efforts of the independent producer, director and star.

"Besides these thirty-five hundred theatres, welded in First National's great chain, we invite every independent theatre owner in the United States to assist us to join personally with them in the desire to simultaneously lift its burden from a careworn world.

"We the Independent Screen Artists' Guild, do hereby pledge ourselves to devote the week of February 16th to our public, and throughout the United States we will appear before our friends and express the gratitude that is ours for the manner in which the kindly world has received our humble efforts."

Will Prevent Juggling of Censors' Serial Numbers

In watching out that exchanges do not attach a serial number of some film which has been passed by the New York State Motion Picture Commission to some old film, on which a permit was not sought, Ansel W. Brown, head of the Albany bureau of the commission, is checking up every film which he sees presented on his trips of inspection about the state these days. Duplicate records of all films passed by the Commission in New York have been sent on to Albany.
Explain How to Win Over Church-Going Movie Fan

At the weekly luncheon of the Associated Motion Picture Advertisers held at the Cafe Boulevard in New York recently, an interesting talk was given by the Reverend Dr. William Carter, of the Throop Avenue Presbyterian Church in Brooklyn. Dr. Carter endeavored to point out how to put motion pictures over among church people. He explained that more than half of the population of the United States were church-goers.

Dr. Carter declared there were two factors which should be followed to win the confidence of the church-goer. The first, he stated, would be to take higher classical literature and capitalize upon it. Dr. Carter also impressed the fact upon his hearers that a producer should be true to the great basic thing in a story and not insult the public's intelligence by changing it to suit a star or to inject clap-trap situations to cause sensationalism.

Joint Arbitration Board of Buffalo Completed

Archies W. Moses, manager of the R-C Pictures Corporation exchange in Buffalo, has been appointed chairman of the new joint arbitration committee of the F. I. L. M. Club of Buffalo.

The other exchange men on the new committee, which was named at the meeting in the Hotel Iroquois last Monday, are: Henry W. Kahn, Metro; George Hickey, Goldwyn, and Fred Myers, Jr., Fox.

The exhibitor members are Howard J. Smith, manager of the Palace, Buffalo, and president of the Western New York unit of the M. P. T. O. A.; J. H. Michael, manager of the Regent in Buffalo, and a member of the executive committee of the state exhibitors' league, and Judge John W. Schatt of the Opera House in Gowanda, N. Y.

The club ratified the working agreement entered into in New York city recently between the F. I. L. M. Clubs and the M. P. T. O. A.

Manitoba Exhibitors Re-Elect President

At the luncheon of the Motion Picture Exhibitors' Association of Manitoba, in the Manitoba Hall, Winnipeg, on Thursday, December 15, Mr. R. Kershaw, a veteran exhibitor of Winnipeg, was re-elected president of the organization for the coming year, his selection being unanimous. W. S. Jones of Winnipeg, manager of the local branch of the Associated First National, was the unanimous choice for the vice-presidency, replacing Milton Milligan, who had retired. F. R. Hyde was re-elected treasurer of the association.

The exhibitors decided to hold the general convention for 1922 on February 22, this being one date during the annual winter carnival in Winnipeg. This assembly will be held for the purpose of discussing business developments and also for enter-

A photograph of the guests who attended the farewell dinner tendered George E. Knn, export manager for Universal, by the Universal home office force. Mr. Knn resigned from Universal to head Goldwyn's foreign department.

N. Y. Federation of Labor Protests Censorship

The following protest against motion picture censorship was adopted at a recent meeting of the Executive Council of the New York State Federation of Labor:

"Whereas, Despite the protests of organized labor of this State and liberty-loving citizens generally, the Legislature of 1921 enacted a law creating a board of State censors and empowering them and their subordinates to approve and disapprove motion picture films and printed and other advertising connected therewith; thus defying the constitutional provisions guaranteeing freedom of press and publication of fact and opinion and thereby menacing the liberties of the people by establishing tyrannical control of the means of communication; therefore be it

"Resolved, By the Executive Council of the New York State Federation of Labor in annual meeting Tuesday, December 13, 1921, at Albany, that a bill be introduced and supported in the Legislature of 1922 repealing the Motion Picture Censorship law of 1921."

Buffalo House Manager Is Killed in Accident

Charles Lodge, house manager at Shea's Hippodrome, Buffalo, was killed in an automobile accident in that city Saturday evening, December 17. Mr. Lodge was promoted to assistant to Harold B. Franklin from a house detectiveship at the big Buffalo theatre.

Few New Incorporations in New York State

While seven companies incorporated in the motion picture business in New York state during the past week, the records in the Secretary of State's office at Albany show that the capitalization in each instance was so low that the aggregate amount reached only $37,500.

The Trade Critic Says—
(Continued from page 219)

What of the snug home sermon which is treated dramatically in "No Woman Knows," "Why Girls Leave Home" and "A Man's Home," and satirically in "Dangerous Curve Ahead?" What of the character sketches in "Disraeli," "The Devil" and "The Ten Dollar Raise?"


Some of these attractions possess better box-office values than others—some are highly artistic. All of them have been produced by American companies and accomplish something worthwhile. Indeed, the year of 1921 in picture production has CARRIED ON exceedingly well. There have been dozens of mediocrities to support them. This was to be expected. The American producers need have no fear from the German or Swedish entries with such a list. We cannot be surpassed in technical equipment—lighting, photography, settings and other essential details. However, we can learn much from Sweden. In that far-off country are assembled a group of realists and idealists. It may be that they have already discovered the ART of the motion picture. They believe in simple truths. The Germans and Scandinavians will teach us pantomime. Their players simulate life because they are deeply in earnest—and they are highly talented. They seldom employ dissolves to display emotion. No scene is cut for the effect of showing some previous episode which brought sorrow or pathos in its wake. The actor portrays it all and the imagination is stimulated.

The modern story and the modern treatment of it will strike America. We are play-children and possess a sense of humor. And there is a place for the light domestic comedies, the snug little studies of romance and sentiment. The screen is
(Continued in last column)

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Nat'l Ass'n Issues Fire Prevention Booklet

The Fire Prevention Committee of the National Association of the Motion Picture Industry has issued a rule to exchange managers' associations throughout the country a bulletin containing ten fundamental rules for preventing exchange fires. Managers have been requested to read the rules to all employees and to post them conspicuously as a constant reminder that good exchange housekeeping is the only kind of insurance that really insures against such disaster.

The ten rules for fire prevention contained in the bulletin are:

1.—Keep plenty of water handy. 2.—Keep film in containers when not actually in use. 3.—Throw film scraps into self-closing metal cans, never into open waste basket. 4.—Keep the cutting rooms, etc., well swept. 5.—Have a professional electrician do all your wiring, in accordance with every city ordinance. 6.—Box your radiators and steam pipes. 7.—Enforce the "no smoking" rule. 8.—Banish the "strike anywhere" match. 9.—Keep only enough cement, gasoline and collusion on hand for the day's work. 10.—Appoint one man or woman as fire monitor.

To Enforce Clause on Purchase of Lithos, etc.

BEGINNING the first of the new year, Los Angeles exchanges will enforce the clause of the rental contract providing that all lithos, photographs, slides, accessories be purchased by the exchange renting the film. According to the resolution adopted by the members of the Film Exchange Board of Trade, all exhibitors not adhering to this clause will be placed on an undesirable list.

An Exhibitor Says—
(Continued from page 220)

There is yet another phase—the presentation of motion pictures in legitimate theatres and making them accessible at legitimate theatre admission prices. Frankly, I believe that this method is overdone, especially since some of the pictures presented or his fashion are no better in quality or otherwise than the average. There is such a thing as attempting departures, making them and overdoing the idea. We have attempted it, so much to our credit; we have done it successfully, for which we deserve so much praise. Let us not overdo the thing, for there is absolutely nothing in store for us other than unnecessary competition, dissension and disaster. In the first place, legitimate theatres are not adapted to picture presentation; they cannot accommodate large audiences as spaciously as the picture palaces, and most of the seats are not ideally located for the movie-going patron. Rather, they are better suited for the ear than for the vision. This is a handicap that will never be removed, no matter how much the spectator. Then, too, the patron realizes as well as the exhibitor that he is paying an exorbitant price for a commonplace production which is not presented above the average style.

Nevertheless, the producer has still a greater prize in view by his legitimate theatre presentation. His object is to place a greater valuation on his pictures on the strength of its "run," whether prolonged or shortlived.

It may almost be considered bromidic to reiterate that the film industry is still in its infancy, but it is sophist to assert that it is very far beyond that stage. But I firmly believe that the year 1922 must decide whether it shall remain in its infancy or be placed as the greatest asset in the amusement world. True, we appreciate the producer's efforts and realize that no producer wants to make a poor picture. If the best motive is there theoretically, why can it not be the same way practically? We must progress.

The destiny of the motion picture is in the hands of the producers, and it is entirely dependent upon them whether there shall be a famine in our field or whether the harvest shall be greater than ever before. Their opportunities are unending, going forward. At present it is trying to find itself. It must furnish all kinds of stories to please a public of widely varied tastes. That public demands youth and beauty, romance and sentiment, in preference to a school of drama expressing unshrinited realism. We have not suffered yet as a race to absorb the foreign ideas. What is the matter with the motion picture? Nothing that we can see. It has a definite place in the scheme of entertainment. At present it is an industry. Some day it may be an art. That day will come. When taking a tip from Secretary Hughes, we scrap all superfluous elements—and create a demand for real expression not tainted with the muck called gold.
RELIGIOUS
Behold the Man—6 reels, Pathé Exchange, Inc.
From the Manger to the Cross—7 reels, Vitagraph Company of America.
Star of Bethlehem, The—3 reels, Atlas Educational Film Corporation, Chicago.
Birth of Our Saviour, The—1 reel, Atlas Educational Film Corporation, Chicago.
First Christmas, The—1 reel, Atlas Educational Film Corporation, Chicago.
Holy Night—1 reel, National Non-Theatrical Motion Pictures, New York City.
Holy Land and Jerusalem Scenes—1 reel each, Famous Players-Lasky Corporation, Kineto Co. of America, National Non-Theatrical Motion Pictures, Inc.

DRAMAS POSSESSING CHRISTMAS SPIRIT
Homespun Folks—6 reels, Associated Producers.
Sign of the Cross, The—4 reels, Famous Players-Lasky.
Bluebird, The—6 reels, Famous Players-Lasky.
Humoresque—6 reels, Famous Players-Lasky.
Cinderella—4 reels, Famous Players-Lasky.
Seven Swans, The—5 reels, Famous Players-Lasky.
Servant in the House, The—8 reels, Film Booking.
Jack Knife Man, The—6 reels, First National.
Kid, The—6 reels, First National.
Passing of the Third Floor Back, The—6 reels, First National.

War Tax on Express Shipments Revoked Jan. 1
The public will save approximately $1,500,000 a month as a result of the elimination of the war tax on express shipments according to George C. Taylor, president of the American Railway Express Company. The “Revenue Act of 1921” eliminates the war tax of one cent on every twenty cents and fractions thereof in transportation charges on all express shipments. The elimination of the tax will virtually amount to a decrease in rates of a little over five per cent.

Inasmuch as the Revenue Act becomes effective January 1st 1922, the tax on all shipments forwarded “prepaid” on or before December 31st will be collected. On shipments forwarded “collect” and arriving on or after January 1st the tax will not be assessed.

Brenon and Wm. Farnum Address Students
At Columbia University on Monday night of last week Herbert Brenon, director for William Fox, delivered a lecture on “The Art of Motion Picture Directing” before the students of the class in Motion Picture Production. William Farnum also talked to the class and gave some interesting experiences of his career on the stage and screen. Columbia inaugurated the course this fall in connection with the class on Scenario Writing.

Police Say Man Arrested Is Head of Film Crooks
William Pearson, one of the owners of the Washington Light Company 186 West Lake Street, Chicago, and declared by the police to be the brains of the gang of international film thieves, which they hold responsible for the theft of millions of dollars worth of motion picture films, was arrested by agents of the W. J. Burns Detective Agency, and Chicago detectives in Chicago this week.

Pearson is wanted in Buffalo, where there is a warrant out for him, and former Governor Edward F. Dunne, representing motion picture interests, has applied for extradition papers.

Pearson, according to police officials, has been named in a confession made at Buffalo last week by Morris Taitus, formerly 1730 Washburn Avenue, Chicago, who was arrested at Sweet Water, Texas, and brought back to Buffalo.

Others under arrest, and said to be involved in the international operations of the gang, include T. Shima, owner of a film exchange in San Francisco, and Joe Kubey, arrested in Honolulu as he was about to sail for Japan with prints of “The Three Musketeers.”

Government, state and private agencies are said to have trailed members of the alleged international film thieves for six months, and the stories of their operations form an amazing swindle tale, it is declared.

Movies to Supplant Sunday Evening Sermons
The Rev. Wellington C. Holmes, pastor of the Universal church at Logansport, Ind., has announced that he will show motion pictures of a religious nature instead of preaching sermons on Sunday evenings throughout the winter. He tried the plan last winter and filled his church with it.

Texas Exhibitors Conduct Enthusiastic Meeting
The most enthusiastic gathering of exhibitors in the history of exhibitor organization in Texas was held at the Oriental Hotel, Dallas, Texas, December 13th and 14th. Mr. E. T. Peter, Executive Committee Member of the Motion Picture Theatre Owners of America, and former president of the Texas organization, presided at the meeting.

The Texas organization was originally known as the “Texas Exhibitors’ Circuit.”

Resolutions were unanimously adopted at the convention, endorsing “Official Urban Movie Chats,” and pledging every exhibitor member of the Texas organization to run them.

Resolution was adopted to contribute the first two weeks’ film rental tax in January, in consideration of the repeal of the Five Per Cent Film Rental Tax.

The following officers were elected:
C. J. Musselman, Paris, president; J. A. Holton, Fort Arthur, first vice-president; J. J. Hegman, Austin, second vice-president; Ed Foy, Dallas, treasurer, and Joe Philips, Fort Worth, secretary.

Herbert Kerman Engaged
The engagement of Miss Ruth Weiss, daughter of Mr. and Mrs. M. Weiss, of New York to Herbert Kerman was announced recently. Mr. Kerman is well known throughout the trade and holds an important post in the Alexander Film Corporation.

Value Recognized
“Kindly find enclosed 50 cents in stamps for copy of Booking Guide. I want this Guide as often as it is issued.”

“Very truly yours,”
“W. H. HAIN,”
“Box 393, Cleveland, Tenn.”
"European Films Are a Boon to Independent"

Chester Beecroft, in Survey, Declares They Will Increase Business

"I"MPORTED Films will be the salvation of the Independent Distributor during the current season, and will do more to revive the flagging interest of the picture fans throughout the country than anything that is likely to happen has been hit-and-bound producers in this country."

This statement, which is likely to stir up comment and stimulus some day, was made by Chester Beecroft of 501 Fifth Avenue, in an interview with a Motion Picture News writer recently.

What Mr. Beecroft says merits serious consideration, for he has had broad experience and enjoys high standing in the trade. During the war he was one of the largest independent exporters of American films to Europe, and since then has brought over some of the best European productions which have been shown here. Back of all that he knows the picture game thoroughly, having been prominently identified with it since 1909, through such mediums as the then all-powerful Motion Pictures Patents Company, the General Film Company, Chaplin-Mutual Company, the haloey days of D. W. Beecroft, and Famous Players-Lasky.

For the last five years he has specialized in export and import and is personally as well known to the important people of the film trade in the various Capitols of Europe as he is in America. It was Chester Beecroft who, some two years ago, published double page advertisements in the motion picture papers warning the industry here that unless certain definite things were done it would lose its marvellously lucrative foreign business in which, during the war, it had gained a virtual monopoly. His warning was not heeded, but his prophecy has come to pass with disastrous exactness.

Mr. Beecroft went on to say:—"The sure fire value of the imported film has already been definitely established by such powerful distributors as Famous Players-Lasky (Decoy, State's Rights), (Paris—Gypsy Blood—Quo Vadis—All for a woman—Cabera, Goldwyn (Calgary—Theodora) United Artists Company) so that the Independent now realizes that they are the safest form of investment.

Every picture man knows that there must be a multiplier underlying cause for continual bad business than financial depression. Heat, which was the cause generally ascribed during the summer, no longer answers for any of the empty seats. Commercial conditions seem to be generally on the mend, or at least the populace is becoming used to it and is attempting to readjust itself. Why they don't business in the picture houses come back to normal? Circulate among those who used to be habitual fans and ask that question. Never mind New York—

that's never a safe gauge for the amusement business—but go to Stamford, to Paterson, to Worcester, to Dayton, to Dowagiac, to Salt Lake, or to the thousand other live towns that form the real backbone of the business of the foreign film and you will find that the fans don't go back every Tuesday or Thursday or whatever regular picture night used to be, because the habit has been broken; they will tell you that they are 'Sick of the same old thing'—the society drama—the formula made productions—the pretty star and poor company really has bored them stiff for the last two years. These folks used to go religiously on certain nights to their favorite local house. Now they go irregularly and only when some special appeal is made and their interest in some particular thing has been aroused. That's where the foreign film comes in. It has novelty or appeal to arouse and attract them and novelty of expression when they see it. It gives them a fresh and a new view point. It breathes life and so stimulates a business that is poor and uncertain only because it has grown stale. It gives to the regular who has grown pessimistic and cold, hope and promise and will do more to revive the movie habit than any move the exhibitor can make at this time. New trade comes with it as a natural course, but what the exhibitor needs is his old dependable community trade, the regulars—the repeaters.

Ask whether there was any danger of the foreign film crowding out or hurting the home product, Mr. Beecroft was most emphatic in his statement of a contrary belief.

"I cannot imagine a more helpful influence," he said. "The tendency of these 'different' European pictures, is to rouse up the American producer and pull him out of the fatal rut he has gotten into. We have more great directors here than they have in all the rest of the world, but they have forgotten that the foreign film will be like medicine to them. They'll come back strong, but for the next season or two they will have to be content with second thoughts to crowding out the home product, that's foolish. Out of every 1000 films produced abroad there are but two or three that make more than $100,000 profit. Most of them are sent over and peddled around that will never, and should never, find a market. Furthermore, there are but few or no concerns in all Europe capable of turning out high-class stuff. But when they do make a good one, man dear! It burns up like the sun over the horizon."

"Last year I looked at over 300 films and the ones that impressed me most were exported to me in various parts of Europe. I selected five. One of them was Our Mutual Friend, which has just been released by W. Gunning. It is clean, beautiful and inspiring. It took the jaded critics by storm because it is certain to be the biggest money making success of the year, foreign or domestic."

"And right here I would like to correct the erroneous impression that Germany is the great producing center of Europe. It is not. I say this only after the most careful study, made on the ground, and with a full knowledge of the producing conditions in all countries:—Our Mutual Friend and other scheduled events of the current season will prove beyond question that the finest pictures, with the most consistent quality and sustained high standard, are made by the National Film Company of Copenhagen, Denmark. I have now in hand five of these photographic gems which will soon be on the screen, which I think will do more to clear up the proving my point. I hope to do my share toward winning back the world, help the exhibitor to restore his old time continuously profitable week in, week out business. That will mean prosperity for the Distributor, the Producer—Everyone."
NEW YORK

Capitol Theatre—
Novelty—Creation—Sacred Pictures, Inc.
Instrumental—The Spirit of Christmas—rendered by the Capitol Orchestra.
Special—Christmas Greeting, presented by Miss Ada Armond.
Current Events—Capitol News.
Special—Moszkowski’s, presented by the Capitol Orchestra, a company of vocalists, solo dancers and ballet.
Feature—A Man's Home—Selznick.
Mark Strand Theatre—
Overture—Sixth Hungarian Rhapsody, with cymbalium cadenza, by Leo Nyari.
Novelty—Traffing the Coyote—Bob and Bill Series.
Current Events—Strand Tropical.
Feature—Vendetta—David P. Howells. Presented with prologue under the title, Matrinade, with Richard Bold, tenor soloist, and Joseph Martin, with special stage setting.
Vocal—While You're Away, sung by Estelle Craig, soprano.
Comedy—The Bell Hop—Larry Sempe.
Next Week—My Boy.
Central Theatre—
Current Events—International News and selected strips from other Dutch dailies.
Comedy—The Straphanger—Lee Moran.
Feature—The Fox—Harry Carey. Presented with a prologue adapted from "The Chocolate Soldier, with the Weber Quartette, Misses Emira Sessions and May Walker, appearing.
Rivoli Theatre—
Overture—La Forza del Destino, Current Events—Rivoli Pictorial.
Vocal—To a Wild Rose.
Duet by Betty Anderson, soprano, and Fred Jago tenor.
Feature—Miss Lulu Bett—Famous Players-Lasky.
Instrumental—Serenade.
Violin solo by Willy Stahl.
Comedy—The Bell Hop—Vita Glamour.
Next Week—The Little Minister.
Rialto Theatre—
Novelty—A Movie Trip Through Film Land.
Special—The Bashful Suitor—Triart Productions.
Musical—Ampico Reproducing Piano, rendering "Concerto," first movement, with orchestra accompaniment.
Feature—Don't Tell Everything—Famous Players.
Vocal—Visions of Spring, Rendered by Grace Hoffman, soprano.
Comedy—Snoopy's Fresh Her.
Next Week—Rent Free.
Criterion Theatre—
Fool's Paradise (continued).
Astor Theatre—
Theodora (continued).

LOS ANGELES

Symphony Theatre—
Novelty—The Cibit Cat—Bob and Bill Series—Pathe.
Comedy—The Chauffeur—Fox.
Dramatic—The Honor of Ramerez—Pathe.
Comedy—I Do—Harold Lloyd.
Next Week—Trailing.
Superba Theatre—
Second week of The Fox.
Tally's Theatre—
Current Events—Fox News.
Comedy—The Monkey Bell Hop—Joe Martin.
Feature—Ek Kisse—Universal.
Chico's Theatre—
Scenic—Through the Adriatic.
Current Events—Kinograms.
Educational—Ford Weekly.
Special—Child in special numbers.
Feature—Morals—May McAvoy.
California Theatre—
Current Events—Fox and local events.
Novelty—Sport Review—Goldwyn.
Musical—Concert by orchestra, with illumination.
Gypsy, A Song of India, Selections from Sweeneys and Bimini Bay rendered.
Feature—Poor Relation—Will Rogers.
Novelty—Topics of the Day—Pathe.
Comedy—The Detective—Goldwyn.
Next Week—Theodora.
Kinema Theatre—
Overture—If I Were King.
Current Events—Kinograms and International.
Novelty—Topics of the Day—Pathe.
Special—Community singing.
Carissma—The Wolf and the Kid—Espos Fables—Pathe.
Vocal—Trios sing selections from Rigoletto.
Feature—The Wonderful Thing—Norma Talmadge.
Comedy—The Adviser—Hammond.
Next Week—My Boy.

STATE

Coliseum Theatre—
Overture—Selections from "The Red Lady."—Loew's.
Current Events—From Pathe and Kinograms.
Scenic—As Old as the Hills.
Current Events—Kinogram.
Feature—Her Social Value—Wanda Hawley.
Next Week—Tol'able David.
Commem Theatre—
Overture—Selections from "Chu Chin Chow" and "I Just Want You."—Coliseum.
Current Events—International News.
Scenic—A Speed to Sylvania.
Comedy—A Monkey Bell Hop.
Feature—A Parisian Scandal.
Next Week—Heated Hearts.
Strand Theatre—
Overture—The Glow Worm.
Current Events—Kinogram.
Comedy—Pure and Simple.
Vocal—"Song of the Province" and "My Gal's a Rose," Solosist, Vivian Hart.
Feature—Don't Tell Everything.
Next Week—Same bill.
Blue Mouse Theatre—
Overture—"The Firefly.
Current Events—Fox News.
Educational—Pathe Review.
Comedy—A Perfect Villain.
Feature—The Foolish Age.
Next Week—Morals.
Liberty Theatre—
Current Events—Liberty News.
Comedy—Free and Easy.
Vocal—Deacon Jones Harmony Four in selected songs.
Feature—Fighting Mad.
Next Week—A Sailor Made Man.
Winter Garden Theatre—
Scenic—Land of Pardons.
Comedy—An International Sneak.
Feature—Cappy Ricks.
Instrumental—Jans Rubin, viola.
Special—A Christmas week number, with 25 children made up as dolls, is presented.
Two sets are used, one a street and the other an interior.
Feature—The Little Minister—Parlograph.
Next Week—The Call of the North.
Grauman's Rialto Theatre—
Current Events—Pathe News.
Organ—Wendell Pounds.
Rendered with voice accompaniment.
Educational—Path Review.
Instrumental—Cornet duo.
Novelty—Novagram Strip—Pathe.
Vocal—Tenor soloist, singing I Hate You Calling Me and On the Road to Mandalay.
Feature—Get Rich Quick Wallingford—Parlograph.
Mission Theatre—
Third week of Molly O.
Loew's State Theatre—
Five acts of vaudeville and The Foolish Age.
SEATTLE

Cleveland State—
Overture—Excerpts from "The Fortune Teller," by Victor Herbert.
Cartoon—Mutt and Jeff in "Getting Ahead."
Feature—The Branded Woman—Norma Talmadge.
Attraction Extraordinary—Pallay Anna, international premiere danceuse, in Rose, Butterfly and Whirlwind dances and in a descriptive Gypsy dance to the accompaniment of Brahms Nos. 4, 5, 6. Assisted by Ballet Ensemble of 15 from Ohio School of Arts.
Next Week—"The Little Minister," with Betty Compton.
Allen—
Overture—"Russland and Ludmila," by Glanka.
Current Events—Allenette—selections from various news reels.
 Prelude—Allen ensemble of thirty voices with solosists, with "Efii" as main theme.
Soprano Solo—Leonara Sparkes, member Metropolitan Opera Company, New York, three concerts daily.
Feature—"No Woman Knows." Next Week—"School Days."
Stillman—
Overture—A Scotch Fantasy.
Comedy—"The Stork's Mistake."
Feature—"Man-Woman Marriage" second week.
Next Week—"Little Lord Fauntleroy."
Park—
Overture—"Fling of the Highlanders" with violin arias by Musical Director Maurice Spitalsky. Scotch Dancers featured.
Current Events—Fox News.
Comedy—Chester Conklin in "The Perfect Villain."
Feature—"Courage."
Next Week—"Tol'able David," with Richard Barthelmess.
Circles—
Overture—"Apple Blossoms."
Current Events—Pathe News.
Comedy—"Beach Nuts."—The Hall Room Boys.
Feature—"A Pair of Silk Stockings"—Constance Talmadge.
Added—"Attraction—De Lanez and his company of mystics. Special mind reading sessions, and leg- erdemain exhibitions.
Next Week—"Molly O." Standard.
Next Week—International News.
Comedy—"A Family Affair." Century Comedy.
Feature—"The Fox"—Harry Carey—Second week.
Next Week—"A Parisian Scandal," with Marie Prevost.
CHICAGO

Roosevelt Theatre—
Woodlawn Theatre—
Organ selection—"Maiden American March." Screen Travelogue—"In Old Granada.
Ziegfeld Theatre—
Barbee's Theatre—
Feature—The Dempsey Carpentier Fight. Sixth week.
Randolph Theatre—
Organ selections. Feature—"Way Down East." Fifth week. Coming feature—"Over the Hill." Woods Theatre—
"The Queen of Sheba." Fifth week.

INDIANAPOLIS

Strand Theatre—
Alhambra Theatre—

INDEPENDENCE DAY

Circle Theatre—
Current Events—Kinggrams and Circlette.
Colonial Theatre—
Loew's State Theatre—
Ohio Theatre—

CINCINNATI

Walnut—
Strand—
Palace—
Current Events—Fox News. Feature—Molly O'. Next Week—Same.
Capitol—

NEW ORLEANS

Strand Theatre—
Feature—Ladies Must Live—All star.

Liberty Theatre—
Feature—After the Show—De Keaton Comedy—Hard Luck. Pathé Review.
International News.
Trianon Theatre—
Feature—Her Winning Way—Mary Miles Minter. Stooge Magic.
Pathé Review.
Globe Theatre—
Home Event—Viola Dana. Comedy.
Pathé News.
Tudor Theatre—
Feature—The Swamp—Susie Hayakawa. Comedy—Put and Take—Sid Smith

BROOKLYN

Mark Strand Theatre—
Overture—"Orpheus (Offenbach)") Special Pictorial "Forma Musica" Musical Stage Picture—"Believe Me If All Those Endearing Young Charms" (Moore), by Elwood Stanford, soprano. Garden set with arbor with singer in crinoline grown. Mark Strand Topical Review. Tony Sarg Almanac—"The First Vamp.
Solo—"Maria-Mari" (Russo-capit.) Edorado Albano, baritone.
Pola Negri in "Vendetta." Comedy—"Robinson-Crusoe, Ltd." (Mermaid.)

DETROIT

Adams—
Broadway-Strand—
Fox-Washington—

OMAHA

Strand Theatre—
Sun Theatre—
Rialto Theatre—
Moon Theatre—
"Scene de Ballet." Comedy—Stars and Stripes. Feature—Riding with Death.

BUFFALO

Shea's Hippodrome—
Shea's Criterion—
December 31, 1921

Loew’s State—
Feature—The Rough Diamond—Tom Mix.
Current Events—Loew News, made up of excerpts from the leading news releases, including views of Doralda in buffalo. A new, federated comedy and a Mutt and Jeff cartoon subject close the film bill.
Mark-Strand—
Overture—"The O’Brien Girl.”
Current Events—Latest Path News.
Feature—The Speed Girl—Bebe Daniels.
Comedy—In and Out—Monty Banks.
Special—Screen Snap Shots.
Next Week—Little Lord Fauntleroy—Mary Pickford.

PALACE—
Feature—Everything for Sale—May McAvoy.

OLYMPIC—
This house put on an all-comedy week, including Chaplin in The Idle Class, Lloyd in Never Weaken, and a Smub Pollard subject.

Shea’s North Park—
Feature—Get Rich Quick Wallingford.
Comedy—By Heck—Mack Sennett.

KANSAS CITY

Liberty Theatre—
Overture—Voice of Caruso singing “Large”—Handel.
News—Pathé.
Comedy—“Country Chickens” and "Appy's Fables.”
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Theatricals—Pilgrims of the Night,” all star cast.
Next Week—"For Those We Love”—Betty Compson.

Doric Theatre—
News—International.
Comedy—“Shake Em Up.”—Snub Pollard, and "Joys and Gloomies.”
Organ Selections—"Scenes of Old Prague,” atmospheric prologue with male quartet singing, "Kol Nidre,” "Eli, Eli.”
Organ Selections—P. E. Stevens, organist.
Feature—"The Golem”—Second week.

Next Week—"Rip Van Winkle”—Thomas Jefferson.

Newman Theatre—
Overture—Selections.
Organ Selections—Gerald F. Baker and Q. Landon, organists.
Special Number—Sherry Louise Marshall, vocal solo.
Feature—"Ladies Must Live”—Betty Compson.
Next Week—"Little Lord Fauntleroy”—Mary Pickford.

Royal Theatre—
Overture—"Stars” a musical novelty, by Royal orchestra.
News—Royal Screen Magazine.
Comedy—"The Custard Nine”
Organ Selections—Milo T. Harte, organist.
Feature—"Her Social Value”—Katherine MacDonald.
Next Week—"Get Rich Quick Wallingford”—Special cast.

Twelfth Street Theatre—
Overture—Popular selections—Webl’s orchestra.
News—Screen Magazine.
Comedy—"The Vagrant”—Lloyd Hamilton.
Feature—"The Call of the North”—Jack Holt.
Next Week—"The Iron Trail”—All star.

BALTIMORE

Rivoli—
Overture — "Il Trovatore” by Verdi.
Current Events—Rivoli News.
Specialty—Literary Topics of the Day, accompanied on the organ by Ernie Cooper and Henry Boehme.
Vocalists—Sonia Rozano, lyric soprano.
Feature—R. S. V. P.—Charles Ray.
Comedy—The Boat—Buster Keaton.
Next Week—Molly O—Mabel Normand.
Comedy—Overture—"Martha” by Flowlow.
Current Events—Century News.
Vocal—Cesar Nes.
Feature—Enchantment—Marion Davies.
Comedy—A Sailor-made Man—Harold Lloyd.

Parlows—
Medley of Popular Airs.
Current Events—Parlows News and Special Review.
Specialty—Prizma.
Feature—The White Mouse.
Comedy—A Sailor-made Man—Harold Lloyd.

Northwest—
Overture—"Sally” by Kern.
Current Events—Pathé News.
Specialty—The Four Seasons—Kinetoscope.
Feature—Miss Lulu Beth—Lois Wilson.
Organ Solo—Roy L. Fraze.
(a) Quartet from Rigolotto.

Strand—
Overture—Classic.
Feature—Camille—Nazimova and Talents.
Specialty—The Madcap—Jane and Katherine Lee.

New Wizard—
Overture—Operatic Airs.
Current Events—Kinosgrams.
Specialty—Screen Snaps.
Feature—The Invisible Flower—House Peters.

ATLANTA

Howard—
Overture—"Martha.”
Howard News and Views.
Comedy—To be selected.
Violin Solo — "Meditation from Thais” (Massenet) played by Charles Gesser, of the Howard Orchestra.

Metropolitan—
Overture—"Mlle. Modiste.”
Kineto Review.
Kinosgrams.
Comedy—Saving Sister Susie.
Violin Solo—Dridla’s "Souvenir,” played by Lloyd Benus.
Feature—Charles Ray in "R. S. V. P.”
Extra Added Attractions—Personal appearance of Mr. Ray on Thursday evening.

Criterior—
Kineto Review.
Kinosgrams.
Comedy—Saving Sister Susie.
Feature—James Kirkwood in Allan Dwan’s "The Southerner.”

Rialto—
Overture—"Jazz and More Jazz,” played by Rialto Orchestra, conducted by Frank Turner.
Selznick News.
Burton Holmes Travoluge.
Comedy—Bride and Gloom.
Feature—Edel Clayton in "Exit the Vamp.”

MINNEAPOLIS

State Theatre—
Overture—Plantation Melodies,” by Al Hays.
Weekly—State Digest composed of Pathé and International news strips.
Comedy—Buster Keaton in "The Boat.”
Musical Novelty—The La Valle Four, vocal and instrumental quartet in repertoire.
Feature—Richard Barthelmess in "Tomable David.”
Organ Solo—Played by E. J. Dunstrater.
Organ Recital Played by R. M. Landwehr.
Next Week—Norma Talmadge in "The Wonderful Thing.”

New Garrick—
Feature—Charles Ray in "R. S. V. P.”
Comedy—"The Skipper’s Last Resort,” a Teonerville comedy with Dan Mason.
Weekly—Kinosgram News.

PHILADELPHIA

Stanley—
Comedy—Fresh from the Farm—Christy.
News—Pathé News—Pathé.
Next Week—Fox.
Topics of the Day—Literary Digest Pathé.
Screen Snapshots No. 15—Masterpieces.
Scenic—Wilderness—Masterpiece.
Feature—A Man’s Home—Select.
Dance Feature—Dessa Lubovska and her company.
Next Week—A Prince There Was—Paramount.

Stanton—
Feature—Queen of Sheba—Fox.
Next Week—A Connecticut Yankee in King Arthur’s Court—Fox.

Aldine—
Feature—Little Lord Fauntleroy.
Next Week—Draceli.
Arcaidia—
News—Pathé News—Pathé.
Travel—Burton Holmes—Paramount.
Comedy—Kiss and Make Up—Paramount.
Feature—Beside the Bonnie Brier Bush—British Paramount.
Next Week—Exit the Vamp—Paramount.

Regent—
Comedy—The Corner Pocket—Pathé.
Feature—The Infamous Miss Revell—Metro.
Next Week—Garments of Truth—Milo.

Karlton—
Feature—A Pool’s Paradise—De Mille.
Next Week—Peter Ibbetson—De Mille.

Palace—
News—Pathé News—Pathé.
Topics of the Day—Literary Digest Pathé.
Cartoon—Getting Ahead—Mutt and Jeff—Fox.
Scenario—Sacred City of the Desert—Pathe.
Feature—The Sheik—Paramount.
Next Week—The White Oak—Paramount.

Victoria—
News—Pathé News—Pathé.
Comedy—The Playhouse—Peerless.
Screen Snapshots No. 14—Masterpieces.
Feature—Intrigue—Goldwyn.
Next Week—The Midnight Bell—Peerless.

Capital—
Comedy—The Happy Pent—Fox.
Kinosgrams—Electric.
Scenario—Let’s Go to the South Seas—Electric.
Feature—The Mysterious Rider—Hodkinson.
Next Week—From the Ground Up—Goldwyn.

PITTSBURG

Olympic Theatre—
Current Events—Kinosgrams.
Cartoons—Assocs Pathe.
Specialty—Cowboys Jazz.
Novelty—Pathé Review.
Feature—Second week of "Don’t Tell Everything.”
Comedy—Back to the Woods.
Next Week—The Little Minister.

Liberty Theatre—
Current Events—International News.
Feature—The Lotus Eater.
Comedy—The Skippers Bosom Friend.
Next Week—The Invisible Fear.

Regent Theatre—
Current Events—Fox News.
Feature—Stame.
Comedy—A Rural Cinderella.
Next Week—The Call of the North.

Savoy Theatre—
Current Events—Fox News.
Feature—Shame.
Comedy—Torchy’s Promotion.
Next Week—Rough Diamond.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Lotus Eater.
Comedy—A Rural Cinderella.
(Continued on following page)
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRE

FAMOUS PLAYERS
Don't Tell Everything—An extraordinary picture which did splendid business throughout week. (Middle West.)

Business only fair, in spite of added personal appearance of a well known star. Those that did see the picture, however, liked it. (East.)

Good enough to hold over for a second week. Very pleasing. (East.)

Exit the Vamp—Failed to draw them in. Stiff competition and personal appearances of stars at other houses, the cause. (East.)

Miss Lulu Bett—The play of the same name appeared on the legitimate stage during the week of the picture, and as the former received favorable press comment the picture profited. A good week's business. (Middle West.)

The Golem—A strong appeal was made to the Jewish population and the picture drew the largest attendance in several weeks. (Middle West.)

A Prince There Was—Enjoyed very well. Receipts pleasing. (East.)

Forever—The kind of a picture that appeals to a higher mentality. May go over in the larger theatres. Small theatre will not do good. (East.)

The Sheik—Played three weeks to good business. (West.)

Third week held up so good that we think we made a mistake in not holding it on for the fourth week. (Middle West.)

The Affairs of Anatol—Business was fair though it was a real nice picture. (West.)

Ladies Must Live—Very poor picture and business only fair. (East.)

Poor business. Not up to Paramount standard. (Middle West.)

ASSOCIATED FIRST NATIONAL
Tol'ble David—Best picture in months, with extremely good business. Held audience in suspense. (East.)

Phythings of Destiny—Picture and business only fair. (East.)

Bits of Life—Interesting picture but only fair business. (East.)

All for a Woman—Fair entertainment. Business good. (West.)

The Silent Call—An average picture with business about as usual. (West.)

The Lotus Eaters—Went across pretty fair. Criticised for too much exaggeration and not enough of technique. Receipts fair. (East.)

A very entertaining picture with plenty of laughs. Good box office value. (Middle West.)

The Invisible Fear—Good for only three days; business just ordinary. (Middle West.)

Fair business and a fair picture. (Middle West.)

Molly O—A big hit which is drawing throngs. (Middle West.)

The Child Thou Gavest Me—Fine picture, but it didn't do any business for me. Too near Xmas for anything to go over. (Middle West.)

Man-Woman-Marriage—Very good picture. Interesting always. Pretty good business for the week before Xmas. (Middle West.)

Her Social Value—Not much of an attraction, but it did fairly well. Katherine MacDonald has a following here. (Middle West.)

FOX

The Night Horseman—Tom Mix has a certain following here which supports him well. The picture drew a good attendance for the week. (Middle West.)

A Virgin Paradise—Didn't appeal to the higher class of patrons; business better than fair. (Middle West.)

Thunderclap—A dandy picture, full of interest. Had fine business on it. (West.)

Shame—Mediocre picture and business only fair. (East.)

Queenie—Pretty good picture, better than the average. Business only medium. Lay this to the season. (Middle West.)

GOLDWYN

The Grim Comedian—A good picture with an interesting twist at the end. Holt does good work as the star. (Middle West.)

Made in Heaven—Fairly enjoyable play and business kept up to about the average. (South.)

Poverty of Riches—Couldn't hold up for a full week; too much drama. (Middle West.)

WID GUNNING

The Blot—Very good production and good business. Audience very much enthused. (East.)

What Do Men Want?—A fair picture. Not so good as heralded. Business fairly good for the time of year. (Middle West.)

UNIVERSAL

The Fox—Just as good as it's cracked up to be. Fine stuff. Something doing all the time. Big business. Had to put barriers up in the lobby to keep crowds lined up for the opening performance. (Middle West.)

False Kisses—A very good picture which drew fairly good business. (West.)

REAL ART

Dawn of the East—Alice Brady is popular here and the picture did a good business for the week. (Middle West.)

Everything for Sale—Picture was right good. Nothing extra, but business good probably on account of holiday season. (South.)

METRO

Passion Fruit—Jammed them in because of the personal appearance of Doralina, the star. (East.)

Camille—Fair picture. Reputation of Nazimova did much to put it over. (South.)

VITAGRAPH

The Son of Wallingford—Not a box office title. Pleased few who saw it. (East.)

GRIFFITH

The Fall of Babylon—Fair as regards receipts and show. (East.)

UNITED ARTISTS

Disraeli—The personal appearance of Victor Herbert along with this picture greatly aided in attracting good houses all week. (Middle West.)

Fair. Makes strong appeal to Jewish element of our fans. Audiences were mostly of Jewish faith and it is believed most of our Jewish saw and thoroughly enjoyed "Disraeli, Also, made appeal to lovers of history and biography. (South.)

The Iron Trail—Title and material much against success. Receipts terribly puny. (East.)

WAY DOWN EAST—A wonderful production and a sure fir box office attraction. Pleased greatly. (West.)

SEILICK

The Way of a Maid—Very little to this picture. The best thing on the bill was Buster Keaton in "The Boat." This was one of the funniest comedies seen here in months. (Middle West.)

HODKINSON

Light in the Clearing—Extremely good entertainment. Theatre used this picture to real capacity business. (East.)

STATE RIGHTS

Why Girls Leave Home—Held over after a seven-day run, this picture came back with excellent box office figures, for the added four days. (East.)

Desert Blossoms—Mediocre picture and business fair. (East.)

First Run Houses (Continued from preceding page)
Next Week—Double Bill—A Soldier Made Man and The Invisible Fear.
Minerva Theatre—Double Bill—Morals and Light of Western Skies.
EXPLANATORY: The Honor Roll is a list of exhibitors whose deeds of exploitation have been related in the Exhibitors' Service Bureau of Motion Picture News during the year 1921. It has been compiled with two major purposes in view.

First, to give credit where credit is due and to express our appreciation to the showmen who have made possible the publication of some 2000 different exploitation stories during the year.

Second, as a service to be used by producers, distributors, exploitation men and all who are interested in the motion picture business.

These 700 exhibitors are live wires. They have sold their attractions to the public in 1921 and can therefore be expected to continue doing things during 1922. They ought to have the preference when bookings are made and contracts submitted. The exploitation department that doesn't make use of this list is neglecting one of its opportunities.

Alabama

A. B. HOOPER, JR. . Princess Theatre, Albertville
JOHN B. HART . Liberty Theatre, Bessemer
G. M. PHILLIPS . Strand Theatre, Birmingham
FRANK WARREL . Majestic Theatre, Florence
J. A. KENNEDY . Imperial Theatre, Mobile
C. A. SNELL . Arc Theatre, Fairhope
C. M. WATSON . Diamond Theatre, Tuscaloosa

Arkansas

O. C. HAUSER . Hauber Theatre, Camden
MRS. EVA VERNON . Palace Theatre, Fort Smith
C. B. WOODS . Palace Theatre, Little Rock
J. FRANK SHEA . Hauber Theatre, Pine Bluff
C. J. HAUSER .

Arizona

RICHARD AND NACE . Rialto Theatre, Tucson
JAMES ALEXANDER . Lyric Theatre, Yuma

California

DOUGLAS JARMOUTH . West Coast Theatres, Inc., Bakersfield
SYLVIA GEORG, Pub. Dir. . California Theatre, Bakersfield
GEORGE F. SNIPPE . Los Lido Theatre, Los Angeles
F. VESEY . Liberty Theatre, Long Beach
MR. STRAIGHT . Coronado Theatre, Los Angeles
PERD A. MILLER . Alhambra Theatre, Los Angeles
E. R. JARMUTH . Mission Theatre, Los Angeles
ROBERT E. WELLS . Clune’s Broadway Theatre, Los Angeles
FRANK L. BROWNE . Clune’s Symphony Theatre, Los Angeles
S. S. MARCH . Clune’s Orpheum, Los Angeles
ED. SMITH . Clune’s Broadway Theatre, Los Angeles
W. L. NEIL . Clune’s Broadway Theatre, Los Angeles
RALPH WINDSOR . Clune’s Broadway Theatre, Los Angeles
J. A. HAMILTON . Charles Theatre, San Diego
CLEM POTE . Belvedere Theatre, Pomona
NAT HOLT . West Coast Theatres, Los Angeles
SID GRAUMAN . Liberty Theatre, Fresno
T. L. HARREY . T. & D. Theatre, San Diego
ROY MILLER . Miller’s Theatre, Los Angeles
EUGENE INGEL . Ambassador Theatre, Los Angeles
JAMES POGARTY . Rosemary Theatre, Ocean Park
W. W. WALKER . Pico Theatre, San Diego
Clem Pedrick . Belvedere Theatre, Pomona
JACK REILLY . West Coast Theatres, Pomona
J. W. DE STASIO . Strand Theatre, San Bernardino
HARRY COBB . Pickwick Theatre, San Diego
J. B. MASON . Pickwick Theatre, San Diego
DHWIGHT L. HILL . Pickwick Theatre, San Diego
NICK AXELSON . Pub. Dir., Roth & Parfington Theatres, San Francisco
MERWIN W. JACKSON . Strand Theatre, San Francisco
E. G. BERG . Tivoli Theatre, San Francisco
ROBERT H. MILLER . Tivoli Theatre, San Francisco
FRANK COSTELLO . California Theatre, San Francisco
EUGENE N. ROTH . California Theatre, San Francisco
J. A. PARTINGTON . California Theatre, Santa Barbara
J. F. CHURCHILL . San Jose
HARRY BROWN . San Jose
G. H. NUTTER . San Jose
CARL MARQUARD . San Jose
J. W. DAVIS . California Theatre, San Jose

Connecticut

JAMES ROYER . Empire Theatre, Bridgeport
JACK SANGER . Bristol Theatre, Bristol
W. A. MOORE . Poll’s Theatre, Meriden
R. G. SALVING . Lyceum Theatre, New Britain
O. C. EDWARDS . Palace Theatre, New Haven
W. E. SPRAGG . Olympia Theatre, New Haven
JACOB ALPERT . Rialto Theatre, New Haven
FRANK QUINLAN . Victory Theatre, Putnam

Delaware

OSCAR GINS . Rialto Theatre, Waterbury
ELIAS WETSTEIN, Pub. Dir. . Majestic Theatre, Wilmington

District of Columbia

HARRY CRANDALL . Metropolitan Theatre, Washington
J. TOM MOORE . Rialto Theatre, Washington
H. R. HENDRIX . Strand Theatre, Washington
SIDNEY B. LUST . Metropolitan Theatre, Washington
FALLAS BROCHE . Metropolitan Theatre, Washington
ROBERT LONG . Rialto Theatre, Washington
EMMANUEL J. STUTZ . Columbia Theatre, Washington
LAURENCE BEAVERS . Palace Theatre, Washington

Florida

CLARENCE ROLLINS . Capitol Theatre, Clearwater
HENRY M. TITUS . Lyric and Crystal Theatres, Daytona
PHIL. GERSDORF . Arcade Theatre, Jacksonville
FRANK BURNS, Pub. Dir. . Phillips Theatre, Orlando
N. R. JONES . Bonita Theatre, Pensacola
MR. JOHN . Issis Theatre, Pensacola
C. E. DAFFIN . Daffin Theatre, Tallahassee

Georgia

WILLARD C. PATTERSON . Criterion and Metropolitan Theatres, Atlanta
FRANK HAMMOND . Forysth Theatre, Atlanta
R. A. SINCLAIR . Vaudeville Theatre, Atlanta
JACK KALISKA . Tudor Theatre, Atlanta
MR. DARBY . Alamo No. 2 Theatre, Atlanta
JAMES F. JACKSON . Savoy Theatre, Atlanta
GEORGE SCHMIDT . New Modjeska, Rialto, Imperial Theatres
FRANK MILLER . Rialto Theatre, Augusta
MR. SHIELDS . Rialto Theatre, Augusta
A. J. WOOD . Grand Opera House, Brunswick
F. L. GRIFFIN . Strand Theatre, Carrollton
ARNETTE M. AILEN . Colonial Theatre, Commerce
A. H. BICKEL . Star Theatre, Toccoa
JOE BURTON . Vaudette Theatre, West Point
W. G. SCHAFFER .

Idaho

W. A. MENDEHALL . Gem Theatre, Boise
J. B. GARDNER .

Illinois

M. MC LAINE . Star Theatre, Barry
G. W. MARTIN . Irwin Theatre, Bloomington
L. J. JONES . Ziegfeld Theatre, Chicago
R. E. HARMEYER . Riviera Theatre, Chicago
WILLIAM KAUFMAN . Woodlawn Theatre, Chicago
JOHN BALABAN . Riviera Theatre, Chicago
HARRY MARCH . Riviera Theatre, Chicago
EMMA COHEN . LaSalle Theatre, Chicago
WM. S. SABBE . Barbee’s Loop Theatre, Chicago
A. OLIVER . Garfield Theatre, Chicago
WILL MORRISON . Majestic Theatre, East St. Louis
ELMER RAMSEY . Majestic Theatre, East St. Louis
JACOB MINER . Rex Theatre, Fairchild
G. F. BORDERS .

Colorado

KOHN & FAIRCHILD . Curran’s Theatre, Boulder
J. E. TOPMANS . Liberty Theatre, Colorado Springs
MR. ARONSON . Rialto Theatre, Denver
H. E. ELLISON . Rialto Theatre, Denver
L. K. SIDNEY . Strand Theatre, Denver
AL. BIRCH . Princess Theatre, Denver
OLE NELSON . Majestic Theatre, Grand Junction
E. M. QUIBEL . America Theatre, Longmont
ED. MURPHY . Crystal Theatre, Pueblo
CHAS. H. NEUSTETZ . American Theatre, Sterling
R. C. McCOMB .

Idaho

W. A. MENDEHALL . Star Theatre, Boise
J. B. GARDNER .

Illinois

M. MC LAINE . Star Theatre, Barry
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A. OLIVER . Garfield Theatre, Chicago
WILL MORRISON . Majestic Theatre, East St. Louis
ELMER RAMSEY . Majestic Theatre, East St. Louis
JACOB MINER . Rex Theatre, Fairchild
G. F. BORDERS .
### Seven Hundred Live Wire Exhibitors

<table>
<thead>
<tr>
<th>State</th>
<th>Theatres</th>
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<td><strong>Massachusetts</strong></td>
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Tribute to Those Who Know Their Job

Nebraska

A. L. Hopp & Co. - Lincoln
Edgar E. Duncan - Omaha
J. K. Brandies - Lincoln
Harry Wasser - Lincoln
Harry Goldiber - Lincoln
Ralph Moon - Lincoln
W. H. Peirce - Omaha
L. D. Haskett - Lincoln

New York

Mortimer Lehrs - New York
Karl A. Suelke - New York
Joe Curley - New York
R. F. Woodbull - New York
James T. R. S. - New York
D. J. Shepard - New York
Sidney Alber - New York
Erwin Law - New York
F. L. Smith - New York
Aaron Shusterman - New York
Jack Allen - New York
A. W. Sobler - New York
Joseph Stern - New York
Mr. Blumenhal - New York

New Jersey

Morristown Lehrs - Morristown
Karl B. Suelke - Morristown
Joe Curley - Morristown
R. F. Woodbull - Morristown
James T. R. S. - Morristown
D. J. Shepard - Morristown
Sidney Alber - Morristown
Erwin Law - Morristown
F. L. Smith - Morristown
Aaron Shusterman - Morristown
Jack Allen - Morristown
A. W. Sobler - Morristown
Joseph Stern - Morristown
Mr. Blumenhal - Morristown

New Hampshire

Colonial Theatre, Rochester

Ohio

Waldorf Theatre, Akron
Allen Theatre, Akron
Southern Theatre, Bucyrus
Strand Theatre, Canton
Alhambra Theatre, Canton
Majestic Theatre, Cleveland
Lyric Theatre, Cincinnati
Waldorf Theatre, Cincinnati
Capitol Theatre, Columbus
Jewel Theatre, Fremont
Marlow Theatre, Hamilton
Forum Theatre, Hillsboro
Szeged Theatre, Lima
Lyric Theatre, Lima
Norwood Theatre, Norwood
Orpheum Theatre, Marion
Oxford Theatre, Oxford
Continental Theatre, Painesville
Schafe Theatre, Sandusky
Theatre, Springfield
Utopia Theatre, Painesville
Strand Theatre, Toledo
Alhambra Theatre, Toledo
Lyric Theatre, Toledo
Liberty Theatre, Youngstown

North Carolina

Majestic Theatre, Asheville
Barrington Theatre, Durham
Bethlehem, North Carolina
Strand Theatre, Columbus
Alhambra Theatre, New York
Russian Opera House, New York
Capitol Theatre, New York
Civic Theatre, New York
Loew's State Theatre, New York
Theatre, New York
Liberty Theatre, New York

Oklahoma

Electric Theatre, Coyle
Palace Theatre, Muskogee
Empress Theatre, Oklahoma City
Cozy Theatre, Shawnee

Pennsylvania

Capitol Theatre, Altoona
Strand Theatre, Altoona
Majestic Theatre, Butler
Carlisle Opera House, Carlisle
William Penn Theatre, Chester
Luna Theatre, Danville
Strand Theatre, Douglassville
Plaza Theatre, Easton
Philo Theatre, Easton

Oregon

Star Theatre, Astoria
Liberty Theatre, Astoria
Baker Theatre, Baker
Metropolitan Theatre, Astoria
Columbia Theatre, Portland
Buck Theatre, Portland
Majestic Theatre, Portland
Portland Theatre, Portland
People's Theatre, Portland
Star Theatre, Portland
Grand Theatre, Greensboro

Tribute to Those Who Know Their Job

North Dakota

Strand Theatre, Fargo
Metropolitan Theatre, Grand Forks
New Grand Theatre, Williston

New Mexico

C. N. Williamson - Santa Fe
Max Kohn - Santa Fe

North Dakota

Strand Theatre, Fargo
Metropolitan Theatre, Grand Forks
New Grand Theatre, Williston

Ohio

Waldorf Theatre, Akron
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Marlow Theatre, Hamilton
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Szeged Theatre, Lima
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Norwood Theatre, Norwood
Orpheum Theatre, Marion
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Continental Theatre, Painesville
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Theatre, Springfield
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Schafe Theatre, Sandusky
Theatre, Springfield
Utopia Theatre, Painesville
Strand Theatre, Toledo
Alhambra Theatre, Toledo
Lyric Theatre, Toledo
Liberty Theatre, Youngstown
This List Is Worthy of Careful Filing

O. B. Feldner. Colonial Theatre, Harrisburg
H. A. Gilbert. Lyric Theatre, Salisbury
E. W. Halsey. Nemo Theatre, Johnstown
George Kneisel. Lyric Theatre, McKeesport
Charles Eggers. Carman Theatre, Philadelphia
George Davis. Locust Theatre, Charlotte
Ray C. Brown. Victoria Theatre, Philadelphia
Martin Wolf. Regent Theatre, Philadelphia
E. Marsh. Sepulchre, Philadelphia
Joseph Martin. Stanley Theatre, Philadelphia
Fred F. Forbes. Olympic Theatre, Pittsburgh
A. G. Forbes. Olympic Theatre, Philadelphia
Franz Buker. Stanton Theatre, Philadelphia
Fred D. and M. E. Felt. Aldine and Ambassador, Detroit
Thomas E. Brown. Duquesne Theatre, Pittsburgh
J. Smithgall. Olympic Theatre, Pittsburgh
Thomas J. Schroeder. Olympic Theatre, Pittsburgh
William Heron. Olympic Theatre, Philadelphia
Sam De Fazio. Grand Theatre, Pittsburg
Peter Denis. Blackstone Theatre, Pittsburgh
John Donovan. Regent Theatre, Pittsburgh
Harry Stout. Atlantic, PA
H. B. Kester. Lyric Theatre, Pittsburgh
William Mason. Cameraphone Theatre, Pittsburgh
Charles Harris. Keystone Opera House, Tamaqua
Joseph Beagle. Majestic, Scranton
J. W. Kelly. Majestic, Scranton
H. H. McCloskey. Majestic, Scranton

Rhode Island
E. G. McGuire. Thornton’s Theatre, Providence
W. M. Strong. Publicity Director. Rialto Theatre, Providence

South Carolina
P. C. Queen. Anderson Theatre, Anderson
R. Glen Ray. Advertising Manager. Opera House, Abbeville
J. L. Levy. Rivoli Theatre, Columbia
L. T. Lester. Lyric Theatre, Edgefield
Mr. Kistler. Strand Theatre, Gaffney
Mr. R. H. Bolen. Liberty Theatre, Greenwood
J. H. Ziegler. Bluebird Theatre, Orangeburg
C. L. Henry. Rex Theatre, Spartanburg

South Dakota
E. A. Goethal. Lyric Theatre, Huron
M. A. Pay. Colonial Theatre, Sioux Falls

Tennessee
R. K. Rogers. Rialto and Tivoli Theatres, Chattanooga
W. J. Seale. Texas Theatre, Memphis
W. R. Drumbar. Riviera Theatre, Knoxville
J. B. Ellington. Majestic Theatre, Memphis
Paul Evers. Memphis Enterprises, Inc., Memphis
George E. Spann. Princess Theatre, Memphis
Bert Jordan. Princess Theatre, Memphis
Charles A. McElroy. Crecent Amusement Co., Memphis
J. C. Bradley. Elite Theatre, Nashville
J. H. Adams. Strand Theatre, Nashville

Texas
Sullivan and Levy. American Theatre, Tyler
W. E. M. Cox. Strand Theatre, San Antonio
Hal Whitefield. Majestic Theatre, Austin
M. A. Harr. Liberty Theatre, Beaumont
L. E. Franseen. Peoples Theatre, Beaumont
Joe Doherty. Tivoli Theatre, Beaumont
Mr. Muselman. Grand Theatre, Corsicana
Charles Mitchell. Queen Theatre, Dallas
Eddie Boy. Foys Theatres, Dallas
Henry J. Gould. Hippodrome, Fort Worth
Henry J. Gould. Imperial Theatre, Brownsville
B. J. Barnette. E. J. Barnette Theatre, Galveston
Boswell Theatre. Magnolia, Jacksonville
G. G. De Wolfe. Dixie Theatre, Goldsboro
Lenhart Weinand. Grand Opera House, Greenville
J. D. Hughes. Queen Theatre, Hillsboro
R. K. McDavitt. Grand Theatre, Cleburne
J. R. Skene. Key Theatre, Houston
Hudson B. Scollard. Queen Theatre, Houston
J. J. Deaven. Music Theatre, Laredo
Willi Adams. Palace Theatre, McAlester
Hugo P(Funcy. Saenger Theatre, Texarkana
Robert France, Publicity Director. Strand Theatre, Waco
Bertha H. Whitefield. Lyric Theatre, San Angelo
W. O. Daniels. Waco Hippodrome, Waco
J. H. Scollard. Strand Theatre, Waco

Utah
Noble Peterson. Lincoln Theatre, Delta
B. G. Tashbacher. Lyric Theatre, Logan
E. N. Miller. Ogden Theatre, Ogden
E. J. Child. Colonial Theatre, Richfield
Bob Allton. Amusement Theatre, Salt Lake City
Guy E. Carpenter. Paramount-Empress Theatre, Salt Lake City
Mr. Cort. Salt Lake City, Salt Lake City

Vermont
Peter Latchis. Latchis Theatre, Brattleboro

Virginia
Guy Barrett. Isis Theatre, Lynchburg
Jake Wells. O’Kane, Richmond
Mrs. Caraco. Liberty Theatre, Richmond

Washington
F. B. Walton. American Theatre, Bellingham
Ed. Taylor. Rialto Theatre, Bremerton
George W. Turner. Wintergarden Theatre, Seattle
Edwin S. James. Opera House, Bellingham
H. B. Wright. Strand Theatre, Seattle
Charles Jones. Blue Mouse Theatre, Seattle
John Hamrick. Liberty Theatre, Seattle
William Curtis. Liberty Theatre, Seattle
Leroy V. Johnson. Winter Garden Theatre, Seattle
Ray Grunbacher. People’s Theatre, Seattle
Charles F. McCullum. Colonial Theatre, Tacoma

West Virginia
J. & E. Carrier. Keene Theatre, Charleston
George Kyros. Virginia Theatre, Charleston
C. G. Beecker. Virginia Theatre, Charleston
E. Kochert. Colonial Theatre, Wheeling

Wisconsin
New Majestic Theatre, Oudtuck
M. O’Kane. O’Kane Theatre, Eau Claire
C. A. Koeber. Bijou Theatre, Fond du Lac
J. E. Koppeltberger. La Crosse Theatre, La Crosse
F. J. Mc summary. Grand Theatre, Madison
William Friese. Majestic, Madison
Louis St. Pierre. Majestic Theatre, Madison
H. M. Rourke. Mitchell Theatre, Milwaukee
Leo A. Landau. Alhambra Theatre, Milwaukee
William Adams. Butterfly Theatre, Milwaukee
Charles Harte. Butterfield Theatre, Milwaukee
Leo Landau. Wax Works, Milwaukee
Edward J. Weissleder. Sax’s Strand Theatre, Milwaukee
H. Buchanan. People’s Theatre, Superior
L. G. Roesser. Colonial Theatre, Winona

Wyoming
American Theatre, Casper
G. R. Steuart. Casper Theatre, Casper
Ray Barnes. Hub Theatre, Casper
Mr. T. Todd. Princess Theatre, Cheyenne

Canada
J. C. Belmont. Emerys, Calgary
Ralph Ruffner. Dominion, Calgary
G. C. Bigger. Orleans, Winnipeg
Oral D. Clooney. Temple, Edmonton
Eddie Benson. Walkers, Winnipeg
J. B. Costello. Temple, Edmonton
E. Mauzer. Regent, Edmonton
S. W. Geden. Grand Opera House, London
John Minshewick. Allen’s Regent, Ottawa
J. T. Moxley. Princess, Ottawa
A. D. Elms. Roosevelt, Ottawa
Edward M. Roseman. National, Ottawa
A. J. Small. Bonded, Ottawa
Regal Films, Ltd. Odeon, Ottawa
H. W. Bercovich. Lyric, Ottawa
Francis A. Mangan. Mr. Rotsky, Ottawa
Louis Garand. New Grand Theatre, Montreal

Australia
William Howe. New South Wales Olympic Theatre, Bondi Junction, Sydney

Britannia Theatre, New Zealand
EDITOR'S NOTE: This summary of Motion Picture News' "With First Run Theatres" department is published principally for the benefit of the small town exhibitor who wishes to play only assured box office attractions and distrusts his own judgment for one reason or another.

Listed in the following twelve pages are the pictures that, during the last year, have played in the leading theatres in the larger cities for one week or more.

The reader is advised that no theatre's attractions are given in full for the reason that copy for this department often arrived too late for publication and that in certain cities we unavoidably have been without correspondents for a varying period.

How the big pictures of the year or at least the pictures which the theatres set the pace for the industry have played are all represented.


---NEW YORK CITY---
Great Impersonation, After the Show, The Case of Becky, Under the Lash (2 weeks), White Oak, The Skel (2 weeks), Fightin' Mad, La Tosca, Get-Rich-Quick Wallingford, Peter Ibbetson.


SILVYN—(Indefinite engagements)—A Connecticut Yankee in King Arthur's Court.

ASTOR—(Indefinite engagements)—The Old Nest, Theodora.

CENTURY—(Indefinite engagements)—Thunderclap, No Woman Knows.

PARK—(Indefinite engagements)—The Virgin Paradise, Perjury, Footfalls.

APOLLO—(Indefinite engagement)—Little Lord Fauntleroy.

CENTRAL—(Indefinite engagements)—Moonlight Follies, The Rage of Paris, Conflict, Molly O.
—LOS ANGELES—


MILLER'S—Godless Men (2 weeks), A Man in King Arthur's Court (10 weeks), The Nut (3 weeks), The Killer, Straight from Paris (2 weeks), Behold the Man (2 weeks), The Money Changers (2 weeks), Coronado (2 weeks), Man of the Forest (2 weeks), Down Home (2 weeks), Pardon My French (2 weeks), Shoulder Arms, and Haunted Spooks (2 weeks), A Connecticut Yankee in King Arthur's Court, Dempsey-Carpentier (4 weeks), Doubling for Romeo (3 weeks), The Cabinet of Dr. Caligari (3 weeks), Thunderclap.

Los Angeles Leads in First Runs

VEN a casual inspection of this page will convince the reader that Los Angeles is truly the home of motion pictures, not only so far as production is concerned but in the number of big theatres.

It is here naturally that occur many of the premieres and perhaps what is more important, many of the notable extended runs. There is food for thought in the fact that the Lamb's Head (4 weeks) is the first run copy for Los Angeles is furnished by West Coast Representative J. C. Jessen.

AUDITORIUM—Way Down East, Over the Hill (8 weeks), Queen of Sheba (6 weeks).

GRAUMAN'S RIALTO—Heliotrope (4 weeks), Midsummer Madness (4 weeks), Inside of the 'Cup' (5 weeks), Forbidden Fruit (2 weeks), Four Horsemen of the Apocalypse (4 weeks), The Faith Healer (2 weeks), The Gilded Lily (3 weeks), Buried Treasure (2 weeks), The City of Silent Men (5 weeks), The Fighting 69th (2 weeks), The Whistle (3 weeks), The Great Moment (5 weeks), Experience (2 weeks), The Affairs of Anatol (5 weeks), The Sheik (4 weeks), Don't Tell Every Thing (3 weeks).

MISSION—The Mark of Zorro (7 weeks), Small Town Idol (4 weeks), The Woman in White, The Musketeers, The Four Horsemen of Apocalypse (9 weeks), The Devil (2 weeks), Kid (4 weeks), Through the Back Door (4 weeks), Heart-balm (2 weeks), Dream Street (4 weeks), The Conquering Power (4 weeks), The Three Musketeers (8 weeks), Dempsey-Carpentier, Little Lord Fauntleroy (5 weeks), Molly O (2 weeks).


PANTAGE'S BROADWAY—One Shocking Night, Skyfere.

LOEW'S STATE—The Match Breaker, The Hole in the Wall, Garments of Truth.

NEW PANTAGE'S THEATRE—The Fatal Hour, See My Lawyer.


ALHAMBRA—Unseen Forces, The First Born (2 weeks), Scrambled Wives, The Kid (7 weeks), Peck's Bad Boy (3 weeks), The Man, Who, When Dawn Came, Courage.

TRINITY AUDITORIUM—When Dawn Came.

GARRICK—Madonnas and Men (3 weeks), The Chicken in the Case, The Traveling Salesman.

—BROOKLYN—

Cleveland Boasts of Many Picture Palaces

Of all the big cities, Cleveland has shown the greatest gain of the year in the matter of picture palaces. It is an exciting fan indeed who can not find somewhere in the neighborhood of Euclid avenue's downtown section, the picture he especially desires to see. There are twelve houses in the city devoted to week-run programs, made up of pictures and elaborate musical numbers.

Practically every worth while feature produced during the year has been given a showing in these offices, and perhaps no city represented in the "first run theaters" department is so complete; for Kirbach the News is indebted to Elsie Loeb, our Cleveland correspondent.


Omaha Late Addition to First Run List

The modest list of "First Runs" appearing above for Omaha is occasioned by the fact this city was not added to the department until late in the season.

J. W. Kennebec represents the News in Omaha.


What Philadelphia and Atlanta Played

THE Philadelphia list appearing at the left is another record of faithful representation on the part of a corresponding Manager Mr. Mathews, which has beaten the dead line most of the time.

Miss Pearl Gaddis, correspondent at Atlanta has also come through with her "Recommended in a Run away. A mailing point a long way from New York explains the reason that Atlanta is not more complete.

Why Girls Leave Home, What No Man Knows, the Cabinet of Dr. Caligari, Camille, Playthings of Destiny.


BUFFALO and San Francisco Page


—MONTREAL—

ALLEN—Scrambled Wives, Man, Woman, Marriage (2 weeks), Made in Heaven, Earthbound, Trust Your Wife, Over the Hill (2 weeks), Dangerous Curve Ahead, Weding Bells, The Queen of Sheba.

IMPERIAL—Billions, Small Town Idol, Heliotrope.

REGENT—Isobel, or the Trail's End.

—TORONTO—
ALLEN THEATRE—Not Guilty, Boys Will Be Boys, The Concert.

REGENT—Sacred and Profane Love, Polly with a Past.

SAN FRANCISCO—


MISSION—The Nut.
CINCINNATI — Motion Picture News

Milwaukee, Indianapolis, Cincinnati and Des Moines

CINCINNATI'S list is a prize winner. L. C. Beutel and prior to his engagement, Correspondent Adams have enabled us to give this city almost a perfect score.

Our Des Moines representative, Miss Magdalene Phillips, has an intermittent mention. She runs all right for a while and then stops for a spell, all of which does not give Des Moines a very good showing.

Milwaukee has lately been added to the "First Runs," accounting for the abbreviated list given. J. W. Martin, Milwaukee correspondent, always ahead of the deadline and his copy needs no blue pencil.


KEITH'S—The Devil's Garden, Scrambled Wives, The Outside Woman, Ducks and Drakes.

MILWAUKEE — ALHAMBRA—Oh, Lady, Lady, What's Worth While, Sham, White and Unmarried, Lost Romance, What's Your Reputation Worth, Experience, Wealth, The Conquest, At the End of the World, The March Hare, The Inner Chamber, Over the Hill (2 weeks), Perjury, Queen of Sheba (2 weeks), Miss Lulu Bett.


INDIANAPOLIS — LOEW'S STATE THEATRE—White and Unmarried, Deception, Dean Street, Sacred and Proflane Love, Carnival, His Greatest Sacrifice, Seven Years Bad Luck, Salvation, Black Roses, Uncharted Seas, The Mother Heart, The Stunt, The Great Moment, 'Way Down East (2 weeks), Over the Hill (2 weeks), The Three Musketeers, Footlights, Queen of Sheba, Camills, Don't Tell Everything (2 weeks), The Conquering Power.


DES MOINES THEATRE—The Old Nest, The Ace of Spades, One Arabian Night, Two Minutes To Go, Way Down East (2 weeks), The Wonderful Thing, To'able David, R. S. Y. P.

STRAND—At the End of the World, Experience, The Three Musketeers, Cappy Rick's, After the Show, Serenade, Ladies Must Live, Over the Hill, Her Social Value, What Do Men Want.


RIALTO—The Four Horsemen of the Apocalypse (2 weeks).


GARDEN — Beating the Game, No Woman Knows, The Virgin Paradise.

FOX—Don't Tell Everything.
What They Run at Chicago and Seattle

TO L. H. Mason, in charge of the News, Chicago office, we are indebted for a representative list of the pictures which have played the Windy City's first-run theatres.

Seattle "First Run" wires from W. A. Prager are as regular as they are expensive. They arrive in the I. B. Scott office well varnished on the dotted line and the list presented hereunder admits of some interesting deductions, among which is that Seattle in the coming weeks will not give any other city in selecting attractions.

For instance, the inquisitive person will find missing from the Seattle list many pictures that Eastern exhibitors have considered real box office bets. Also if any producer has a string on any of these theatres it is not apparent in the bookings. Famous Players-Lasky pictures play one house, one week and another the next. Ditto, First National.

The Home Stretch, A Message from Mars, The Devil, Good Women.


ROOSEVELT—Prisoners of Love, Through the Back Door, Bob Hampton of Place, Straight from Paris, Repetition, Snowblind, Scrap Iron (2 weeks), Wet Gold, Montezuma's Column, Carnival, The Affairs of Anatol (2 weeks), Bunting the Game, The Old Nest (2 weeks), The Hell Diggers, The Invisible Power, Dangerous Curve Ahead, A Midnight Bell, Cappy Ricks, Double for Rome, Experience, The Poverty of Riches, The Sheik (2 weeks), Don't Tell Everything (2 weeks).

CHICAGO THEATRE—Two Minutes To Go, After the Show, Under the Lash, Tol-able David, The Lotus Eater.

LA SALLE—Theodora (3 weeks).

WOODS—The Queen of Sheba (5 weeks).

The List from Pittsburgh and Minneapolis

PITTSBURGH has a lot of first run theatre, and presents a local engagement of "First Run" copy, thanks to E. A. Wheeler, local correspondent.

More than a dozen houses in the downtown district play the pick of the pictures and besides some noteworthy indefinite engagements have been put over in other theatres.

Pittsburgh is one big city where feature pictures and the shorter lengths are still counted on as the box office magnet, with music and the ballet not billed above the film part of the show. In other words, in Pittsburgh a picture show is still a picture show, and not half given over to grand opera and the ballet.

MINNEAPOLIS


PITTSBURG—Cont'd


SAVOY—The Iron Rider, Kismet (2 weeks), The Thief, Just Pals, Number 17, Prairie Trails, Cheaters Reformed, Two Moons, Dynamite Allen, Lying Lips (2 weeks), The Road Doctor, Known Man, Bare Knuckles, Hands Off, His Greatest Sacrifice, Straight from Paris, The Back Door (2 weeks), Colorado Pluck, Skirts, Riders of the Purple Sage, A Ridin' Romeo, Kazan, The Big Thing, Round Up, Snowblind, Rainbow Trail, Straight from the Shoulder, Man of the Forest, After Your Own Heart, Burn-Em-Up Barnes, The Cabinet of Dr. Caligari, When a Man Swears, Over the Hill (9 weeks), The Primal Law.


COLUMBIA—A Thousand to One, Danger Valley, Man from Nowhere, The Kid (4 weeks), If Only Jim, Outside the Law.

What Detroit, Kansas City and Boston Played

FRANK C. TRUE, Kansas City correspondent, made a very enthusiastic report from Chicago in which he praises the Kansas City list for its attention to the audiences. The result is an incomplete list that shows nothing that the Boston theatres have played in recent months. Outside of another one, apparently an exceptionally well-written newspaper man is desired. Boston exhibitors please recommend someone.


BOWDOIN SQUARE—Ireland in Revolt.


BOSTON


GORDON SCOLLAY SQUARE OLYMPIA—Dinty, Nineteen and Phyllis, The Kid.

FENWAY—The Love Light.

TREMONT—Passion.

MAJESTIC—Kismet.

LIBERTY—Last of the Mohicans, Passion.

MAJESTIC—Love, Brewer's Millions, Prisoners of Love, A Small Town Idol (2 weeks), The Home Stretch.

—BALTIMORE—


NEW LYCEUM — Over the Hill (3 weeks).

FORD'S—Without Limit, A Small Town Idol, The Woman Untamed, Dream Street (2 weeks), Black Beauty.


BOULEVARD—A Man's Home, The Foolish Age, Handcuffs or Kisses.

LOEW'S STATE—The Three Musketeers (3 weeks).

—NEW ORLEANS—


—DENVER—

WINTER GARDEN THEATRE—Blacknail, The Mark of Zorro.


TABOR—Something Different, Out of the Snows.
St. Louis, Washington, St. Paul

ST. LOUIS "First Run" copyrights came through regularly from Paul A. Yawitz, now writing exploitation stories for the Fox Film Company. His resignation made it necessary to break in a new correspondent, G. E. Bell. The result is a St. Louis list not quite complete.

Washington is represented 49 weeks of the 52, thanks to W. A. Pollock, correspondent at the Capital City. With a five-hour mail delivery, perhaps he is not entitled to any more credit that other correspondents who made the dead line a smaller number of times.

St. Paul has only one theatre in the "First Run" column, the Capitol, L. C. Calvert, managing director, furnishes us with a copy of his program.


STRAND—The Broken Gate, East Lynne (2 weeks), Partners of the Tide, The Other Woman, Sex.


EMPRESS—Is Life Worth Living.


LOEW'S COLUMBIA—Earthbound, Midsummer Madness (2 weeks), Inside the Cup (2 weeks), Forbidden Fruit (2 weeks), The Gilded Lily (2 weeks), What Every Woman Knows (2 weeks), The Faith Healer, The Witching Hour, Lying Lips (2 weeks), The Gilded Lily, The Old Door, Woman God Changed, Dream Street (2 weeks), The Wild Goose, A Wise Fool, The Lost Romance, The Bronze Bell, Proxies, The Great Moment, The Golem, The Devil's Advocate (4 weeks), The Three Musketeers (2 weeks), Camille (2 weeks), Ladies Must Live (2 weeks), Way Down East (2 weeks).


MOORE'S GARDEN—The Passionate Pilgrim, East Lynne, The Untamed Woman, Madame and Men.

CAPITOL—A Private Scandal.
If I Were an Exhibitor—

By J. S. Dickerson

In One of the Big Towns
I'd:

Play the good ones for extended runs.
Lay off the bad ones.

Keep an eye out for real melodrama and farce comedy that was good enough to make even the newspaper men laugh.

Be willing to play along with the chap who has an entertaining independent picture that he wanted to get off to a good start.

Look twice before I booked a foreign picture, especially if it was a costume bill.

Try to keep my features down to five and six reel lengths.

Book every good short reel subject I could get and then give it its share of the billing.

Tell the producers to keep their twenty-four sheets and spend the same amount of money in exploitation that somebody might notice.

Get acquainted with all the newspaper boys myself and see that my employees treated their "Annie Oakley's" with respect, not with disdain.

Fire any usher I ever caught taking a tip—or getting fresh—or up stage—or too big for his job.

Let the other fellow play the top dancers—unless I could pick up a celebrity for a week or so.

Go as easy as I could on the grand opera and still keep the music nuts coming.

Be around the house often enough and long enough and unexpectedly enough, so I would know who was earning his money and who wasn't.

Listen to my scenic artist rave about the art of the futuristic stuff and then tell him to paint the set so people would know what it was supposed to be.

Never let my specialty artists take a curtain call. They get paid for doing their act—not bowing.

Watch my projection. A lot of people have bad eyesight.

Refuse to book a picture that was mostly subtitles. Lots of people can't read and a lot more don't like to.

Hire a ticket seller who didn't look like a wax figure and who could smile once in the while—raise her wages if she would do it.

Have a room where mama could leave the baby with a motherly old lady.

Advertise my shows consistently but leave out the bull.

Play Mary Pickford, Doug Fairbanks, Charlie Chaplin, Norma Talmadge, if I didn't make a cent.

And a lot of other things I can't think of now.

In One of the Middle Class Cities
I'd:

Play the good ones a week—maybe.
Lay off the bad ones.

Think twice before I educated my patrons to a fifty-piece orchestra.

Play stars as much as possible so long as the price was right.

Make my theatre as homelike as I could.

Use local talent whenever I could find some one who had something.

Dominate the movie section by being a good advertiser and a friend of the guy who had charge of it.

Never miss a bet when it came to helping along in local charities or other popular movements.

Know the city officials, the newspaper men, the sky pilots, etc., by their first names—but be chary about using them.

Get up a mailing list that was more than a jumble of names and then print a house organ with the help of local merchants that would be a movie magazine by itself.

Use a lot of hokum exploitation when I had the right kind of picture, but go slow on the serious dramas.

Use plenty of display space in the newspapers with scene cuts and considerable about the bill I was playing—not just the feature alone.

Never tell 'em I had a knockout when I knew it was a flop.

Never quote New York—it's a red flag.

Never let any long-haired musician get the idea he was running the show—when he got temperamental I'd break his heart by getting him his hat.

Hire a nice old granddaddy as door mansman—dress him up in tuxedo, evenings—no brass buttons.

Fix up a nice lobby display once in the while and get a two column front page story in both the morning and evening paper on what a clever guy I was—also a lot of free advertising for the show.

Keep the house clean—warm in the winter—cool in the summer if possible.

Change my admission price according to the attraction—maybe—if it worked out well.

Give 'em good music but not so good that the sheriff began to think about coming around for the key.

Be on the job myself so much that the help would wonder which one I had my eye on.

Play Mary Pickford, Charlie Chaplin, Norma Talmadge and Doug if I didn't make a cent.

And do a lot of things I can't think of now.

In One of The Burgs
I'd:

Play the good ones long enough to get 'em all out.
Lay off the bad ones—positively.

Never book a costume bill—unless it was something that couldn't fail.

Fire the pianist or organist about once a month and get a new one who knew some different tunes.

Figure on doing capacity about once a week with a special at advanced prices.

Pay regular money for the good stuff, but be tight on any of the ordinary features.

Never miss a picture that I could get the schools, the churches, the lodges, etc., to help put over.

Play no benefits—help one organization and you can never stop.

Know every patron by name, where he likes to see, and the kind of pictures he enjoys.

Keep the house above reproach along moral lines.

Tolerate no bums, drunkards, questionable characters or rough necks.

Yank the first kid who started to get noisy out of his seat, escort him to the door, give him back his ten cents and invite him back when he thinks he can behave.

Listen to all the small town belles relate the details about what a good picture they saw at the city—explain when I intended to play it or lie plausibly the reason I wasn't.

Be a part of the town—a booster for the base ball team—a donor to its charities, etc., but no aspirant for its official honors.

Help the editor get out the paper and incidentally make up all the odd spaces with movie stuff.

Stay sober and be respectable whether I wanted to or not.

Take the Motion Picture News and know more about what was in it than the gang that gets it out.

Have a copy of the Booking Guide on tap whenever a film salesman came along. Convince him that I knew more about the picture business than he did.

Never write a letter to a film exchange asking for a price. It's useless.

Play Norma Talmadge, Charlie Chaplin, Mary and Doug and pray that it wouldn't rain on their dates.

And a lot of other things I can think of but haven't space to relate.
6 Goldwyn Releases Due Soon

“The Sin Flood” and “Grand Larceny” Head List

P rn carrying out its new year policy of “Big Pictures with Featured Players” Goldwyn is preparing six big new productions to exhibit early in the new year.

These six photoplays will comprise the third group of releases of the Goldwyn fifth year product.

“The Sin Flood” heads the six. The story told in “The Sin Flood” is one of the most dramatic and soul-searching that the films have yet produced and the cast is announced as the most perfect that Goldwyn has ever assembled for any production. Helene Chadwick and Richard Dix are featured in the production. James Kirkwood, Raoul Walsh, Will Walling William Orlamond, Otto Hoffman, L. H. King, Darwin Kerr, John Steppling, and Howard Davies are seen in excellent roles, each giving a carefully etched character portrayal. Frank Lloyd directed the picture, which Hawks adapted from the story of the drama, “Syndalos,” by the Swedish novelist and playwright, Hennig Berger.

“Grand Larceny” in the tradition of modern marriage and some of the modern ills that afflict it, is a thrilling photoplay about everyday, natural human beings placed in a false and difficult situation through a woman’s love for admiration and attention. Elliott Dexter and the beautiful Claire Windsor are featured, with Roy Atwell, Tom Galley and Richard Tucker in the cast. Wallace Worsley directed. “Doubling for Romeo” is a screen comedy that, while totally different from Goldwyn’s greatest fourth year comedy, “Scratch My Back,” may yet be compared with it for the high position it is going to hold among the year’s screen comedies. Will Rogers has the comedy role of his screen career as the Arizona cowboy who breaks into the “movies.” He gives a great performance in a great comedy” is the word from the Goldwyn office. Clarence Badger has directed the picture with fine sense of humor. Sylvia Breamer and Sydney Ainsworth head the supporting cast. Elmer L. Rice fashioned the original story with the aid of Will Rogers and Will Shakespeare. “His Back Against the Wall” is a new sort of western photocomedy in which Raymond Hatton, the featured player, gives an unusual screen comedy characterization.

12 Weeks of Hodkinson Pictures

One of the longest bookings ever noted in the industry is one announced this week whereby the Francesca theatre in San Francisco, under the management of R. E. Sharbaw, will show Hodkinson released productions for a period of twelve solid weeks. The contract provides for an extensive exploitation campaign which will be conducted by the Hodkinson branch in San Francisco.


At the Sign of the Jack O’Lantern,” “Heart’s Haven,” and “The Grey Dawn” have not yet been released. “Cameron” will be released late in December, “Jack O’Lantern” in January and “Heart’s Haven” and “The Grey Dawn” in February. The remaining productions in the schedule have all been released since last April, with “Rip Van Winkle” and “Fifty Candles” October and December releases respectively. The latter attraction, an Irvin V. Willatt Production, was released as late as December 11th. The Francesca theatre has recently changed hands and under new management has been remodeled and refurnished to an extent that places it on a plane with San Francisco’s leading down-town houses, the Francesca theatre being moved to the highest class of patronage and since its recent change in policy the theatre has come to be recognized as serious opposition to the largest houses in the City.

The Francesca booking is be-

lied by Hodkinson to be the first one in the history of the industry in which the production of any one company have played an engagement of twelve weeks running. This definitely establishes Hodkinson product in the San Francisco field, a territory in which the releases of the Hodkinson Corporation are ably handled by S. Vogel and J. P. Meenan, Division Managers.

Katherine MacDonald Films Near Finish

Unders Chet Withey’s direction camera work is nearly finished at the Preferred Pictures, Los Angeles studios on Katherine MacDonald’s newest Associated First National production. “Domestic Relations” is the title of the photoplay directed by W. P. Schultzen, president of the company.

William P. Carleton plays the masculous character of Mr. MacDonald. Barbara LaMarr, who recently scored with Douglas Fairbanks and Marguerite de La Motte in “The Three Musketeers,” and Frank Leigh, a character actor of note, are also engaged in important roles.
T he “Turn to the Right” will prove an even greater success as a photoplay than as a theatrical production is the opinion expressed by Metro officials after witnessing a special showing of the new Rex Ingram screen production, which was adapted from John Golden's record-breaking Broadway success. The first print of the new picture was received at the Metro headquarters in New York from the Metro studios in Hollywood last week.

Among the audience at the special showing were John Golden, who presented the play on the stage; Marcus Loew, Richard R. Rowland, president of Metro; William E. Atkinson, general manager of the motion picture company; E. M. Saunders, general sales manager, and the district and branch managers of the Metro system of exchanges.

Much had been heard of the merit of Mr. Ingram's photoplay preceding its "The Four Horsemen of the Apocalypse" and "The Conquering Flame," but not until the picture was actually flashed on the screen did Mr. Golden think that such a magnificent picture was so well made as the public was led to believe.

Mr. Golden himself, who still retains half-interest in the screen version of "Turn to the Right," said: "Aside from the splendid way Mr. Ingram has caught the spirit of 'Turn to the Right,' let me say I think what I picture as a money-maker. I think it's the biggest thing in sight. I am not a motion picture man—al least I haven't been until now. But when I put 'Turn to the Right' on the stage, both Mr. Smith and Mr. Hazzard and myself regretted in a way the limitations of the stage and their necessitation of leaving out some of the biggest stuff indicated in the dialogue. The scenes, for example, where Joe Bascom plays Firefly to win—and loses. They're wonderfully spectacular, and when one knows the story of what loss will mean, big dramatic situations. In the picture, these are scenes where that could not be in the play. Hence, knowing that Mr. Ingram has lost nothing of the scenes that put the play over, and that he has, by reason of his imagination and the broader scenic scope of the screen, been able to include big stuff the theatre could not think of handling. I believe that 'Turn to the Right' as a photoplay is a more smashing production than any stage presentation could hope to make it.

Richard A. Rowland, president of Metro Pictures Corporation, who saw the picture, said: "I've just come back from Europe, where I have had opportunity to show Mr. Ingram's 'The Four Horsemen of the Apocalypse' to persons highly prominent politically and socially in London and Paris, and to the author of the novel, Senor Ibanez, himself; and the unreserved enthusiasm of everyone who saw it made me wonder if such a success could be duplicated. "And the first thing I am shown upon my return to New York is 'Turn to the Right.' It is entirely different from 'The Four Horsemen.' It is American in setting, where the Ibanez story was South American. And it continues it but it bears the same masterly Ingram touch. If there is any picture that I have seen before this one less than 'The Four Horsemen' it is 'Turn to the Right.' When the play ran in New York a few seasons ago, I saw it several times partly because every time I saw it I enjoyed it as much as the first time; and partly because I hoped some day we might be able to do it in pictures. Now that we have done it, and done it even better than I hoped, I am willing to predict that it is going to take the country off its feet with its popularity. And it's going to put the exhibitor very solidly on his feet with its box-office returns."

Metro Officials Are Dined
Executives of Tiffany Productions and Metro Join in Festive Evening

OFFICERS of Metro Pictures Corporation and Tiffany Productions, Inc., and district sales heads of the Metro forces, distributors and makers, respectively, of a new series of pictures starring Mae Murray, attended in a body the performance of Al Jolson's show "Bombom," in New York Tuesday evening, December 13, and later were entertained at Healy's restaurant, 66th Street, by M. H. Hoffman, vice-president and general manager of Tiffany Productions.

This was a second event to signalize the agreement upon a contract for Metro to release "Peacock Alley," Miss Murray's first Tiffany picture, and others forthcoming. A few days previous the star herself was the guest of the officials of Metro and Tiffany at a luncheon at the Hotel Claridge.

The merit of "Peacock Alley," which motion picture critics hail as Miss Murray's most splendid production, is the result of a high anticipation of its box-office success prompted a final get-together before the Metro district managers left for New York and several territories and members of the Tiffany production staff departed with the star and her company for Cuba, where the next Mae Murray picture, "Fascination" is to be made.

The president, Robert Z. Leonard, director general of Tiffany Productions, Inc., who supervises all Mae Murray photoplays, was so busily engaged in promoting the West Indian trip that they could not attend the theatre party, but found time only to drop in for a moment at the supper at Healy's.

Mr. Hoffman's guests included: William E. Atkinson, Metro general manager; E. M. Saunders, Metro general sales manager; and F. J. Connors, his assistant; George Perry, treasurer of Tiffany Productions; J. E. D. Meador, director of publicity and advertising for Metro; the following Metro district managers: A. Golden, of Boston; J. A. Shatley, of Chicago; H. R. Nauber, of Atlanta; A. Auer, of Cincinnati; M. A. Golden, of Detroit; F. S. Foster, of Chicago; H. Lustig, of Los Angeles; A. Abeles, of the Metro-New York exchange; Frank Carson, of the Chicago Record Herald and Examiner; and Edward E. Pidgeon.

Southard Brown, press representative of Tiffany Productions, assisted Mr. Hoffman in arrangements for the entertainment.

Some Aver Metro Officials of "Turn to the Right"

An elaborate set built for Torchy Comedy

An elaborate set, representing streets on the lower east side of New York, is being used in the making of the forthcoming Torchy Comedy, featuring Johnny Hines as "Torchy" of the Sewell Ford stories.

The set is the biggest ever built for any picture of the Torchy series.
Old Favorites to Be Re-Issued

PATHE announces that it will re-issue its greatest features edited down to three reels. Frank Keenan, the "Midnight Stage" will be released January 29th.

Some of the screen's foremost actors and actresses appeared in the pictures already placed on the "Pathe Playlet" schedule, and they were directed by eminent artists of cinematic construction, including George Fitzmaurice, Ernest Ware, Edward Jose and Theodore Wharton.

Among the starred and featured players are Frank Keenan, Irene Castle, Florence Reed, Warner Oland, Elliott Dexter, Eric Von Stroheim, Helene Chadwick, Gail Kane, Bruce McRae, Paul McAllister, Marguerite Snow, William Courtenay, Frank Sheridan, Madeleine Traverse, Antonio Moreno, J. H. Gilmore, Ethel Grey Terry, Creighton Hale, and William Riley Hatch.

Included in the list of "Pathe Playlets" will be several Baby Marie Osborne attractions, the titles of which will be announced later. Under the present arrangements, the initial releases will be as follows:

January 29th, "The Midnight Stage", starring Frank Keenan, adapted from the famous stage success, "The Lyons Mail". The cast includes Joseph Dowling, Mignon Anderson, Maude George, Thomas Guise, Wadsworth Harris, and Charles Gunn. It was directed by Ernest Ware.

February 25th—"Convict 993", starring Irene Castle, playing the part of a high class woman detective who, in order to catch a gang of crooks, goes to jail to meet the woman member of the gang, and thus get in touch with them. In the supporting cast is Warner Oland, Helene Chadwick, J. H. Gilmore, Paul Everton, and Harry Benham. It was directed by William Parke.

February 12th—"Via Wireless", from the famous stage play of the same name, by Winchell Smith and Paul Armstrong, starring Gail Kane. George Fitzmaurice directed this, and, in the cast supporting Miss Kane, are Bruce McRae and Paul McAllister.

February 19th—"The Hunting of the Hawk", co-starring Marguerite Snow and William Courtenay, and directed by George Fitzmaurice.

February 20th—"At Bay", from the famous Broadway stage success by George Scarborugh. Florence Reed had the starring role in this production, which was the work of George Fitzmaurice. The cast includes Frank Sheridan, recently seen in "The Rider of the King Log"; Lyster Chambers, and DeWitt Jennings.

March 5th—"Sylvia of the Secret Service". This is another George Fitzmaurice production starring Irene Castle. Miss Castle was supported by Elliott Dexter, now a star; Eric Von Stroheim, noted producer and actor; J. H. Gilmore, Suzanne Willa and T. Wigney Percival.

It is proposed by Pathe to re-release fifteen pictures in the first series. These all have been selected, and while the schedule is subject to alteration, in its present status it is as follows:

March 12th—Baby Marie Osborne feature (title to be announced later).

March 19th—"Loaded Dice", starring Frank Keenan in a story from the book by Ellery Clarke.

March 26th—"The Closing Net", adapted from the book by Henry V. Rowland, the original version of which appeared in the Saturday Evening Post. Madeleine Traverse is a featured player in this offering, which was directed by Edward Jose.

April 2nd—"The Mark of Cain", starring Irene Castle. Adapted from the book by Carolyn Wells, and directed by George Fitzmaurice.

April 9th—Baby Marie Osborne feature (title to be announced later).

Russian Scenes Taken in Face of Death

Ariel Varges, the International News cameraman in Russia, who now is supplying International News Reels with astounding pictures of life and conditions in the starving land of the Soviet, daily is taking his life in his hands to get these pictures, it recently became known by cable news dispatches to American papers recounting his narrow escapes at the hands of Red troops.

At a recent anniversary of the Chiksa, the blood-thirsty Extraordinary Commission of the counter-revolutions, Varges was roughly handled while filming the celebration in front of the Kremlin.
HAVING distributed during 1921—its first full year—as a national and international distributing organization—a large number of first-class quality short subjects—Educational Films Exchanges, Inc., will begin the new year with enough short pictures of various types ready, for distribution, in production, or planned, to supply a big share of the short subject requirements of American exhibitors in 1922.

With the several brands of two-reel comedies released by Educational, an average of at least half of the pictures called for in the 1921-1922 contracts have been delivered to Educational or competed ready for early delivery and release.

These comedies have maintained a higher average of fun and quality than has ever been shown in any large group of short comedies before. From the standpoint of production, sums of money have been spent on many of these pictures that exceed the cost of some features of greater length. Expensive sets, large casts, scenic backgrounds and comic stars, really entertaining and worth while stories, all have gone to put these comedies on a new high level of quality.

The beginning of the 1921-1922 production season also has seen the introduction through Educational of an entertaining and instructive novelty that has met unanimous approval—the series of Sketchographs by Julian Ollendorff. The new year will see the presentation of a new type of scenic picture by Robert C. Bruce, creator of the famous Bruce Scenic Beautiful. His new pictures will be called "Wilderness Tales," and present simple but attractive little stories of men in the great outdoors, with beautiful scenic backgrounds.

Among the two-reel comedies the Christie Comedies furnish a fine example of a fine high level of quality consistently maintained. "Nothing Like It," "Falling For Fanny," "Saving Sister Susie," "No Parking," and the recently completed "A Barnyard Cavalier" are outstanding examples of elaborate production and uproarious fun.

To Begin the New Year with High-Class Short Subjects

Twenty-four comedies are to constitute the year's output of the Christie Studio. The thirteenth picture of the series, "One Stormy Knight," featuring Dorothy Devere, has just arrived in New York, and three other pictures are in varying stages of production on the coast. "By Hook or Crook," with Mabel Vernon, "Twas Ever Thus," featuring Vivian Daniel, and "A Rambling Romeo," with Neal Burns as the featured actor, are the pictures that will follow "One Stormy Knight."

Picture No. 6 in the series of twelve Torchy Comedies, is to be called "Batting Torchy." The Mermaid Comedies have won greater applause than ever before. "Robinson Crusoe, Ltd.," and "The Vagrant," have shown to millions of the biggest theatres of the country, and have won unanimous praise. Other pictures in the Mermaid series have included all-star casts. Among the actors of note who appear in these pictures are Lige Bandy, Jimmie Adams, Hap Ward, Elinor Lynn, Jack Lloyd, Otto Frisse, and Frank Coleman.

William S. Campbell has produced for Educational a whimsical group of comedies featuring children and animals. This series of Campbell Comedies began with "The Stork's Mistake," which has made a big hit in some of the country's finest theatres, including the Capitol in New York.

Ollendorff's Sketchographs have included such popular subjects as "Eve's Leaves," a review in sketches of the history of women's styles, "Play Ball!", "Seeing Greenwich Village," and others. "What's Wrong with Limit?" has been approved by the Council for Limitation of Armament as one of the strongest of arguments against the international race in armaments which the nations of the world are now trying to make.

Six Toonerville Comedies by Fontaine Fox are to be released. The first of these, already available to theatres, is "The Skipper's Last Resort."

During 1921 Educational has released, in addition to the pictures mentioned and the occasional World Wanderings, showing in pictures unusual scenes of unusual places and people, several specials that have been among the year's most popular short subjects. These include "The Race of the Age," "The Madcap Centaurs," "The Runaway Train," and others. This series will be continued during 1922, the first of such specials being the three-reel super-special "The Big Thrust."

Among the finest pictures made available to theatres during the Fall of 1921 were the Selig-Rokoff Photos, splendid dramatic subjects in two reels, based on stories by famous authors and played by casts including such well known actors as Lewis Stone, Ethel Grey Terry, Wallace Bercy, Walt Whitman and others.

New Franchise Holding Theatre in Kentucky

The filing of articles of incorporation for two important companies in Louisville marks a notable addition to the motion picture interests of Kentucky, and the building of a theatre in which they will be one of the handsomest picture houses in the South. It means also a fine addition to the First National family.

The Lafayette Amusement Company was incorporated here with $250,000 capital stock. It is building the new Lafayette Theatre in Lexington, near the New Lafayette Hotel. Prominent Louisville and Lexington men and one Columbus (Ohio) man are the incorporators.

The Elks Realty Company has also been incorporated. This is a company to hold property in Lexington purchased by Colonel Levy and M. Switow adjoining the new Lafayette theatre.

Metro Expects 1922 to Be Its Biggest Year

Because of its big productions—the only real stimulus to dispel the industry's lethargy and pessimism—Metro expects 1922 to be the most signal success in its life as a producing and distributing company, is the declaration this week of William E. Atkinson, general manager of Metro Pictures Corporation.

"Since Metro organization feels," said Mr. Atkinson, "that it has a running start in the current triumph of the big productions it already has released, in 1921's "Ingram's 'The Four Horsemen of the Apocalypse' and 'The Conquering Hero,' the new series of Tiffany productions, starring Mae Murray, and beginning with 'Peacock Alley,' and the acquisition of the most extraordinary screen play France has produced, 'L'Atlantide' make the Metro 1922 schedule one of more than brilliant promise.

Special Lobby Display for "Sin Flood"

Goldwyn has prepared a special screen lobby display for "The Sin Flood." The screen consists of five panels which may be used together or detached. Each panel measures 27 x 45 inches and contains a portrait of one of the five principal players. These portraits are reproductions of drawings of J. Henry Bracker, the prominent artist. The five players whose portraits are used are Helen Chadwick, Richard Dix, James Kirkwood, Otto Hoffman and L. H. King.

Bartine Burkett Opposes Itte Gareth Hughes

Bartine Burkett, the little bathing beauty who made her dramatic debut in front of Guthries on the stage of "Stay Home," the latest Metro picture, has been selected by George D. Baker for an even more important part Mr. Guthrie's next S-L production, "The Adventures of a Ready Writer," from the story by Blanche Bruce.
Universal Issues Exploitation Booklet

A NEW weekly magazine published by the Exhibitor News will create exhibit enthusiasm in the exploitation of Universal productions, and is titled "The Big U Exploitation Weekly," and it is written and edited by Marc Lachman, exploit director of the Big U Exchange.

Exploitation suggestions, new stories on what the other exhibitors are doing with Universal productions, exhibitor notes, illustrations showing the exploitation possibilities of Universal products and other interesting features are to be printed weekly in the new publication.

The Big U Exploitation Weekly will be distributed gratis, upon request, among exhibitors in the Metropolitan territory.

"Sailor-Made Man" to Be Xmas Week Attraction

Harold Lloyd in "A Sailor-Made Man" will be the big Christmas week offering at the Capitol Theatre, starting on Sunday, Dec. 25th. S. L. Lederer, managing director of the theatre, has selected this film as the attraction feature. It was selected because of its superb excellence as a comedy feature and will be exploited accordingly. Being the first feature production which Harold Lloyd has made, "A Sailor-Made Man" will certainly command the highest attention from the Hal Roach organization, which surpass any yet employed in so-called comedy productions.

Paramount Christmas Releases

To Issue "Little Minister" and Pola Negri Feature

PARAMOUNT makes a generous Christmas gift to the picture public with the following releases on December 25th: Penrhyn Stanlaws' production of Sir James M. Barrie's "The Little Minister," with Robert Coogan in the leading role, and Pola Negri in the UFA production, "The Last Payment." The material of choosing the players for the roles of Lady Babtie and Gavvin in "The Little Minister" received long and careful attention from Mr. Stanlaws. The selection of a young woman to play Babtie presented an especially difficult problem for the studio, particularly the lovers of Barrie, had come to think of her only as Maude Adams America's foremost Barrie star, had had to be discarded. The selection of Miss Comson is said to have proved to be the ideal one and her portrayal. Paramount is certain to rank with the greatest artistic achievements in all the history of the screen. George Hackethorne, with his tight-fitting trousers, high hat and frock coat is a quintuple figure indeed.

English Comedian a Fox Star

Lupino Lane to Make Series of Comedies for Fox Release

IN accordance with news forecasted more than a year ago, William Fox announces the accession of Lupino Lane, one of England's favorite comedians, to the ranks of Fox Stars. Lupino Lane has completed his theatrical engagements in the East and has left Lane at that time; but this contract will start work on his first William Fox production January 1. This idol of Drury Lane and the London Hippodrome, will be present in London in two-reel comedies to be known as Lupino Lane Special Comedies. In October, 1920, Mr. Fox sent out a message to exhibitors and motion picture patrons promising that the screen will be enriched by special American presentation of a standing pin-up of the London music halls and the London panto-mime stage to American audiences as a star of the screen. In accordance with this announcement, a contract was entered into with Lupino Lane, who will be the London Comedies. Lupino Lane for many years has wonly borne the weight of his crown as the king of English comedians and pantomimists. Over there he is known as "the English Fred Stone," but those of the American audiences and newspaper critics who saw his work as the greatest film comedian of "Alfgar" during its tour of the United States, have referred to him as being a Fred Stone, Al Jolson and Will Rogers rolled into one.

Lupino Lane was not a "sudden find," or a comedy genius discovered overnight. He was dedicated to his career as a fun-maker at three years of age. In keeping with English and Continental tradition.

Paramount "The Leather Pushers" in a series of 2 round smashes!

Lupino Lane, the famous English comedian, who is a new William Fox star.
Four Assd. Exhibitor Releases

Features Announced for Distribution During January

Four productions are on the Associated Exhibitors line up for January. The first production of the new year is an Associated Exhibitors feature in six reels, entitled "The Unfoldment." The feature is billed as a George Kearn production, and is said to be a powerful drama of tremendous-public appeal, based upon the power of faith. The cast of "The Unfoldment" includes Barbara Bedford, Florence Lawrence, Wm. Conklin, Chas. K. French and others. It is said to be genuinely good entertainment, gripping from first to last, heart interesting in its developments and superb in its inspirational climax. It will be released on January 1st.

On January 15th, Playgoers Pictures will offer one of the J. F. McGowan features entitled "Reckless Chances." It is in five reels, and was directed by Mr. McGowan who, in taking the stellar role, is supported by a new leading woman, Miss Dorothy Wood, as well as Andrew Waldrum and Robert Walker. The title, "Reckless Chances," conveys a suggestion as to the daredevil stunts and heart-stopping thrills which characterize this production. It is a rousing railroad story, to which Mr. McGowan has given the best of his railroad thrills, gained through long experience in directing productions of this sort.

On January 22nd, Associated Exhibitors will present an Associated feature, the Al and Ray Koeckle production, "Handle With Care." Associated Exhibitors, Inc., has particularly directed the attention of exhibitors to this drama, which is declared to be one of the finest produced features of the month. Particular care was taken in the production details and, as a result, "Handle With Care" has a high-class tone in its settings and atmosphere, which distinguish it as an unusual attraction. The cast is large and includes many names of distinct box-office value, such as Grace Darmond, Harry Meyers, Wm. Courtleigh, James Morrison, Lander Stevens, Harry Todd, Ruth Miller and Eugenie Ford. As suggested by its title, "Handle With Care" is a delightful drama, enlivened by much clever comedy and by brilliant titles.

On January 29th comes the Playgoers Pictures attraction, "Sunshine Harbor," in which Margaret Beecher is starred. A story of a girl's estrangement from her father, and her experiences as a newspaper woman in New York, is the foundation of this feature, which has a climax of sympathetic, heart-touching appeal.

Ray Touring South

After more than three weeks of continuous activity in New York City, Charles Ray left the big city Saturday of last week for a brief tour of the South. Mr. and Mrs. Ray, accompanied by Richard Willis, Albert A. Kidder, Jr., Arthur S. Kane and George Rizard, camera man, will make short stop-overs in Washington, Baltimore, Atlanta and New Orleans. The star plans to return to his Los Angeles studio on December 28th.

Gunning Press Book on "White Hands" Ready

The exploitation department of Wid Gunning, Inc., has just issued on the new Hobart Bosworth release, "White Hands," a press book alive with exploitation suggestions. The strength of this title for exploitation purposes is shown in all articles in this press sheet. A number of novelties with pull are being made for this picture, including a stiff paper herald in the shape of a cut-out hand, and a white hand sticker. The herald, it is suggested, may well be used in making up a white hand lobby display in conjunction with compo board cutouts of a white hand and of the paper. An unusual teaser campaign is suggested, and there are many other angles of exploitation laid out for the use of the live exhibitor.

Universal - Jewel Bookings in Record Speed

Joe Friedman, manager of the Detroit Universal Exchange, has established a record for quick booking on the three latest Universal-Jewel productions. Within four weeks after receiving prints on "Conflict," "The Fox," and "No Woman Knows," Mr. Friedman closed contracts for the three pictures in all of the key towns in Michigan, Universal reports.
Elaborate Aids for R-C Week

Country-Wide Publicity Planned to Help Exhibitor

The picture that can be shown is an R-C Picture, and that it may be described in the manuscripts to be submitted for purchase. The releases will be given to the exhibitors free of charge.

In addition to the general advertising which is carried in the various fan magazines in their December issues, which already have been distributed, and are on the stands and in the hands of the subscribers, a two-page spread has been prepared to be run in the February and March issues of a large number of magazines.

These will be on the stands and in the hands of subscribers in January and in the first week of February. These displays will call attention for the fans to R-C Pictures Week in a graphic manner, urging them to see R-C Pictures. The magazines that will carry this advertising are Photo Play Magazine, Shadowland, Motion Play Magazine, Motion Picture Classic, Movie Weekly, Motion Picture Magazine, Moving Picture Stories, Picture Play Magazine, Film Fun, Film Play Journal and Photodrama.

Additional aids will be given free of charge to exhibitors booking a solid week of R-C Pictures, including all advertising accessories. This will apply to all theaters except first run houses that run R-C Pictures for a week. First run houses that run R-C Pictures for a solid week will have a solid week either immediately preceding or immediately following R-C Pictures Week also will be supplied with such accessories free of charge.

Lorna Doone Starts "Lorna Doone"

Production of Classic Will Be His Initial First Nat'l. Release

For the role of "John Ridd," the stalwart hero of the novel, Mr. Tourneur has chosen John Bowers, one of the most popular leading men of the silent drama and the featured player of numerous successful productions.

Mr. Tourneur is actively directing every scene of the story and exercising close personal supervision over the costuming and construction of the numerous sets.

Scott R. Beal, president of the Assistant Director's Association, is acting in the assistant capacity to the director. Mr. Beal is regarded as one of the most capable aids on the West Coast, having assisted John Griffith Wray with "Hail the Woman" and other Thomas H. Ince productions.

Milton Menasco, who for several years has been associated with Mr. Tourneur, is making plans to release it in no more than eight reels.

Gents! the winner!

The Leather Pushers

in a series of 2 round uppcutters
Record Run in Indianapolis for “The Sheik”

A NEW motion picture record has been set up in Indianapolis by George Melville's National Motion Picture Corporation, “The Sheik,” according to the following telegram received from the Paramount home office from J. B. Dugger, branch manager at Indianapolis:

“The Sheik,” now on second week at Ohio theatre, Indianapolis, still doing capacity business. Sales over for third week which is the first time in the history of the city the picture has run three consecutive weeks in a motion picture theatre. Receipts have passed “Anatol,” which held previous record at the Ohio.”


Exchange Staff Dined by Paramount Heads

The executives and salesmen of the Famous Players-Lasky New York Exchange office dined with the guests of Paramount office executives at a dinner given Thursday evening of last week in the Blue Room of the Hotel McAlpin. The affair was in honor of the success scored by the exchange during the week ending December 10, when the largest volume of bookings as well as the largest cash collections in any single week in the history of the Exchange were recorded.

Among those who were present and spoke were E. E. Shauer, assistant treasurer; S. R. Kent, general manager of distribution; G. B. J. Frawley, G. E. Akers, H. E. Elders, Jerome Beatty and F. V. Chamberlain, managers of the exchange, and H. H. Buxbaum, Harry Danto and Paul Swift from the Exchange.

George Baker to Direct Gareth Hughes Again

Preparations for the filming of Gareth Hughes’ next Metro starring picture, an adaptation of Blanche Brace’s Saturday Evening Post story, “The Adventures of a Ready Letter Writer,” have been started at the Metro studios in Hollywood.

George D. Baker who has directed Mr. Hughes in his four previous productions to be filmed by S-L Pictures for Metro, will produce the youthful star’s new story.

This is Mr. Hughes’s fifth starring appearance since he was signed by Metro a year ago. “Garments of Truth,” “The Hunch,” “Little Eva Ascends” and “Stay Home” are those already produced.

Studio “Exteriors” Growing Outstanding Feature of 1921 Is Decrease in Outdoor Locations

FEWER outdoor locations and more made in the studio—this was the trend showing the art developments in motion pictures during 1921, according to Max Parker and Robert M. Haas, art directors for all Paramount pictures made in the United States.

There has been a marked increase in the tenancy to build exteriors in the studio during last year and do less location work. Excellent examples of this can be found in George Arliss’ production of “Forever,” an adaptation of “Peter Ibbetson” where all of the French exteriors were built in the Paramount Long Island studio; in “Miss Lulu Bett,” a William DeMille production, in which the exterior of the Deacom home was built on the stage at the Lasky studio in Hollywood; and in “Is Matronym A Failure?” a special feature made at the Paramount West Coast studio late in November.

In this latter picture the modern tendency in combining exteriors and interiors probably is best illustrated.

“Molly O” Opens on Coast

Mabel Normand Feature Starts Extended Run at Mission Theatre

“MOLLY O” opened at the Mission theatre, Los Angeles, November 30, for an extended run. E. M. Asher, personal representative for Mack Sennett, now in New York, received a telegram from Harry David, manager of the Mission theatre, as follows:

“Molly O’ received the greatest opening the Mission theatre has ever had. Crowd greater than “Four Horsemen” or “Three Musketeers.” Picture went over to a flying figure and gave a new idea of the tremendous applause and appreciation shown it. Mr. Sennett is the happiest man in the world tonight. She was given the longest and best reviews ever obtained by any picture here. Best regards.

Mr. Asher received another wire December 13th, 1pm. Mr. David stating that “Molly O” has broken all records of the Mission theatre and that it should be held on till after the first of the year, which means that the picture will have over a month’s run.

I would appreciate it if you would get me the following items from the Los Angeles papers as follows:

Monroe Lathrop in Evening Exteriors

I believe it is a safe rule in that kind that Mabel admirers like to see her in. She’s funny and pretty and mischievous and abused. Those who like romance get it—those who like thrill stuff get that, and everybody gets good measure. It’s an ideal part that was tailor-fitted to Mabel, and she’s won it and kept and animated after the fashion that won her first renown.

Florence Lawrence in Examiner:

In “Molly O” Mr. Sennett has given the world a dainty wholesome story of humanity. The picture shows beautiful sets, excellent photography and many novels in the way of action.

Grace Kingsley in Time:

It just makes you laugh and you laugh and cry and pay strained attention to the thrilling moments, that’s all. To try to dissect it would be like tearing a flower to pieces to find the secret of its beauty and perfume. It is a comedy that lies at the heart of human nature. Everybody is going to like “Molly O” this latest and assuredly best picture in which Miss Normand has ever played or which Mack Sennett has ever produced.

Guy Price in Herald:

“When I say that the distinguished gathering at the Mission theatre last night was pleased, understand me I am putting it mildly. No more appreciative audience has been gathered in any theatre of the city. There may be better Mabel Normand photoplays than “Molly O” but they haven’t been made yet.”

United Studios Co-operates with Producers

As a demonstration of the sincerest desire of United Studios to fully cooperate with its independent tenants, M. C. Levee, President of United, has inaugurated a series of meetings which are being attended by Mr. Levee and his department managers and the representatives of the organizations which make their productions under the new United plan of cooperative production control.

The first of these meetings, which was held yesterday by Mr. Levee, was attended by representatives of Mary Pickford, Douglas Fairbanks, Joseph M. Schenck, who controls the Norma Talmadge and Constance Talmadge units; Mme. Nazimova, Jackie Coogan Productions; Alla Nazimova, Ralston Tully, Chester Bennett Productions, Benjamin B. Hampton, Lewis and Melford, J. M. Hubbs, Emory Johnson Productions and Hamilton-White Comedies.

Goldwyn Film at Capitol Christmas Week

The attraction at the Capitol Theatre Christmas week will be a Mesmerizing Kental produced and released by Goldwyn, starring Vivian Martin, called “Pardon My French,” a snappy farce-comedy.

The picture is a film version of a story by Edward Childs Carpenter, author of "The Cinderella Murders," to be released by Goldwyn, entitled "Polly in the Pantry." Sidney Oclott, who directed "Scratch My Back" for Goldwyn, directs this in this breezy comedy. The titles were written by Irvin S. Cobb and are in his happy style.

The supporting cast includes Thomas Meegan, Nadine Beresford, Ralph Yeally, Grace Studio, Walter Mcewen and Wallace Ray.

Pathe News Shows Ex-Emperor in Exile

Striking scenes of the Ex-Emperor Charles of Austria are among the important events exclusively pictured by Pathé News in current issue No. 101. The scene shows the arrival of Charles at Weissenau, just outside the city, and many views of the island where they were for a chance of forgetting that they ever were a crown.
Bright Outlook for Production

THE quiet production period in Los Angeles seems to be a thing of the past, and while it is true that there are rumors of Metro, Goldwyn and Fox studio inactivity for a short period, there is a steadily increasing production on other lots.

The general opinion is that 1922 will prove the banner year in Los Angeles production circles, and the indications certainly point that way.

That's the Christmas message Watterson R. Rothacker brings back from the West Coast. After spending eleven hours at his Chicago headquarters, Mr. Rothacker completed his trans-continental trip by "rothackering" to New York. With him was a whole sheaf-full of newsey items, which we'll give you in his own words. Speaking of Marshall Neilan's new picture, "Penrod," now virtually finished, Mr. Rothacker said:

"This picture will no doubt be the screen sensation of the year," predicted Mr. Rothacker. "It will be something even bigger than Neilan's greatest admirers expect of him, which means the box office attraction of the year.

"John Stahl is giving inspiration to a new picture which promises to be one of the best that has appeared under the Mayer-Stahl banner. Louis B. Mayer is forcasting great things for it. In the cast are Claire Windsor, Milton Sills and Henry Walthall. As I was leaving Anita Stewart was about to begin another production for Louis B. Mayer.

"Raoul Walsh at our Coast laboratory is doing the final editing of "Killed of the Dust" which will appear soon on the First National program. All of the film colony were predicting a sensation for American audiences in H. O. Davis. "The Silent Call," an Associated Producers picture.

"Robertson-Cole confidence in the future is reflected in a most tangible manner at the R-C lot, various units buzzing with activity under the supervision of Mr. Tobin.

"Selig-Rok are working overtime and Sundays on an animal serial which promises to be more exciting than any nedd-cessors. Selig-Rok expect to start soon on a big feature based on the book 'Delobnaire.'

"Sam and Jack Warner have greatly enlarged the Warner serial program, having under production an enormous serial in which most of the animals of Barnes Circus are being used. They have built a large and really realistic jungle back of their dark stages.

"Production is at its height at Mack Sennett studios. Everybody there is keyed up in the determination to follow up the success of "Molly O" with productions of equal caliber.

"They are very much on the job at Garson studios where, under the direction of Harry Garson, Clara Kimball Young is finishing a big feature which will be exploited in the East soon by Herbert Sbornom.

Rothacker Back from Coast With Cheery Xmas Tidings

"Arthur Sawyer of S-L Pictures will move production headquarters to United studios or Universal City when the Metro studios close down for the short period as announced. "Finis Fox has completed an unusual feature for the Meteory Mount police atmosphere. Pres-ident Schullberg is greatly enthus-iasized over the picture just finished by the beautiful Katherine Mac-Donald.

"M. C. Levey, head of United studios, is entertaining his Brufito studios, has inaugurated a period of exceptional activity. Virtually every stage in this great production mystery has been in operation, which means they are operating there being Norma and Constance Talmadge, Allan Holm-ber, Pimm Young and Hamilton Holmes. One of the out-standing figures in the Coast Colony at present is Joe Schneck, who has expressed the opinion of remaining until late spring, person-ally to supervise the Norma Tal-madge, Constance Talmadge and Hamilton Holmes pictures which he controls."

Hunt Stromberg Unit Busy

Two Doris May Vehicles Ready in Time for Release Early in 1922

A DVICES from the R-C Pictures Studios on the West Coast indicated a hum of production activity for the Hunt Stromberg unit with "Boy Crazy" and "Gay and Devilish" starring Doris May, in course of production and prepa-rations for their release along the early months of the New Year. "Boy Crazy," now nearing com-pletion, is an original story by Beatrice Can. Exploring into the new fields of farce-comedy, the forthcoming picture, to follow "Eden and Return" in order of dis-tribution, narrates the exciting ex-périences of a little lady who opens a haberdashery shop for men—just to prove to a certain young man, who operates a style salon for ladies, that her home town and its home talent can compete with any form of modern business. Under-lying the central idea and big situa-tions is a swiftly moving melo-dramatic plot which deals with sex complications. This is in a way altogether new to screen fare. The character of the plot clears the way for insensible comedy ex-pectation. "Gay and Devilish," the fourth release of the Doris May attractions is an original story from the versa-tile pen of Charles A. Logan, whose screen and stage successes are num-bered by the dozens. It is being adapted for the screen by Garrett Elsdon. Fort. "Gay and Devilish" refers to a strictly up-to-date girl whose blunders that it requires a stout-hearted and iron-fisted lover—one perfectly aggravating uncle, and a flock of other interested ones to extract her from the wreckage. Negotiations are under way which will bring "Bull Montana and Ois Harlan, who appeared so successfully in "The Fool Age" cast, back in Miss May's support. Mr. Montana, it is reported will assume the role of an athlete who poses in gold and bronze, for the benefit of Jackie's art career.

Paula Shay and Via Verone in Fox Roles

Paula Shay and Via Verone in stage and screen productions are playing important roles in a special production which is directed by the William Fox New York studio with William Farnon as the star.

Pathe Names Releases for January 1st

Pathe announces an attractive list of short-subjects for release the week of January 1. The opening episode of Ruth Roland's new serial "What's New, Little Eagle," head releases schedule. The title of the initial episode is "The Sign of the Tramp." The "Beauty Contest" is the second comedy adapted for the screen by Harris Dickson, and recently published in the Saturday Evening Post. The Dickson stories have become familiar and humorous characterization of the Southern Dakar.

"Before Breakfast" is the title of the Harold Lloyd one-reel comedy reissue. "Try, Try Again," is the latest Roach comedy, the cast of which includes Sunshine Sammy, Paul Porrett, Ethel Browning, George Rowe, and Mark Jones.

"The Cct and the Mice is " the Aesop's Film Fables" subject. "The Last Duel" is the title of the fifteen and last episode of "Hurricane Hutch," the serial starring Charles Hutchison.

Included in Pathe Review No. 136 are such subjects as "Holidays in Holland," "The Coming Speed Kings," a slow-motion novelty; "The Fires of a Nation," a glimpse of the match in Pathe color presentation, titled, "The Kings of the Base-zaars.

Clara Beranger Returns to Lasky Studio

Clara Beranger, who has written three original stories for Paramount at "The Gilded Lily," "Exit the Vamp" and "The Husband's Trademark," has returned to the Paramount West Coast studio to adapt William de Mille's forthcoming production, "Bought and Paid For," which will be started before the New Year. Miss Beranger has been in New York for several months on a vacation and in search of material for more stories for Paramount.

Fannie Hurst Story for Cosmopolitan

Cosmopolitan Productions has begun the filming of another Fannie Hurst story. As yet the picture is unnamed and is known as Production 34. Frank Borzage, who directed "Humoresque" and "Get That Quick Wallingford," is directing.

Those chosen so far for the picture are Dore Davidson, Vera Gordon and Miriam Buttimer, all of whom became famous through their work in "Humoresque," Blanche Craig and James Devine. Mr. Darmack recently had important part with Hulbrook Blinn in the stage, production of "The Bad Man."
“Conflict” Big Universal Success

“Conflict,” the Priscilla, Bennett, Kendall and O. E. O. Circuit production, has proved to be the most successful Universal-Jewel picture in many months, announces that company. The Universal sales reports that the picture had hard markings in every theatre where booked, and has broken house records all over the country, in the face of unusual opposition programs.

Since its initial run of a month at the Central Theatre, New York, “Conflict” has been shown in leading houses in almost every key city in the country. In New York City alone, it has played to more than 120 days over the U. B. O. Circuit. Its aggregate run in Chicago has closely approach the same long run. In more than a hundred cities, the film has been shown for runs of a week or longer.

Officials of the Universal sales force point out that “Conflict” has achieved an unusual record for itself in its eleven weeks. In seventeen days runs in theatres which heretofore have held strictly to split-week bookings. This has occurred in most cases in New York, Los Angeles and Chicago. This is the biggest business in the history of the theatre, due to the successful booking by Universal since “Conflict” was received. It has been seen every picture that Miss Dean has made heretofore.

I N the pre-season announcement made by Lewis J. Selznick he promised, in addition to his four-star series and the Talmadge reissues, six specials to complete the “Forty from Selznick that were to come to the screen during the current year. Two of the specials have been completed—”A Man’s Home” has been released and shown by Fox” and “The Gaff” has been released. Two more specials have been definitely decided upon and decision will be made as to their producers at any time. The vice-president in charge of production, returns from his present European trip. "A Man’s Home" the first of the Selznick six, and a Ralph Ince produc- tion, was given its Broadway opening at the Capitol theatre, subsequent to showings in most of the larger cities throughout the country. When "A Man’s Home" was ready for release the schedule at the Capitol was completed several weeks in advance and that is why "A Man’s Home" was shown in the Selznick special came the week before Christmas.

In the dull part of the theat- rical year, which was the week thinking more of Christmas shopping than they were of their customary announcement, "A Man’s Home" opened at the Capitol, Sunday, December 18. A sensational hold-up of the theatre treasury on the opening day, the reception was common attention to the largest theatre in the world and $10,000 was mentioned as the proceeds of the raid. Showmen were of the opinion that as an "attractor" front-page sto- ries in all the New York papers might be expected to favorably in-

New Selznick Special, "Conceit," Scheduled for January

opposite William B. Davidson in leading the cast of "Conceit." William B. Davidson has been a screen lead in many important produc- tions and with Selznick previously played opposite Elaine Ham- ilton in "My Girl from Nowhere." Maurice Costello is cast for an important part, and Warren Cooke, Charles Gerard and Patrick Barr will also appear. "Conceit" is now in the various Select exchanges and the sales drive is on for showings early in January.

The production of John Gals- worthy’s "Justice" and a new pre- sentation of "The Easiest Way" are promised as for the four Selznick special still to be distributed. Myron Selznick, now in England, is playing special attention to the details of correctness in "The Easiest Way" that is to be created for the screen version of "Justice." Another new production details with authenticity.

Ralph Ince has been decided upon as the director to produce "Justice" and the same director will doubtless make the production of "Easiest Way." "Conceit," a Universal-Jewel production starring Harry Carey, is being heralded by exhibitors throughout the country as one of the greatest "westerns" ever filmed, Universal reports. The picture is now playing some of the biggest theatres in the United States and Canada, and, according to the information received by the Universal sales force, it will make its way into theaters in every state that will make it in the world in the famous dual role, in which he has been a tremendous success.

Richard Walton Tully in "Masquerader"

Richard Walton Tully has returned to Los Angeles to begin filming "The Masquerader," a Universal-Jewel production, starring as his famous stage play, "The Mas- querader," in film form for release as a "western." In this play Mr. Tully is so fortunate as to have the assistance of Guy Bates Post, one of the most famous stars of the stage, with a Chicago theater that will make his adventure in the world of cinema a famous dual role, in which he has been a tremendous success, and has broken all theatrical records on the stage.

"The Fox" a Success

"The Fox," a Universal-Jewel production starring Harry Carey, is being heralded by exhibitors throughout the country as one of the greatest "westerns" ever filmed, Universal reports. The picture is now playing some of the biggest theatres in the United States and Canada, and, according to the information received by the Universal sales force, it will make its way into theaters in every state that will make it in the world in the famous dual role, in which he has been a tremendous success.

"The Fox" opened at the Central theatre, Broadway, at 47th street, Sunday, December 19, for an indefinite run. Due to a previous booking for "Molly O," at the Central, it was not possible to show "The Fox" there immediately after its release date.

It is receiving a Broadway present- ation in keeping with its suc- cess in other parts of the country. Manager Cobe, of the Central Thea- tre, is staging a unique prologue for the picture. "The Fox" is the first "super- western" picture ever attempted by Universal. All the care and ex- pense put into the production of "Molly O," has been given to the making of "The Fox." In addition, it is the first Universal-Jewel in which Harry Carey is even seen.
Huge Records Claimed for "Over the Hill"

"HARD times" are evidently "good times" for the Fox photo-play, "Over the Hill," and it is estimated by Fox film officials that the picture will be seen by 80,000,000 persons in America.

It was shown in New York for twelve months to 2,500,000 persons, and the receipts were approximately $769,000, according to the Fox home office. It played in Chicago, Philadelphia, Boston, Pittsburgh, and Milwaukee altogether for 27 weeks, and the receipts are reported to have totaled nearly $350,000. The attendance in Chicago during a nine weeks' engagement was approximately 300,000, and nearly a million persons are stated to have seen it in Philadelphia.

In 18 other cities in the country nearly $100,000 was paid to see the picture, according to Fox film reports, and it is still running in many of the principal cities. Thus far the total receipts have been over $2,500,000, declares a statement issued by the William Fox headquarters during the week.

"A Man's Home" in Play Form for Stock

Anna Steece Richardson and Edmund Breese, authors of Selznick's special, A Man's Home," have arranged with the Century Play Company to place their original play, on which the photodrama was based, in dramatic stock repertories for the winter and spring season. Because the photoplay has attracted so much attention, and because it will be generally shown during the coming months, the Century Play Company expresses great faith in the dramatization for stock revival among stock companies.

With the completion of their first year of association, Colonel William N. Selig and Sam E. Rork have helped to make motion-picture history. Three big feats are to their credit.

Greatest of these is their super production of "The Rosary," which will be released January 16, by the Associated First National Pictures, Inc.

"The Rosary," states Selig-Rork, "is destined to take its place as one of the finest and biggest pictures in production, story and cast that has ever been created, according to the critics who have previewed the picture in New York.

"This seven-reel feature production is an original screen story written by Bernard McConville and inspired by the theme of the famous stage classic by Edward E. Ross. It was directed by Jerome Storm, the man who directed Charles Ray in many of his successes.

Imagine this all-star cast: Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Myra Keaton, Robert Harron, Harold Goodwin, Anu May, James Conway and Walt Whitman!

The most unusual sensation of the photoplay was the fusion of Selig and Rork when they revived the old and popular two-reel drama—and put it over.

Two at making the mistake which cost two-reelers their old popularity, that of relegating them to mediocre stories, production and players, Selig and Rork secured stories by world-famous authors and cast them with all-star players.

"At this writing, the two-reel dramas released through the Educational Film Exchanges, Inc., have not only scored a triumph throughout the entire country, but have definitely re-established, this form of screen entertainment."

The Northern Trail," by James Oliver Curwood, will be released these. Lewis Stone, Wallace Beery and Ethel Grey Terry are the stars. The second is "The Policeman and the Baby," by Clarence L. Cullen, with Wallace Beery, William Desmond and Elinor Fair in the cast. Mrs. Otis Skinner's famous Lambs' Club one-act prize play, "The Ne'er-Return Road," the third hit, with Wallace Beery, Margaret McWade, Walt Whitman, Margaret Landis and Jack Mulhall. And the fourth of this series is one of James Oliver Curwood's most unusual stories, "The White Mouse" starring Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Lowery and Bessie Love. And Harry Thomas Bracken adapted and directed all of these successes.

The third Selig-Rork feat is the production of a big wild animal serial, "The Jungle Goddess," which will be released by the Export and Import Film Company. With Robert Harron and Terrence Vaclav Dyke are the featured players, and James Conway is directing.

Of paramount importance is the Selig-Rork announcement for 1922. A monster production of that world-famous romance, "Debonnaire," by William Parquhar Payson, has been started. Bernard McConville is adapting the book for the screen. Upon the completion of Rex Ingram's special production of "The Prisoner of Zenda," Lewis Stone will begin work in the leading role of "Debonnaire."

Snowy Baker, the Australian champion all-around athlete, makes his American debut under the Selig-Rork banner in a big production of "Mansfield Acres," by Braxton Norton, in the spring of 1922. His three Australian pictures are reported to be meeting with great success throughout the United States.

Campaigns for Gunning Picture

"WHAT Do Men Want?" is the Los Wosse, released by Wid Gunning, being provided with unusual exploitation and advertising campaigns throughout the country with extraordinary cash-register results as a consequence, declare a statement from the Wid Gunning head office.

In St. Louis, a particularly timely and effective tie-up with merchants was put over by the exploitation forces of Steese Brothers, in connection with the showing of that drama simultaneously at the New Grand Central and West End Lyric theatres.

Taking advantage of the fact that Christmas was approaching, and that thousands of women were asking themselves, "What do men want?" with reference to the purchase of Christmas gifts, the management of the theatres got in touch with a number of establishments selling goods suitable for men. These were asked in writing to apply and advertise copy to appeal the phrase of the title of the Los Wosse film.

This response was immediate, declares the Gunning statement. Clothing, furniture, automobile, men's furnishing establishments, even a transportation system, enter in front of the house, which tered enthusiastically into the plan of cooperative advertising. The result was an all-page of advertising, with the streamer head "What Do Men Want?" and the theatre address placed in a prominent position in the center. Most of the advertisements around it started with the question "What Do Men Want?" and sent in, and to each according to the product it was boosting. The title was repeated many times, and the picture was hooked up securely with the livest subject of the day—Christmas shopping.

An automobile parade of twenty-five cars through the principal streets of the city, with each car flaunting a large banner giving the fame of the production and the theatre playing it, was arranged by the house management with several motor-car agencies, and attended considerably a success in Chicago, at the Bijou Dream theatre, a couple of girls in overalls were put to work on a scaffold, painting a big 18 x 16 foot muslin canvas for publicity, and one bus window was decorated to include the picture and other products of the theatre.

Stop stallin'

The Leather Pushers

in a series of 2 round wallops!
The Serial in the High-Class House

By A. A. Schmidt,
Short-Subject Sales-Manager, Universal Films

"The Last Shall Be First and the First Shall Be Last," which means you never can tell! Serial pictures have been the exclusive property of the smaller theatres, but today the exhibitor felt that its policy could not be bettered by running a serial.

It is the year of the serial. Today more and more high class houses are booking serial pictures. The reason for this is the slump in theatre attendance. The serials are the pictures as they did. The exhibitor has got to have something big today on his screen to make money.

During the war days with everybody spending terrific sums of money, many of us thought every day was Christmas. Any old picture made money. It wasn't necessary to advertise. A one-sheet lobby did the trick.

Today, if you've got to have a real product and you've got to tell everybody in the world about it before you can make any money. This is as it should be.

The new type of serial inaugurated by Universal, the "Winners of the West," which has the backing of educators far and wide, offers a type of serial picture that even the better house will break their timeworn policies. The New York City Board of Education through Ernest L. Crandall, Director of Lectures and Visual Instruction, has endorsed "Winners of the West" for showing to children. Mr. Crandall says that:

"This is a big step forward in motion picture production. I feel that you are to be congratulated on the insight and vision which enabled your company to turn out a genuine historic interest and importance and yet to retain all the elements of human interest and even hair raising thrills that are so essential to the serial form of picturization."

"There is no using closing your eyes to the fact that our boys and girls are bound to have the thrill of and understand the significance of the pictures which lack them and which do not link itself up with their nascent emotional life in some way, falls flat."

"To be able to give them these elements in a form that is clean and wholesome and with a background of interest in their own country and the struggle involved in its development, is not only a new but a great achievement.

"I sincerely hope that this is only the augury of more exertions of this commendable character."

The building that houses the last house in the world to buy a serial, twelve months ago—today it is the first.

The historical serial offers the following advantages to exhibitors:

1. A picture that appeals to children, because it shows American history in the making.
2. A picture that appeals to educators, because it shows American history in the making.
3. A picture that appeals to educators, because it shows American history in the making.
4. A picture that appeals to educators, because it shows American history in the making.
5. A picture that appeals to educators, because it shows American history in the making.
6. A picture that appeals to educators, because it shows American history in the making.
7. A picture that appeals to educators, because it shows American history in the making.
8. A picture that appeals to educators, because it shows American history in the making.
9. A picture that appeals to educators, because it shows American history in the making.
10. A picture that appeals to educators, because it shows American history in the making.

Let me point out that in the Coca-Cola Co. where the product is completely consumed at the time of the sale, there is a "Good Will" value almost equal to the total capitalization. On the other hand, the Crane Co. with a capitalization almost twice that of the Coca-Cola Co. has a Good Will of slightly over a million. The reason for this big difference is apparent. You should consider that the product that is sold by the Crane Co. is very heavy duty machinery, a product on which there are very few repeat orders, while Coca-Cola is bought every day.

This leads us to this conclusion. The best product for a dealer to handle is one that must be replenished constantly and on which there are many sales to the same customer.

The only pictures produced today that correspond in general business lines to soft drinks, bread, hardware, candies, soaps, etc., are serials. When an exhibitor sells a serial to his patrons, he doesn't sell them one picture, but fifty, and in selling them the first, he creates a desire in their minds to come in and see the other seventy. And in fact the customer must see the entire thirteen episodes to get the complete story.

Now this is plain logic. The writer has heard many exhibitors and in fact many film men, say that it is easier to sell a serial, etc., and it is not his aim in this article to advance any arguments as to what houses can run a serial and what houses cannot. It is merely an attempt to point out the Good-Will building value of the historical serials as against the other product shown in theatres today.

The serial picture will be used more generally in the better theatres of the country. The large house can seat enough people to make a highly advertised picture profitable.

The better class of people that want their children to see "Winners of the West" are insisting on better houses running them.

The better house can present a picture to better advantage and is more alive to the possibilities of local tie-ups with Boards of Education, Women's Clubs, etc. Censorship has no terrors for this serial picture.

The day of the serial picture has arrived. They will do for the big exhibitor this winter what they have done for years for the small exhibitor; bring his audience back again week after week month after month.

Mae Murray Given Big Welcome in Havana

Havana has gone wild over Mae Murray, who arrived recently in the Cuban capital to make scenes for a forthcoming picture, "Fascination," a Tiffany production for release through Metro.

The crowds at the dock when the island star's steamer was warped in were so dense that not only the police were called upon to keep them in check, but two companies of the military.

On account of the high pitch of public interest in her presence in Havana, it is not unlikely that Miss Murray and Robert Z. Leonard, her husband and director, who is to supervise the filming of "Fascination," will seek out some quieter place of abode than one of the principal hotels.

New Studio for Miami, Fla.

The name of Miami for the past decade has been associated with some big commercial construction and development on 140 acres at the western suburb of Hialeah, of a complete plant for the production of Miami Studios, Inc., crowns the efforts of its progressive citizens.

Six stage buildings having dimensions of 90 by 250 feet, will each carry two stages 60 by 125 feet and complete accommodation for two producing companies at the same time.

Special attention has been given to the acoustics of these buildings, natural, hard, and wooden elements, unaccounted for, the same time without fear of interference.

Adequate dressing rooms with private baths, offices, projecting rooms, editorial rooms, camera men's headquarters and fireproof smoke stacks are part of the equipment of each building.

Each stage is to be supplied with eight-tube Cooper-Hewitt lights in the ceiling, complete with carbon arcs and spotlights. A 75 kilowatt portable electrical plant will be provided for the use of companies playing scenes on locations.

An Edison plant, 35 by 80 feet will furnish a powerful direct current for the entire group of studios.

The dynamo will be driven by a MacIntosh-Seymour-Diesel engine. The first units of the electrical plant will be set up immediately after completion of the first stage building.

The laboratory building will be 40 by 75 feet and a full equipment for developing and printing of films will be installed. The laboratory will be for the use of studio tenants exclusively, and is calculated to care for all the films which twelve producing companies, working at one time, can turn out.

The workshop, 60 by 200 feet also shown in the picture, in which will be preserved all the new and special furniture required from picture production, will be equipped with the latest wood-working machinery.

A warehouse, 50 by 200 feet for the storage of scene sets, props, decorations and costumes, and an administrative building complete with the executive offices of the Miami Studios, Inc., will be located, will complete the greater building.

The entire construction work is under the personal supervision of Ted J. Bevis, formerly of Los Angeles and now a permanent resident of Hialeah. The Miami Studios will be ready to receive companies early in 1922.
Big Publicity Tie-Up for Witwer Comedies

In anticipation of its early release of "The Leather Pushers," a super-series of two-reelers made by H. L. Messmore from the series of prize ring stories by H. C. Witwer, Universal has arranged several excellent publicity and exploitation tie-ups by which the series will be popularized all over the country.

The main tie-up is with Collier's, the National Magazine which recently published the series as the outstanding feature of the magazine. The series is to be known as the Universal-Jewel-Reader's Series. Beginning almost immediately, every news stand handling Collier's will become a booster for the two-reelers. In addition, every house-to-house canvasser for Collier's will be instructed to bring to the attention of all persons interested, the moving picture adaptation of the Collier story. Each will have literature to distribute concerning the film. Both news-stands and house-to-house agents will be used in tie-ups with local exhibitors who show the series.

Review Committee Lists "Finest Year's Group"

In its bulletin for the month of December, 1921, the National Committee for Better Films of the National Board of Review lists the following productions as representing what it considers to be from the viewpoint of entertainment "the finest year's group since the photodrama was created." The list includes only those pictures which began their runs in 1921.

The Bonnie Briar Bush—five reels, All-Star. Famous Players-Lasky.

Enchantment—seven reels, Marion Davies. Famous Players-Lasky.

The Sheik—eight reels, Agnes Ayres. Famous Players-Lasky.

Cappy Ricks—six reels, Thomas Meighan. Famous Players-Lasky.

The Hell Diggers—five reels, Wallace Reid. Famous Players-Lasky.

The Conquest of Canaan—seven reels, Thomas Meighan. Famous Players-Lasky.

The Golem—six reels, All-Star. Famous Players-Lasky.

O'Malley of the Mounted—six reels, W. S. Hart. Famous Players-Lasky.

All for a Woman—seven reels, All-Star. First National.


One Arabian Night—seven reels, Pola Negri. First National.

A Woman's Place—six reels, Constance Talmadge. First National.

The Idle Class—two reels, Charles Chaplin. First National.

Peck's Bad Boy—five reels, Jackie Coogan. First National.

Bob Hampton of Place—seven reels, Kirkwood, Daw & Barry. First National.

The Sky Pilot—seven reels, Bowers & Butler. First National.


The Kid—six reels, Charles Chaplin. First National.

Dinty—seven reels, Wesley Barry. First National.

Trainin'—five reels, Tom Mix. Fox.

Sky High—five reels, Tom Mix. Fox.

Jackie—five reels, Shirley Mason. Fox.

A Connecticut Yankee at King Arthur's Court—eight reels, H. Myers and All-Star.

Over the Hill—eleven reels, Mary Carr. Fox.

Theodora—ten reels, Rita Jolivet. Goldwyn.

The Old Nest—eight reels, All-Star. Goldwyn.

The Old Oaken Bucket—five reels, All-Star. Widing Company.


Our Mutual Friend—eight reels. All-Star. Hodkinson.

Jane Eyre—seven reels, Mabel Ballin. Hodkinson.


The Men of the Forest—six reels, Carl Gantvoort. Hodkinson.

Lavender and Old Lace—six reels, Marguerite Snow. Hodkinson.

The Four Horsemen of the Apocalypse—eleven reels, All-Star. Metro.

The Sage Hen—seven reels, Gladys Rockwell. Pathé.

Nobody's Kid—five reels, Mae Marsh. Robertson-Cole.

One Man in a Million—six reels, George Beban. Robertson-Cole.

The Iron Trail—seven reels, All-Star. United Artists.

Little Lord Fauntleroy—ten reels, Mary Pickford. United Artists.


Through the Back Door—seven reels, Mary Pickford. United Artists.

The Conflict—seven reels, Priscilla Dean. Universal.

The Fox—seven reels, Harry Carey. Universal.

No Woman Knows—eight reels, All-Star. Universal.

Once to Every Woman—six reels, Dorothy Phillips. Universal.

Black Beauty—seven reels, Jean Paige. Vitagraph.

"Eden and Return" Released Christmas Day

"Eden and Return," Doris May's second starring vehicle for R-C Pictures, is scheduled for release by that organization on Christmas Day, after which date it has been booked by many of the important circuits of the country.

Miss May's second production, supervised by Hunt Stromberg and directed by William A. Seiter, is based upon the stage comedy of the same name which was written by Ralph E. Renaud and produced in New York and other big cities several years ago.

Laughs are the main idea in "Eden and Return" and Mr. Stromberg chose the following cast to develop the comedy: Emmett King, Earle Metcalfe, Margaret Livingston, Margaret Campbell, Buddy Post, Gerald Pring and Frank Kingsley. Beatrice Van adapted the Renaud comedy to the screen, paying particular heed to the development of the many comic situations.

To Extend Facilities of Fox News Abroad

Don Hancock, director-in-chief of Fox News, and Russell A. Muth, the star cameraman of the New York staff, sailed for Europe aboard the steamship Paris December 14th.

The purpose of the European trip of Messrs. Hancock and Muth is the execution of plans by William Fox for an extension of facilities for filming European news events. With this object in view, it is directed Mr. Hancock to inspect the fox-in offices and to reorganize and charge the overseas staff wherever it is possible to improve on the already high level of efficiency of the Fox News gathering organization.

The exclusive filming of Ex-Empire Charles of Austria, while under arrest and on his way to exile was a recent example of the wisdom of Mr. Fox in maintaining a large force of staff correspondents in Europe. This force now will be expanded to include every center of importance.
United Studios Popularity Grows

THE new plan of co-operative production control adopted by the United Studios, Inc., which is taking over the immense Robert Brunton plant in Los Angeles, has not only proved a great stimulus to production, but has aroused interest in the Los Angeles branch of the trade. It has been demonstrated that they will be more willing to negotiate with producers who have capital to produce under this policy.

The producer, through the new plan, is charged a flat fee per picture, which gives him the go-ahead by negotiation and is based on the class of production and the number of pictures to be produced. Labor is provided on an hourly basis, at cost, and material is furnished at wholesale cost at twenty-five per cent, unless they can get because of the cooperative buying power of the studios. Under such a policy the producer knows before he commences that he will be left with a sum of money within a few dollars of how much his picture is to cost him.

The United plan has attracted such attention as Joseph M. Schenck and Lewis J. Selznick. Mr. Schenck recently closed his New York studios and came to Los Angeles. Mr. Schenck and Constance Talmadge, and work was immediately begun at United Studios, experience Constance Talmadge production of Edgar Selwyn's 'The Divorcee,' under the direction of Sidney Franklin.

Mr. Selznick is sending to the Coast a special unit which will begin its series with the picturization of Eugene Walter's 'The Easiest Way,' and shortly afterward Elaine Hammerstein, Eugene Moore will establish themselves at the United Studios with their production units. Richard Walton Tully is still another United producer who will make a series of pictures at United Studios.

In issuing the newly adopted plan, M. C. Levee, President of the United Studios, Inc., said: "The reorganization of these studios is being met with hearty approval, as is demonstrated by the class of independent producing units actually operating in our studios. The Los Angeles financial situation, after carefully scrutinizing the new United Studios plan of operation, have indicated that they will be more willing to negotiate with producers who have capital to produce under this policy."

Here is a summary of the organizational ideas which are included under the blanket charge to the producer:

- Services of department heads, including art director, producer, director and assistant; the Property Superintendant, Dance Director etc.
- Transportation Manager, Casting Director and assistant; Location Manager, purchasing Agent and Storekeeper.
- Janitor and general watchman services; office accommodations, chairs, desks, furniture, etc.
- Projection rooms, including storage for negative and film, projection equipment, and special suitcases for stars; extra suitcases for props, scenery, etc.
- Studio grounds, including approximately thirty-three and one-half acres for exterior settings;
- Mechanic's supplies in mill, electrical, blacksmith and tin shops, including over twenty different kinds of machines;
- Permanent exterior street scenes and settings belonging to this company, including the Mexican street with patio and hacienda adornment; New England or Southern street.

Next day and know what his chief trouble is. He is making up the picture, and the public now demands—costs more money to produce than the little ones, and consequently it necessarily costs the exhibitor more money in rentals.

It is more than likely for a moment at what some of our big pictures have done at the box-offices during the past few months. I mention, of course, only the big producers, and they are the only ones I am directly interested in or of which I have definite knowledge. Cecil B. DeMille's 'Forbidden Fruit,' one of the finest, biggest and most costly productions we have ever released, smashed records right and left. We have seen 'The Affairs of Anatol,' with its twelve stars and lavish production of a great story. Released day and some 'The Affairs of Anatoll,' with its twelve stars and lavish production of a great story. Released day and night, 'The Sheik,' in which in nearly every picture scene is surpassing the remarkable record of 'Anatol.'

Now and then an exhibitor has written in that he failed to make a profit on a picture, but for the most part these are the case of the conditions I have cited above. As to the other 5 per cent, I bow to their knowledge of local conditions which we do not possess.

The day of the big picture is here. There are a lot of them and there are going to be more. We have seen 'Anatol,' 'The Sheik,' 'Get-Rich-Quick Wallingford,' 'Deception,' 'The Great Moment,' 'Experience,' and 'The Little Minister,' 'Saturday Night,' 'Fool's Paradise,' 'Miss Lulu Bett,' 'The Hush-Aby-Face,' 'Just Around the Corner,' 'Boomerang Bill,' 'The Law and the Woman,' 'Forever,' 'The Champ.'

(Continued on page 268)
4 Pathe Serials for 1922

"White Eagle" Due Jan. 1st; Two New Serials Already Under Way

SERIALS figure largely in the plans of Pathe Exchange, Inc. for 1922. At least four big new ones are promised for release during the coming year. Charles Hutchison is the strenuous "stunt star" of one which is now well along in production with preparations all made for its successor. "White Eagle," starring Ruth Roland in her tenth Pathe serial, is announced for release on January 1st. "White Eagle" was produced by Hal Roach.

The Pathe heads are emphatic in their declaration that Pathe serials never were in greater public demand than at the present time. "Hurricane Hutch" bookied its full quota in nearly every section of the country before release date. The same situation is reported in the case of "White Eagle." The story of "White Eagle," by Val Cleveland, makes the three-fold appeal of romance, mystery and intense dramatic action. In the beginning the typical Western American girl heroine of cultured breeding and education finds herself the adopted white chiefness of an Indian tribe which possesses incredible secret riches in gold discovered by her dead father, whose dying pact with the Indians makes them guardians of her future. The tribe is of Aztec origin, and they inhabit the mysterious canyon country, where the molten golden hoard becomes the object of such old plottings and counter-plottings as few heroines of fiction have had to contend with. In addition to the intrepid devotion of the hero, she has also the capable protection of a mounted figure of seemingly supernatural powers—the mysterious "White Rider." The continuity is by Bertram Millhauser and the production throughout is said to be highly efficient.

Ruth Roland's new serial to follow "White Eagle" is now being filmed in the timber regions of the Pacific. Fred Jackman is directing from a story by Val Cleveland. Bertram Millhauser did the continuity. The new Charles Hutchison chapter-picture is also under way. The story and continuity is supplied by Frank Leon Smith. George B. Seitz is the director.

Stanley's Circuit Books

Goldwyn's "Caligari"

"The Cabinet of Dr. Caligari," the futuristic importation released by Goldwyn, has been booked for the entire Stanley circuit in Philadelphia, following a sensational two-day booking at Elliott J. Goldman's Bluebird theatre in that city.

GOOD WISHES

WON'T PAY YOUR RENT

IT IS DEEDS THAT COUNT

What Are You Doing
To Fill Your House?

Wise Exhibitors Are Boosting Business
By Booking Strong Extra Attractions.

VICTOR HERBERT
America's Leading Composer- Conductor

SASCHA JACOBSEN
Foremost Violinist of the Land

JOSEF HOLLMAN
World's Greatest Cellist

COLIN O'MORE
The Young John McCormack

AND OTHERS

Fox Builds Drury Lane Theatre Set

A set which will be a duplicate of the old Drury Lane Theatre in London, is being built at the William Fox New York studio. It is in a picture William Farnum is making, and more than 200 extras will be used in the interior scenes.
Start the New Year **RIGHT**!

Pictures that will *make money* always get the dates where the subjects set aside are just pictures and nothing more.

January, 1922, is WID GUNNING MONTH for us—it is MONEY MAKING MONTH for thousands of exhibitors who have determined to *start the New Year right* by going after pictures that will make money.

Look your calendar over. Are you sure of making money in January? Or is the month’s calendar just the same as many other ordinary ones of the past year?

Change it now!

Start the *New Year right*!

Get on the band-wagon with WID GUNNING, who has always made money for exhibitors and always will make money for exhibitors!

Get on now—let January be the turning point.

The good old days are back for the exhibitor who brings them back—with pictures that will *make money*.

Let January Be **Money-Making Month**!
WID GUNNING ORGANIZATION

What It Is—What It Aims To Be—
Its Service—Its Quality Pictures

"Better Pictures" is Mr. Gunning’s slogan.

And his organization is bringing forth just that kind.

The following pages contain descriptions and scenes from a number of productions which have already registered solidly with the public.

...and listed under the heading of the corporate name.

Another innovation of the company which has worked out to the entire satisfaction of the exhibitor is the form of contract with the producer, Wid Gunning, Inc., in no case giving to the producer advances of any character or guarantee or financial commitments of any kind.

As for product to handle, Mr. Gunning has discovered, he asserts, many times the amount he had expected to be available in the first year for such an independent organization, and is of the opinion that the pictures finally decided upon represent a standard of higher quality than any product ever held by a new company in the history of the film industry.

In selecting product for distribution, Mr. Gunning has followed only one consideration, and that was the quality of the product submitted, the only requirement being that the product be worthy of a high-powered organization. "Better pictures" has been his constant watch-word, and he believes this ideal attainable only through an efficient independent market.

"Better pictures," Mr. Gunning believes, are attainable only through rewarding the efforts of the director, the exploitation man, and the showman who create the picture, sell it to the public and see that the public comes to see it. He has followed that plan in Wid Gunning, Inc.

Most of the exhibitor’s dollar spent in Gunning pictures goes to the director—the creative brains back of the picture. Then, through an elaborate form of profit-sharing evolved for the branch managers and salesmen, the entire organization is really a partnership, with the earnings of those men entirely depending upon their individual efforts, which means for the first time the absolute elimination of unearned profits, leaving the three real factors—director, salesman and exhibitor—the only factors entering into the negotiations.

The Wid Gunning organization forms a direct, efficient service contract between the producer and exhibitor, with the elimination of all parasitic elements or middlemen. Exploitation is the most important element in the sale service of the organization, and over eighty per cent. of the organization consists of exploitation men or salesmen with exploitation experience.

The warmth of the reception accorded the new organization by the exhibitors for whose benefit it was started, is the best sort of evidence that it supplied a want of long standing in the industry.

When F. C. (Wid) Gunning, an announced last October that he had not been connected for some time with the daily which bore his name, but that he had been devoting his time to production affairs, and had taken a controlling interest in the F. B. Warren Corporation, the industry generally, and exhibitors throughout the country who knew him as one of the hardest workers on their behalf as sales executive, editor and publisher, and producer, expected big and unusual things to be forthcoming.

They have not been disappointed. The name of Wid Gunning, Inc., the new firm name, has since that time become associated with a steady stream of big specials—pictures which have assumed a place among the leading productions of the season from the point of view of high artistic standards, mass appeal, and cash-register value.

One thing all of the Gunning productions have possessed in common they have had that warm, human quality which is so easy to talk about, but so difficult to attain, and so well rewarded by the people when it is attained. "The Blot," a Lois Weber production, "Quo Vadis," a new edition of the famous Italian spectacular drama; "Good and Evil," a foreign production, starring the dazzling Lucy Doyaine; "The Girl from God’s Country," a stirring melodrama, written and directed by Nell Shipman, its star; "The Old Oaken Bucket," a supreme human-interest picture; "What Do Men Want?", Lois Weber’s masterpiece depicting American home life, and "Our Mutual Friend," a fascinating, colorful transcription to the screen of Charles Dickens’ last complete novel, followed each other in rapid succession—each production a different type of picture entertainment—each one the best of its class.

The exhibitor has come to know that a Wid Gunning picture can be depended upon one hundred per cent.—that it has been chosen by a man who through long experience in the industry and the closest of contact with actual exhibitors in the field, has come to know absolutely what will appeal to the mass of the people, and how that appeal can be exploited and brought to the attention of every man, woman and child.

On the producing end, Mr. Gunning gained an invaluable insight through active association with the late George Loane Tucker, producer of "The Miracle Man," and has acted in an advisory capacity with independent producers with whom he has had substantial interests. More recently, Mr. Gunning has had a share in Lois Weber productions, the output of the leading woman director in the industry, who has built up a tremendous following because of the human appeal of her pictures.

It was also known by many in the trade that Mr. Gunning was an important factor in the organization of Associated Producers. Taken together with his five years at the helm of Wid’s Daily, which he founded, Mr. Gunning can be said to be the possessor of experience and information equal to that of any man in the industry, as far as the producer, the exhibitor and the public are concerned. Theatre owner, publicity and exploitation expert are some of the other roles he has played.

In announcing his connection with the new distributing organization which bears his name, Mr. Gunning made it clear from the start that he was working on the simple, but hitherto untried plan, of seeing that the reward of the workers in the organization and the industry generally went to the workers, and not to swivel-chair warmers, "prospectors" or other parasites.

Mr. Gunning pointed out particularly—and the plan has been received with the greatest favor by exhibitors—that each production is sold strictly on its merit, and each production is sold separately, it being a definite policy that at no time shall various productions be grouped together
The Year's Biggest Clean-Up

What Do Men Want?

Every film year has its big clean-up. Lois Weber's greatest production, "What Do Men Want?", is speeding along to prove the big 1922 whirlwind, just as she gained the honor in other years with "Hypocrites", "Where Are My Children?", "Price of a Good Time", "For Husbands Only", "Jewel" and "Shoes".

All through the country the million dollar question is blazing a trail of profits. It swept Ohio off its feet. The newspapers in Cleveland, Akron, Toledo and Columbus were veritable "What Do Men Want" extras. The magical title coped more free publicity than any other picture ever shown in the Buckeye State.

And in California, Los Angeles and other cities accorded this dramatic sensation an ovation that will add a page to picture history of 1922. Everywhere exhibitors are juggling play dates, and from those who have played it comes the word, "Give us MORE like it."

Get on the band-wagon. Get in the swim. Ride along with the biggest clean-up of the year. But don't wait until "tomorrow" and be sorry—Get your name "on the line" today and be glad.
“Your production opened at the Pantheon Theatre to the biggest Sunday business of the season. Whole town of Toledo talking about the million-dollar question.”

HARVEY C. HORATER, Managing Director.

The million-dollar question—A few weeks ago that’s what we told you it would be. Today, scores of the shrewdest exhibitors in the business are telling us it is!

One of the greatest pictures of all time, with a sure-fire title that collects free advertising with the force and certainty of a rolling snowball.

Book this picture, boost this picture—and you’ll play it to the biggest crowds that ever swarmed into your theatre. It’s more than a million-dollar picture—it’s the biggest clean-up in years!

What will your share be?
“As a result of the splendid business done at the Broadway Theatre we are booking “What Do Men Want” over the entire circuit.”

B. S. MOSS.

Right on Broadway, where swarming thousands “hand pick” their entertainment, “What Do Men Want” went over with a smash that will repeat throughout the entire Moss circuit!

“Patrons more than satisfied,” “audience thrilled,” “give us more like it,” “standing room only”—and scores of other words of exhibitor-praise flashed from Cleveland, Akron, Toledo, Columbus, Los Angeles, Santa Ana, Atlanta—and other towns and cities from the Lakes to the Gulf, from Maine to California.

How many pictures have you ever played that hit home to every person in every seat? Here’s one that every person in your city will want to see.

Book it for extra days. You can’t go wrong!
Critics acclaim this production as one of the greatest ever made by Lois Weber.
And the regulars never saw such a rip-snorting melodrama, such delightful humor, such a pretty love story.

But think what those new patrons mean this year of all years, when "fillums" are failing to draw and near stars are dying dismally. Think what it means to have a production that enlists the widespread newspaper interest given "OUR MUTUAL FRIEND" and that brings hundreds and thousands of new faces to moving picture theatres.

Every element needed to hold old patrons and attract new people to the screen is contained in Charles Dickens' "Our Mutual Friend"—the screen sensation that jolted blase New York into a keener appreciation of better pictures.

Never before in the history of the film industry—has there been a picture with an appeal so broad as to satisfy the fan's hunger for melodramatic action and whet the interest of "the people who never attend the movies."

Charles Dickens' OUR MUTUAL FRIEND
Boosted by every trade paper—that's a record to shoot at. Some of the reasons why you'll want to play it follow:

"Book this picture. It is the best that has ever been made from a famous story." — Motion Picture News.

"Action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as good movie material today." — Wid's Daily.

"It should prove a big box-office attraction. A rare treat, and to miss it is to cheat yourself of something worth while." — Exhibitors' Herald.

"All the elements of a corking good MELODRAMA. 'Our Mutual Friend' will prove one of the big money-makers of the coming year." — Moving Picture World.

Charles Dickens' "OUR MUTUAL FRIEND"
Never before has any picture presented to a critical New York audience received such unanimous approval of all papers as Dickens' "Our Mutual Friend." In space that costs a small fortune per line, the press hammers home the suggestion to book it!

"More melodramatic action than anything Dickens ever wrote. It is surprising that no one thought of 'Our Mutual Friend' for the screen before."—Evening Sun.

"We will guarantee satisfaction: The characterizations are marvelous, and the applause attested that they were duly appreciated."—Tribune.

"'Our Mutual Friend' is a hit."—Telegram

"You can go to a good many photoplays without finding as much to enjoy as you'll find in 'Our Mutual Friend.'"—Times.

"Shining example of something good in the movies."—New York Daily News.

Charles Dickens' "OUR MUTUAL FRIEND"
"Our Mutual Friend"

The Production—What the Critics Have Declared

The Production

"Our Mutual Friend," the last complete novel from the pen of Charles Dickens, transferred to the screen without loss of character, atmosphere or story, has been hailed as "the perfect movie." Everyone knew that Dickens was the supreme master of warm, human stories, filled with delicious humor and satire, and was the greatest creator of whimsical, lovable characters the world has ever known.

Few people knew, until they saw "Our Mutual Friend" on the screen, that he could write a scenario of amusing and haunted houses, hidden wills and registry, quaint romance and virile melodrama. That is just what he did in "Our Mutual Friend," and that is just what has been brought out in the film version, which, wisely, followed the novel with extraordinary care and faithfulness. The effort was not to improve or change, but to preserve the spirit of the romance intact.

That this effort was entirely successful was apparent from the greeting of the hard-boiled critics. Frederic North Shorey, the critic of the Los Angeles Times, seeing the picture at a trial showing at the West Coast, said:

"Silas Wegg and his 'weal and hammer,' Noddy Boffin, the Golden Dustman, and his suddenly acquired fortune, and beautiful and capricious Bella Wilfer are living again. Seldom is it possible to see a literary classic so faithfully reproduced on the screen as done in 'Our Mutual Friend.'"

"The scenes are those of Dickens, the atmosphere is Dickens, the plot is that of the greatest fiction writer of the last century."

Wid Gunning, who was associated with George Loane Tucker, and also with Lois Weber, worked for months on "Our Mutual Friend" in the same manner as on the remarkably successful production, "The Miracle Man," to transfer the true atmosphere of Dickens to the motion picture screen.

The Critics' Greeting

And this was what every critic, without exception, picked out to praise in the production—that the Whimsical humor, the marvelous characterization, the dramatic plot, had been brought from one medium to another, without a loss of a single one of the qualities which had made the author famous.

When "Our Mutual Friend" was shown at the Lyric theatre, New York, the New York American enthused over its splendid characterization. The Illustrated News went on record and called the picture "a bright and shining example of something good in the movies," while to the Times reviewer the characters seemed to come to life.

Harriette Underhill characterized the picture in the Tribune, as "Dickens transferred intact to the screen," while the Evening Journal said it had "charm and interest." The Evening Post referred to its "quaint charming" and added it was "well acted throughout."

Evening Telegram summed up the whole production in the words: "An achievement seldom seen on the screen."

As for the trade-papers, their critical praise was of the highest. The Motion Picture News said: "Whoever is responsible for 'Our Mutual Friend' deserves praise of the highest order. He has taken the salient episodes, the moving incidents and fashioned them into a highly interesting picture—a picture which reveals clearly defined characterization, some samples of quaint humor, and bits of incident—which flow along through a plot and several穿插的 incidents, releasing a fine breath of sentiment, captivating charm, suspensive melodrama, eloquent atmosphere and what must be regarded as exceptional photography. Truly this last mentioned quality must command special attention by itself."

It's our opinion that the picture is the best that has been made from a Dickens's story. So book this picture. It is fraught with romance, unique in characterization, and quaint and colorful in costume and setting. And the photography is exquisite."

The Moving Picture World said: "A film version of 'Our Mutual Friend' is one of the pictures that should, by right of its artistic and entertaining qualities, prove one of the big money makers of the coming year. This story of the famous English novelist turned out to be one excellent material for a moving picture and should serve as a guide to the American directors who possess the ability to photograph life just because they are making a moving picture. It is a mystery story and has all the elements of a corking good melodrama."

"Perhaps the impersonation in the present cast is the greatest single hit is the Bella Wilfer of Catherine Reece. Anything more charmingly feminine and lovely than this demure little English accent hasn't been shown on the screen."

"Our Mutual Friend" contains action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as 'good movie material today,' said Wid.

You have a lot of material to work with here. You have the name of one of the world's greatest writers, and the name of one of his best known works—"Our Mutual Friend." There are thousands and hundreds of thousands of Dickens lovers all over the country, and added to this is the fact that regardless of whether or not your people know or love Dickens they have in this mighty fine picture entertainment. It's far out of the ordinary, far different. You can also talk about the beauty of Catherine Reece, and don't neglect the chance to tell your folks about the fine comedy characters of Mr. Venus and Silas Wegg. Get stills or cuts of these three and use them all over the lobby. The quaint comedians will be sure to tickle your folks and Catherine Reece is so fresh, so beautiful and so new your people can't help but love her."

Its New York Opening

ONE of the most notable premieres of the year was accorded "Our Mutual Friend" when it opened at the Lyric theatre in New York. In the case of the numerous Dickensians, it was an example of "coming to scoff and remaining—" to admire." As a piece of entertainment it pleased them all, and to be declared a faithful picturization of the fiction-master's work. The daily press of New York was no less enthusiastic.
Three scenes from "The Blot," Lois Weber's dramatic gem released by Wid Gunning, Inc.

**The Blot**
The Story—The Director—Critics' Comments—Selling the Picture

**The Story**

"THE BLOT," a picture in the first rank of Lois Weber's big productions, is a drama of American life with a human-interest story equal to that of "Homicide." It is a timely, vital, and human drama, and one which illustrates well Miss Weber's uncanny genius for picturing life's intimate phases as no one else on the screen does.

Miss Weber makes her players act and speak as real people would, and gives them parts in stories which make the beholder exclaim, "That happened to me," or "That might have happened to my father." "The Blot" takes its place among her great pictures—a story of tremendous and nation-wide scope, with a heart thrill in every reel. It tells an appealing story of love and loyalty, sacrifice and pride, and will arouse an overwhelming sense of shame and pity in the hearts of every man, woman and child who sees the picture.

Everyone knows that teachers, professors and ministers are shamefully underpaid. But it was left for Miss Weber to see the human consequences of such shabby treatment dealt to what should be the highest classes of activity. She has seen it, not in the form of a sermon, but in powerful drama, scenes at once heart-rending and telling.

She takes a typical college professor, struggling on the pittance he gets, to support a wife and daughter while rich men's sons, lolling in his classroom, squander on a single debuch as much as he gets for a year's service. She shows what this desperate plight forces all three to do, and what happens when the daughter meets some of the rich young idlers. There is suspense in every scene, and a piling up of incident and detail, done as only Miss Weber can do it.

Lois Weber, Director Extraordinary

Born in Pittsburgh, Lois Weber spent her early career in concert and legitimate stage work. Her husband, Phillips Smalley, assisted her in her work on the speaking stage. Then the movies came into their own, and Miss Weber answered the call.

Through a long training, Miss Weber arrived at the producing of pictures, and some of her most famous productions include "Forbidden," "Shoes," "To Please One Woman," and "What's Worth While."

Miss Weber today is a unique figure in the motion picture world. She is the foremost woman producer and gained the distinction of being the first woman to enter the ranks of the industry. Only those few men producers who stand at the very top notch of the profession are her equals.

Miss Weber not only produces pictures. She writes her own stories, selects her own casts, directs, assembles, cuts and edits her films. Like all Lois Weber pictures, "The Blot" has a heart-throb in every reel, a naturalness of acting and story which will get an instant response.

**What the Critics Said**

The human quality of "The Blot," the universal appeal of the production, and the excellence of the direction and acting were unanimously commented on by trade and newspaper reviewers who saw the picture.

"The Blot" is a splendid example of Miss Weber's powers of direction and her technical ability, said Matthew A. Taylor, in the Motion Picture News. As to the story, the reviewer thought there was "real depth to the theme," and stated that "it was handled with skill." Miss Claire Windsor, as the daughter, was picked out as "perfect as the wistful, frail and childlike young girl," in the review. "The Blot" should make a perfectly satisfactory audience picture. It is very well directed, and its story has an appealing theme.

Variety calls the picture a "good market bet," adding: "It should clean up a tidy sum of money. It is a heart-throb, a sensational, and intelligently put together. Its technical, qualities are high in standard."

"It should appeal to theatregoers and prove a good office bet," said Exhibitors' Herald reviewers. The story was called "up-to-the-minute in theme" and "admirably worked out by contrast and close-ups that tell a story in themselves."

Wid's unreservedly called it a play of "splendid human interest," telling "a good everyday story of life. The reviewer states "it is interestingly presented," and expresses "an existing condition which should prove interesting to a good majority."

**Selling the Picture to the Public**

Teasers, tie-ups and contests are all practicable to use in connection with the showing of "The Blot." The exploitation department of Wid Gunning, Inc., has prepared a series of teaser ads, which will be furnished free to exhibitors booking the picture. The teaser-campaign has proved its merit in cities where it has already been used. It will prove the same results for you.

Arrangements have also been made with the Parker Fountain Pen Company for a national publicity tie-up stunt in conjunction with the showing. One of the mediums effective in this campaign will be the distribution of a beautiful illustrated card, which will be displayed nationally by the Parker agencies from coast to coast, wherever "The Blot" is showing.

An essay contest is worked into this tie-up. On the card is the sentence: "What is one phase of our American life today?" Send in your answers at once to the Blank theatre, where the great American drama, "The Blot," is now showing. If your local newspaper will take up the contest, giving prizes of money and tickets, the interest in it will be greatly increased. The newspaper tie-up has been used successfully a number of times, and is entirely possible of accomplishment.

**Advertising "The Blot" in the Newspapers**

THOSE who have followed the service section of The Motion Picture News during the past several months will have noted the reproduction of many fine newspaper advertisements on "The Blot" on the News' pages.

These advertisements are selected weekly by an expert from newspapers throughout the country, and may be taken as examples of the highest class motion picture advertising in the country.

It is the title, "The Blot," which affords the opportunity for newspaper advertisements which catch the eye immediately. These hand-drawn ads, all of which demand attention, are only one phase of the excellent exploitation campaign which can be, and has been, carried on in behalf of the picture.
A Big Money Maker!


And now comes "The Blot"—another Weber triumph that's delivering dollars to hundreds of showmen right this very minute! We call it an audience picture, for every single reel is full of the elements that bring forth the "Ahs" and "Ohs" that reflect dollars at the box-office.

It's a big picture with an appeal that will touch both heartstrings and purse-strings of all your patrons. Book it—it will draw big.
"Bear down hard on the theme of this story. It has a powerful appeal to the public." — MOVING PICTURE WORLD.

"The fertile mind of Lois Weber has turned from marital and sex problems, and 'The Blot' is a splendid example of her powers." — MOTION PICTURE NEWS.

"There is a splendid human interest in 'The Blot', and a great deal of heart interest besides." — WID'S DAILY.

"A real chapter out of many lives, and a piece of film work remarkably well done." — CHICAGO TRIBUNE.

Romance, pathos, humor, back-fence gossip and real folks woven around a theme as big and vital as life itself. Briefly this is the story of "The Blot", Lois Weber's dramatic sensation that has packed 'em in for hundreds of shrewd showmen including:

- S. Barret McCormick, Alfred Black,
- M. L. and Dan Markowitz, James Dunlevy,
- Bill Mahoney, John H. Kunsky, Felt Brothers, and a long list of others.

Never in a blue moon will a big picture with such powerful mass appeal escape the "box office eye" of real showmen like these.

Check up your play dates—make room for this one. It will make the old B. O. look like the Bank of England.

And the title opens the way for exploitation that will stand 'em in line. Get your press sheet now.

Exhibitors who didn't already book it are now following "What Do Men Want?" with "The Blot"—and cleaning up.
Motion Picture News

What Do Men Want?
The Picture—Its Possibilities—Its Selling Points—What Critics Think

The Picture

WHAT DO MEN WANT?

CAST OF CHARACTERS.

Hallie (The Girl)..............Claire Windsor
Frank (The Youth)..............Frank Gehricke
Arthur (His Brother)...........J. Frank Glendon
George Hackathorne Yost (The Evil Influence)..............Halan Cooley Bertha (The Unfortunate)..............Edith Kessler

Written and produced by Louis Weber.

The Critics Said

WHAT DO YOU WANT?

WHAT DO YOU WANT?

The Picture that Miss Weber has drawn has drawn her type remarkably true to life. Claire Windsor is described as "altogether appealing" with a dignified beauty.

"Her picture is immensely interesting. I enjoyed every minute of it," said McNeill, in the Illustrated Daily News, while Harriette Underhill, in the Tribune, said Miss Weber's players "act just as they do in real life. The New York Times reviewer comments Miss Weber's work as having "the spark of the stage." There is a good word to say for the acting, the photography and the direction.

A Producer of Big Pictures

Louis Weber, producer of "What Do Men Want?" is universally acknowledged as the most notable woman producer in the industry and has gained an immense following by her work, among men as well as among women. She is credited with having produced more successful photoplays than any other person in the film industry.

WHAT DO MEN WANT?

WHAT DO MEN WANT?

"Here is a picture with a lesson which should make a strong appeal and prove a big box-office attraction," said the Exhibitors' Herald.

"It is beautifully staged, well acted and photographed and has exceptional powers of exploitation possibilities. All in all, the picture is different from the usual, and the excellence of the story, direction, and photography should make it an exceptionally popular play."

The Motion Picture News reviewer asserted that the picture was sure "to hold the interest of both sexes." Not only that, but, taking the production up in detail, the reviewer said it is "interest-compelling entertainment, skillfully directed, wonderfully staged, well acted, and without being "preachy," delivers a sermon from the screen that might do honor to any pulpit."

Joseph Mulvaney, in the New York American, commented on the "powerful mass appeal" of "What Do Men Want?" and states that Miss Weber has drawn her type "remarkably true to life."

"The hunt for happiness, the big theme in this powerful melodrama, is always a factor in the life of every man, woman and child. The answer to the question of the title is one that applies to every day of the day, and it has been presented on the screen in a big, simple way—big and impressive because of its simplicity.

In every large city the newspaper stories of divorce and separation, give proof that men do not understand women, and that men do not understand themselves. Lois Weber understands both, and in "What Do Men Want?" she supplies the answer to the biggest problem in the life of every woman of today. And she supplies it in a series of soul-stirring scenes that will not be forgotten easily.

WHAT DO MEN WANT?

WHAT DO MEN WANT?

"What Do Men Want?" is a big picture, with a big theme for men and women in all walks of life. It is a picture with a powerful message. The one newspaper critic acclaimed it, and one whose characters are absolutely true to life.

Selling the Picture to the Public

"The title of the production is one of tremendous pull in getting people into the theatre, and it can be used in a variety of ways to arouse interest, according to local conditions. Some of the exploitation ideas, however, are simple, inexpensive and effective enough for use almost anywhere.

There is the newspaper advertising tie-up that any live advertising manager will literally get hold on. Suggest to the newspaper managers of your local papers to make a combination ad on every store in town for stunts copy with the "What Do Men Want?" tie-up. Have him group all the ads of merchandise under that tie-up.

"What Do Men Want?" on the center spread of the paper, and you'll get a smash that will bring a smile a mile wide.

And what a chance for window displays! Every store in your town can work a tie-up with this million-dollar title that means business to both of you. Cigar stores, shoe

Current Wid Gunning Releases

"Quo Vadis," the second appearance of this European sensation on the American screen.


"Good and Evil," starring Lucy Dorrain.


"What Do Men Want?" Another Lois Weber production. Her biggest and most powerful picture.

"Our Mutual Friend," with a special cast.

"The Old Oaken Bucket," in five reels, with a special cast.

Coming releases include "White Hands," starring Hobart Bosworth.

In Force in Ohio

"What Do Men Want?" the successful Lois Weber picture distributed by Wid Gunning, Inc., was well represented in the theatres of Ohio during the weeks of December 11 and December 18, according to announcement from the Gunning home-office.

The advance extensive advertising and publicity campaign aroused great interest, and the production opened to good business in Cleveland, Columbus, Toledo, Akron, Canton, Youngstown, Lorain and Norwalk.

One of the most magnificent theatres in Ohio has honored "What Do Men Want?" by choosing it as the feature for its opening bill according to information received at the Wid Gunning office. This house is the big new Lorain Fulton theatre located on the West Side of Cleveland, which opens the week of December 25. The booking at the Lorain-Fulton follows the opening at Barret McCormick's Allen theatre in Cleveland.
**Questionnaire Used in Revival of “Quo Vadis,” Which Is Released by Wid Gunning, Inc.**

Good old Edison put over some live publicity when he published his famous questionnaire. The idea seems to appeal to men and women, boys and girls. So it is being used to exploit the revival of “Quo Vadis,” the massive Roman spectacle that made $2,000,000 and ran for twenty-six weeks at the Astor theatre in New York. Some of the questions which may be used (with passes as the reward) are: “Who was Nero? What Empire did he rule? During what year did Rome burn? Who was Ursus? Who was Tigellinus? Who was the first person to build a bull?” Questions like these get into the papers, and help to sell the picture.

**Chamber of Commerce Boosts “Good and Evil”**

Cities, towns and hamlets have had clean-up weeks, paint-up weeks, but only lately have they been having “Good and Evil Weeks.” As publicity for “Good and Evil” (Wid Gunning, Inc.), starring the beautiful European sensation, Lucy Dorraine, this week stunt is strong! The Secretary of the Chamber of Commerce has its members use these lines on store cards: “This is GOOD AND EVIL WEEK. We want your advice. Give us suggestions as to good and evil around our store.” The Secretary gets after the newspapers himself.

**Ten Big Thrills in “The Girl from God’s Country”**

Lone flight of a girl; rescue of drowning man; death of Pierre theft by aeroplane; rightful earthquake; death by fire; race of a hundred aeroplanes; flight of the blind pilot; smashing of plane in mid-air; fight with death in the waves—all and more in this exciting Nell Shipman (Wid Gunning, Inc.) special.

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**“Can a Woman Make or Break a Man?”**

The six teaser ads, mats or electrogs of which are furnished by Wid Gunning Exchanges, using catch questions printed above, are proving their value in making the till in the box office tinkle.

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**An Aeroplane Trip as Draw-Prize**

In Los Angeles it was possible to offer an aeroplane trip as a lucky-number-draw prize at one showing of “The Girl from God’s Country,” starring Nell Shipman. Any theatre can do this, because if there isn’t an aeroplane in town, there usually is one within 100 miles, or so, and the prize may be a trip in the aeroplane to be made when the winner chooses to go to claim it. It’s the sort of thing that gets over, because in most communities aeroplane rides are out-of-the-ordinary enough to be something very much coveted.

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**Singing Ballyhoo Works for “Old Oaken Bucket”**

Brings back memories of kid-day happiness, loves, aches, pains, and mother-soothing; touches the heart strings, and sends patrons home wreathed in tender smiles—quite a big job for one movie, but May Tully’s “The Old Oaken Bucket” (Wid Gunning, Inc.) does it. Fred W. Falker of Strand theatre, Newark, N. J., said so. He ran it the week of December 13. The audience applauded after every performance. The most appropriate ballyhoo for the picture is naturally and obviously a singing ballyhoo, with “The Old Oaken Bucket” as the starred selection. Harmony quartettes of high school boys, dressed in outgrown young boys’ clothes, singing on corners, walking up and down streets, a few days before, and again during the showing, make high-class advertising, get publicity, and bring in the stuff that buys bread for the baby.
“TWINKLING STAR—THE PUBLIC WONDERS WHERE YOU ARE”

By Joe F. Lee

WHERE are the screen stars of yester years? Those stars that shone brightly in the heavens of filmdom and then flopped like a falling meteor. Are they still in the land of living? If they are where are they?

It wouldn’t be necessary to ask these questions had they exercised any business judgment regarding their greatest asset—popularity with the public. That was their stock in trade and had they only known it was up to themselves never to let it get shopworn by laying on the shelf too long. The answer is that they didn’t blow their own horn loud enough where it would do them the most good.

One of the greatest examples of blowing a horn the right way in the proper place is here with related, in the hope that it may strike home to some of those that have arrived and others that are now on the way up in pictures.

Not so many years ago an advertising solicitor on a theatrical publication dropped into a vaudeville theatre where small-time acts were playing. It was one of those houses where the actor does one show more than the Pathe Weekly. A young man appeared on the bill doing an act that at the time was thought crazy and ridiculous by the majority of managers. Cancellation usually followed his first or second performance in the greater number of the theatres, in fact this had been so regular an occurrence that on occasion when he was permitted to play out a full week’s engagement the comedian almost went insane.

The advertising solicitor saw the act and figured that it was out of place on the small time. He paid a visit back stage to the dressing room of the actor and suggested that advertising might be the means of getting the actor an opportunity to play the bigger houses. The sales talk of the solicitor made an impression and the actor decided that he would set aside a small amount of his earnings each week for a campaign of advertising. At the beginning there was no noticeable result forthcoming but the actor kept up his campaign and then as his salary grew so did his advertising space and today he is probably the most consistent individual advertiser in vaudeville as well as being a headliner of international reputation.

His name? That’s not a secret, it is Frank Jenks, Howel. You’ve undoubtedly seen him time and again in vaudeville with his cake of ice act. He plays the big time now and has done so for a number of years now, but even though he has achieved the top of the ladder in vaudeville he does not neglect to keep on advertising, for he has made up his mind to stay at the top and he knows that advertising is one of the means to this end.

The answer is that advertising is one of the certain roads to eventual success in any field, but there are very few individuals among the players in pictures that take advantage of the road.

Only recently I met a theatre owner and he remarked to me, “What has become of Miss So-and-So, and that fellow Blank. I never hear or read anything about them anymore.” He was right. He did not read or hear of them even though they are still active in pictures and playing now and again in some of the big productions, but they are stars no longer. At one time they were on the top, but they have slipped simply because they failed to blow their horn in advertising while they were personas of note, and the pity of it is that they will keep on slipping until finally they will go into the discard altogether, unless they wake to the fact while there is still time to capitalize on the glory that was once theirs and advertise that they are alive.

What is the good of being a success if you keep it a secret. Many a star could increase their salary, many a director could keep working instead of waiting months between productions, and many a player of small parts might achieve bigger parts and eventually stardom if they would only advertise.

Not only are the great majority of players and directors in pictures are short-sighted in regard to advertising, but a number of producers are equally foolish at times in regard to the greatest necessity for their productions after they have been filmed.

I recall an instance where a director stepped into the office of the producer and stated that he would have to add a scene to the production that was not in the script. The producer wanted to know what the addition would cost and the director informed him that it would be in the neighborhood of $20,000. There was no debate regarding the matter, the director was instructed to go ahead and shoot, and he did. The picture finished, there was the usual screening for the entire staff of the organization and it was noted that the $20,000 scene was cut to an eleven-foot flash, but the picture as a whole was voted a knockout by those in the projection room. The advertising director of the company was all hopped up and told the director that night he laid out a corking campaign to put the picture over with the exhibitors and the public. He took the campaign plan to the same executive that settled the director’s $20,000 question in a few seconds, but the advertising question was not settled as quickly as that.

The executive raved and ranted, the production was so great it didn’t need to be advertised, was his contention for finally the appropriation that the advertising director was cut in half and the picture, instead of being a countrywide knockout, slipped into the class of the ordinary program productions.

Too much projection room praise and lack of advertising have killed many a picture that was good, for many an executive believes like the one mentioned above is prone to think that because he is aware of the fact that he has a good picture that all the world will know it simply by gazing at him. But he’s wrong, for the world at large is too busy looking out for itself to look at the producer and read the message in his face. The guy that coined “Sell like the devil” had the right idea, but he took in a lot of territory to do his telling in and it takes printer’s ink to deliver the message properly.

Were it true that “the better the production the less need of advertising,” then D. W. Griffith with “Way Down East,” William Fox with “The Hill,” and Samuel Goldwyn with “The Old Nest” must be exceedingly foolish to throw away the amount of money that they did in advertising those productions. These pictures are acknowledged as among the foremost productions of the year, but it is barely possible that the thousands of dollars that these producers spent in acquainting the trade and the public regarding the pictures through advertising is in some measure responsible for the fact that the pictures are acknowledged among the best, and incidentally for the tremendous box office returns that they polled. To add further force to the argument it would be right to note right here that those selfsame producers are continuing their advertising in behalf of these productions and thus keeping them with the acknowledged best.

It is well enough for the individual in pictures to express himself in regard to personal advertising with “That is a matter that my management takes care of (Continued on page 298)
December 31, 1921

The Independent Productions of 1921

By Matthew A. Taylor

Looking Backward and Peeping Ahead

"WHEN the exhibitor begins to understand that it is impossible to thrust poor pictures down the throats of the public simply because these pictures are made by a big national producer; when he appreciates the fact that at present pictures of better quality, then will the day come when the independent market will dominate the industry."

This is the declaration of Dr. W. E. Shallenberger, president of Arrow Film Corporation, who wishes to emphasize any statement, there is no mistaking his sincerity or earnestness. There was no doubt of the strength of his conviction or his faith in the independent market. He has gone a-hunting for the pictures that entertain, and they are refusing to accept poor pictures, even if these pictures are offered under the brand of the largest producer.

"September, the independent month," said the man who heads the powerful state right organization, and who praises and extols the independent market. And possibly he did not receive the exhibitor cooperation we expected or deserved. But it was a success simply because the men in the field worked as they had never worked before. They believed in it; they believed in their company. It is no different from the man when he realizes that in back of him is the strength and support of the crowd. In doing this they brought in new book advertisers and exhibited in combination with the work of state right pictures. They learned what the service and cooperation of an independent exchange means. September, 1921, did its work, and its effect will be felt in the future, for the good will that was built up, the confidence that was created or restored, will never be wasted."

Dr. Shallenberger will continue to produce pictures for the independent market. What they are called cannot be decided. Not one of these pictures will ever reach the screen through any other channel than the independent market. Such is his confidence, and half an hour's talk with Dr. Shallenberger convinced one who is too good a business man, to misplace his confidence.

Such a reputation must be lived down before the state right market can regain its former position. Not all the combined press agents, writing with the fury of the possessed, can do this. But better state right pictures will help. If we can prove that high-class pictures, which have won undoubted success, have reached the independent exchange, we can be certain that the state right has taken one step forward.

We introduce "His Nibs." Alexander Beyfuss, president of Exceptional Pictures, announced this feature several months ago. "Chic" Sale was not raised as much as the box office value. But the success was not to be shown. And they were. "His Nibs" was shown at the Astor theater, the showing was doubled. Thomas E. in New York. And the verdict was that Dr. Shallenberger, president of Arrow Film Corporation, a picture that would make money—one of the most distinctive offerings of the year. Exploitation possibilities are almost unlimited with this picture. The sales campaign is now on and reports the Motion Picture News is able to gather, it is "on" with a vengeance. This is not the picture for the "fly-by-night" independent exchange. The exhibitor who offers it enhances his reputation with his exhibitors. "His Nibs" inspires confidence in the independent exchange and by so doing increases the confidence of the exhibitors in the entire state right list. And confidence is an acute need of the independent market. The picture is in reality a 1922 release, for it will be issued in January. Its progress will be watched by the entire country.

Coming to another notable offering we find "Burn 'em Up Barnes." Ray O. Pressly, president of Affiliated Distributors, a picture that Johnny Hines in the lead. Dr. Shallenberger decided that "Torchy" Hines was the afternoon boy. "Burn 'em Up Barnes," a melodrama farce, with a really representative cast, was the result. We were not wrong. The picture sold at a hundred percent over its original price. Its second showing was but $1.75. Miss Barnes, an old stand-bys of the independent market. Her pictures find a consistent demand. No greater proof need be offered than to cite her personal appearance tours during the early part of 1921.

(Continued on page 287)
In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEW

TERITORIAL SALES AND PURCHASES

Arista Film Offering Elaborate Picture

PIZZMA color effects will be utilized in "The Love Slave," the drama of Russia and Greece, which is offered on the state right market by Arista Film Corporation, of 130 West 46th street, New York City. "Prejudice" has been described as "a picture to think about." It is a story of Russia, and tells the tragedy of a race, persecuted and enslaved throughout the ages, deprived of justice and peace.

A modern and elaborate allegorical story as such

A compact and useful book of campaign suggestions has been issued by Arista Film Corporation. It contains suggestions of lobby displays, school contests, tie-ups and teaser campaigns.

First of Margery Wilson Features Ready

Russell Clark Sales Syndicate, Inc., announces for early release Margery Wilson in "The Offender," the first of a series of four Margery Wilson Productions—new features—independently produced to be handled by the Syndicate in the state right field. The story by Katherine Eggleston first appeared in Munsey's Magazine, where its screen qualities attracted Miss Wilson. Following this initial production there have been scheduled for early release in the order named, "Miss Woman's Woman."

Author Praises Treatment of Series

Jack Levy and Harry Thomas have just hung over the desk of William Alexander, president of the Alexander Film Corporation, of which they are associate executives, a letter received ten days ago by Mr. Alexander from Sir A. Conan Doyle. The head of the Alexander firm went to London a month ago to arrange for a tour of this country, beginning next month, by Eily Norwood, well known English player, who starred in the British "Sherlock Holmes" films. While in London, Alexander obtained audience with the author of the famous detective stories, and showed him the American treatment of fifteen subjects that the Alexander series will release, commencing January 1.

The author wrote that the treatment of the "Sherlock Holmes" films in sub-titles and the rearrangement of scenes to intensify suspense astonished him with the "dazed interest obtained."

"The Love Slave" Offered

Russell Clark Syndicate Releases Feature Starring Lucy Doraine

LAST week's list of state rights production was augmented by the release through the Russell Clark Syndicate, Inc., of "The Love Slave," produced by Sascha, from whom came "Good and Evil," and "The Prince and the Pauper." Lucy Doraine, whose exotic beauty made so strong an impression in her initial presentation in this country, heads a strong cast in a three-act dramatized picture with theme recently popularized by "The Sheik."

Made independently, thousands of miles apart, it is curious to note, states Russell Clark, that while "The Sheik" presents the East-West theme through an Arabian hero and an English heroine, in "The Love Slave" the racial differences are reversed as to sex, the hero being a white woman and the heroine a star part that of a beautiful Arabian slave girl. The drama is based not on a studio-prepared story but upon a book by the famous French novelist, Georges Ohnet, whose powerful play, "The Iron Master," has become a stage classic.

Names Franchise Holders

Franklin Backer, of East Coast-Amalgamated, Returns from Trip

RETURNING from his first swing around the circle in the interests of the new East Coast-Amalgamated producing and distributing organization, Franklin E. Backer, president of East Coast Productions, Inc., which is handling the pictures of Amalgamated Producers, Inc., produced under the personal supervision of Gilbert M. Anderson, made his promised announcement of his trip to the East of the Mississippi as soon as he reached his New York office.

On his trip, Mr. Backer took every opportunity to meet with him so that they could be screened for the salesmen in each territory, and the most effective methods of exploitation and booking for that territory fully discussed. As the pictures are to be booked in series as well as separately, and the arrival of stars in the first three, including such notables as Robert Edeson, William Courteigh, Myrtle Steadman, Thea W肠胃, and several others, an excellent idea of their quality, it was thought wise to let those responsible for their proper exploitation see at least three of them before the first, "Ashes," was released. Mr. Backer states that they were viewed with enthusiasm by the personnel of the following exchanges who hold the franchises for their respective territories; Harry Segal of Boston for New England; Warner's Exchange for New York for Greater New York and Northern New Jersey; Grand-Warner Exchange of Buffalo for New York; Stocke Brothers' Gold Seal Productions Company of Cleveland for Ohio; Associated Film Distributors and Sheet Spitzler's Reelcraft Film Corporation of Chicago for Northern Illinois and Indiana.

 Lester M. Scott, Jr., who has until recently represented C. C. Burr, has been selected as field manager by East Coast Productions, Inc. for the territory west of the Mississippi where he will acquaint the franchise holders with the importance of the Amalgamated Productions.

Sells "The Blue Fox"

D. J. Mountain, the export manager for the Arrow Film Corporation, has just disposed of the interoceanic Film Corporation, the Arrow-Blue Wilson-Ann Little serial "The Blue Fox."

"So This Is Arizona" Ready for Release

T HE first release of the W. M. Smith Productions, Inc., "So This Is Arizona," is ready for release and is in the hands of the State Right exchangers by January 1. "So This Is Arizona" is taken from the popular story that ran recently in the Argosy All-Story Magazine. It is a series of nine pictures to be made by Smith Productions in which the stars will be Franklin Furnace, Shandor, Hamilton, Francis Ford, Virginia Lee and it is said to be one of the best pictures he ever made. "Arizona" is in six reels and is crammed with action from start to finish. The White Mountain, the second in the series, will be ready soon.

Chicago Distributor to Renew Activities

A decided renewal in activity is planned by Commonweal Film Company of Chicago, immediately after the first of the year, according to President John B. Adams, who states that he is about to offer a very novel international picture to the state right buyers, a production that he expects will be competitively probably with the best now on the market.

This picture now is in the process of cutting and will be ready shortly for showing. Mr. Adams further says that it is the biggest proposition he ever participated in and that he will be ready in putting this feature over than he has on any of his previous campaigns.

Master Advertisers' Corporation, of Chicago, have been engaged to handle the publicity and now are preparing a very elaborate press book for exploitation of the production. Al Dezel and Jo Fisher, of the Master Advertisers, are also making plans for an active trade showing in the near future.

Foreign Sale Reported on "Jungle Goddess"

The Export & Import Film Company, Inc., owning the world rights to "The Jungle Goddess," the fifteen episode animal-jungle serial which Colonel Wm. N. Selig is making for that company, has closed another big foreign sale on the production.

The Australasia Film Company purchased the Australian, New Zealand, Philippines, India, Ceylon, Burma, Japan, China, Dutch East Indies, Straits Settlements and Siam. The sale was consummated immediately after the third episode of the serial arrived in New York.
Joan Film Buys New Feature

"Nine Points of the Law," Western Special, Is Offered

worked out—the suspense is admirable." The Exhibitors' Herald described this picture as "a picture with plenty of action—picture that will excite children to shouts and cheers—good states right picture. The child art is Trade Journal said, "Acting throughout is praise-worthy—Helen Gibson makes her role—difficult role portrayed with realistic vividness—action is rapid—fistic combat between McLeod and the crowd is a scene worth seeing." The story is that which never fails to delight every class of patron. It is a story of a mysterious girl, a woman detective, a brave fighting man of honor, but to whom fate has dealt a bitter blow; another girl who has a secret, and two little children whose tiny hands guide the woman through the depths to happiness. Few pieces of the story had been brought off when a private showing was given: "This type of picture will live long as the best and skilliest appeal with all classes, first because it is clean, fine, and gets right down to first principles of playing square with the public and the law. There is no ranting nor outbursts of uncalled-for melodramas—it is done in a way that gets under the skin of the average person, and after all if a picture can do that, it has every element of success. It held my interest from the opening panel to the last fade out, and when a picture can grip you for six full reels it's got something in it and this one has."

The deal for Rainbow was handled by Fred T. Roberts, who is in charge of the public relations and exploitation in the various parts of the country. He is it. Those who have seen "A Girl's Decision," have been impressed by the work done by Roberts, and the managers of the secondary houses are still holding it for a little while longer because he has been so successful in the exploitation department of the picture. He has been responsible for the excitement of the job that has been given to the Joan Film Sales Co., Inc. and the managers of the secondary houses are still holding it for a little while longer because he has been so successful in the exploitation department of the picture.

Independent Productions

She was received everywhere with a welcome that could be envied by the highest public officials and was given publicity rarely equalled by any star. "Hush" was followed by others of the Clara Kimball Young series, "The Black Panther's Cub," a Ziegfeld feature, starring Florence Reed. This last mentioned was another of the notable state right pictures of the year.

Another feature that contributed worth-while features to the independent market during 1921 was Warner Brothers. "Why Girls Leave Home" is practically the only one of their bigger features which may be classed as a 1921 release. The Motion Picture News reports from first run houses tell its story. These reports are unbiased. They tell the unvarnished truth. And these reports have all been a good idea. Picture. Strong box office attraction.

Keen showmanship gave a title certain to attract a particular class. "The Cowboy of the North," was the story equally certain to send another class home happy. Warner's "School Days," with Wesley Barry, which had its review early in February, was made available. In December of this year, promises to be a picture that will bring credit not only to the independent market as an attraction able to compete with any feature made, but it will also serve as an argument for the screen as the medium for clean, and instructive entertainment. No reformer, be he rabid and wild-eyed, can raise even the faintest outcry against this production.

Space does not permit us to review all the state right productions of the past year, all of which, and tell their effect on the state right market, for better or for worse. Ivan Abramson made "The Mother and the Law" and afforded it a Broadway run. Apyon Film Corporation, headed by Nathan Hirsh, have made "Big Boy" Williams, and "The Four Horsemen," a high class thriller in the "Snowy River" brand. Brandt-Davis came out with "The Man Behind the Hat" and the highest class. It was "The Heart of the North," starring Roy Stewart and Louise Lovely, and it found a ready market and a popular reception. "The Supreme Passion," released by Robt. W. Priest, of the Film Market, was another of a class of exploitation feature. Russell Productions are responsible for a number of worth-while pictures.


The above are only mentioned in the hope that they will aid in proving that 1921 has certainly seen no retrogression in the quality of the state right picture. There were one or two occasional flashes to reach the screen during the twelve months, while the bulk of the offering of the state right picture was definitely not good. The remainder, the very few other than those already mentioned were the features of poorer quality which will always glut the independent market, but which should never be taken as the standard.

The coming year and its productions are still shrouded in mystery. We know the quality of only a few, such as "School Days," "Teen Nights in a Barroom." But it seems probable that the standards of 1922 will certainly be lower, and possibly even more below, those of 1921. The exchanges demand only the higher class product.

And the attitude of the leaders of the independent field is, at the beginning of the new year, a reverse one. They are not shewing optimism with their mouths wide open and eyes closed to actual conditions. Neither are they in a blue funk tying crepe about their arms and strings about their pockets. They see the need of cooperation, they are beginning to understand each other's difficulties. They are settling down to work out their business problems in a business-like method.

Enthusiastic Reports Continue on "His Nibs"

Favorable and enthusiastic reports continue regarding the copyrights rights to Charles ("Chic") Sale in "His Nibs" continue to flow uninterruptedly into the offices of L. L. Hills, president of "His Nibs" Syndicate, Inc., who is handling the sale of this picture on the state rights market, and are being received regularly at the headquarters of Exceptional Pictures Corporation, producers of the picture.

Not only are the buyers themselves and their organizations highly pleased and enthusiastic with the new offering from "His Nibs," but also the reception accorded the production at the various exchanges arranged by the purchasers has been gratifying and decidedly fruitful. The independent exchanges are finding it an easy matter to dispose of their copies of the picture in their respective territory, and it appears certain that by January 1st, when "His Nibs" is scheduled to be released generally throughout the United States, first runs will be definitely arranged for in every exchange and key city in the United States.

Charles McGovern Will Tour Country

Charles F. McGovern of McGovern & Egler, who are distributing the new series of Shorty Hamilton two-reel Westerns, left New York for an extensive tour throughout the country.

McGovern expects to visit all the independent exchanges, and will stop in at the W. M. Smith Studios in Tulsa, Oklahoma, where the new series is being produced under the direction of W. A. Sturges.

International Success for Warner Feature

Reports continue to pour in concerning the record breaking career of the Warner production "Why Girls Leave Home," from every point of view, and now the remarkable success of the picture promises to become an international affair.

"Why Girls Leave Home" is about to let our Canadian brothers across the line in on the question that has aroused unprecedented interest wherever the picture was shown in this country and the big Allen theatres in all the Canadian cities. Canada has a limit on an exploitation campaign that will set some new box-office records.

In England, Pearl Films, Ltd., have fired the first shot in their campaign with advertising that reads, "The King of feature films." The record breaker for 1921 and "Why Girls Leave Home" will maintain the records for 1922."

Hoxie Completes Work on Arrow Picture

Jack Hoxie last week completed his work on the Ben Williams Production, "Under Orders," and started preparations for his next picture, title of which has not yet been selected. Hoxie is directed by Roy Clemments.
Exceptional Progress

Exceptional Pictures Accomplished Big Things in a Short Time

A MOST unusual record of film achievement for the year 1920, has been set up by the Exceptional Pictures Corporation, which Alexander Beyfuss is the president, and A. S. Kirkpatrick, vice-president and general manager. This is one of the newer production units, an organization of progressive men who stand for the new art of the motion picture, pictures that are carefully conceived, which entertain and enlighten.

One of the first duties of Exceptional Pictures Corporation, which started business on September 1, 1920, and is, according to four months old, was to take over the remarkable film photographed in the wilds of British North Borneo by Messrs. Nathan & Seperat. It is the only opportunity of displaying its protein art, which has made Mr. Nathan & Seperat a vaudeville and musical comedy favorite, and which allowed him to transfer Mr. Nathan's portrayal of men and women characters to the screen in "His Nibs." The past week was a busy one, indeed, for the executive staff of the organization, everybody on the alert. The distribution was practically settled and about to be announced, when an unanticipated request by wire to hold negotiations pending the arrival of a prominent film factor, en route to New York. Therefore, it is not yet possible to definitely state what disposition will be made, nor can it be stated when interested parties may hope to see it.

Beautiful Scenic Shots in "Tangled Trails"

Jacob Badaracco, camera man for Neal Hart of the William Steiner Productions, secured some very fine photography for "Tangled Trails," during the opening of the current. The company struck a blizzard in the Northwest, which kept up for many days, then came clear skies, and strange to relate some of the very best photography was taken under this condition. The reflected light from the snow was the means of getting the most perfect results.

New Series Is Announced

Lee and Bradford Offer Three Josephine Earle Productions

In addition to handling two other productions the office of Messrs. Lee & Bradford announces that they now have ready for distribution a series of three Josephine Earle productions entitled "Braiding," "Servoing a Master," and "Way of a Man." These pictures are society dramas of the highest standard, produced by Messrs. Lee & Bradford, and are said to be an interesting feature of the series. Miss Josephine Earle is a Vitaphone star. Having completed her first series, she has gone back to the legitimate stage and is now appearing in musical comedy.

These pictures were made at a cost of approximately $40,000 each, it is announced, but due to the fact that the producers were in need of cash, Messrs. Lee & Bradford were able to make a remarkable purchase and intend persisting them on to the independent exchanges.

This series has just been completed, and the following territories have already been disposed of: Greater New York and Northern New Jersey to the Capital Film Exchange; New York state the New York Syndicate Co.; New England States to the Pioneer Film Corporation of New England; Pennsylvania, New York, and Connecticut Screen Art Pictures; Western Pennsylvania and Virginia to the S. S. Film Exchange, while the remaining States have been disposed of to the following exchanges: Stater of Michigan to the Menter United Amusements; the Northwestern territory to the Inter-State Film Exchange; Louisiana and Mississippi to the S. T. Stephens Film Distributing Company. Additional sales will be announced in the near future.

Storey Pictures Offers Comedy Series

"HAM OMELET," the first of a series of Burlesque Photo-plays featuring Elsie Davenport, is announced for the State Rights market by Storey Pictures, Inc.

"No Darn Yeast," "Little Lord Fond o' Joy," "Salami" Peter's Pants," and "Let Her Rip Van Winkle" are others of the series of twelve two-reelers, released one a month.

Miss Davenport is supported by Edward Anthony, Jack Costello, Jack Walters, Matt Welcome, Estelle Harris, Ruth Young, Gladys Davis, Genevieve Cassidy, Billie Davis and John Hendricks.

A series of two-reel dramas, one a month, will shortly be offered through the market by this same company.

Affiliated Studio Sets Speed Record

Affiliated Distributors, Inc., broke some speed records recently in the two-reel comedy "Torchy's Luck," with Johnny Hines in the title role. The picture had to be finished early, as the play was scheduled for Friday night when the filming was completed. Between that time and the completion of the picture, the picture was edited, cut and titled and ready to be delivered on time. While it took all night to do the latter, it is understood everybody pitched in and helped to the limit.

Russell Clark Syndicate Shortens Name

In the independent field Russell Clark, owner of the word "Sales" from the corporate name of his firm which will hereafter be known as "Russell Clark Film Distribution," is reducing the scope of the activities of the organization is responsible for the change, and detailed announcement of these will shortly be made public.

A scene from, "The Beryl Coronet," one of the "Adventures of Sherlock Holmes," distributed in the United States by the Alexander Film Corporation
Press Hails Skinner's Return to Screen

The announcement from the office of Exceptional Pictures Corporation that Otis Skinner was to appear again before the motion picture camera, under the supervision of this company, brought forth a shower of comment from the exhibitors and the newspapers. Mr. Skinner's first picture proved that this favorite star of the speaking stage was also a great pantomimidist, and that his art of subtle characterization was heightened by his work before the camera. A majority of the motion picture editors of the largest papers in the country have made considerable comment regarding the signing of a contract between Mr. Skinner and the Exceptional Pictures Corporation, calling to attention Mr. Skinner's work in "Kismet" and comparing it with his work for the stage. "Mister Antonio," the Booth Tarkington play which will serve as Mr. Skinner's second motion picture story, was used by Mr. Skinner for three successive seasons, and is nationally popular, adding that much more interest to the forthcoming production, which will be started as soon as Mr. Skinner finishes his tour in "Blood and Sand."

Special Stunts Devised for Selig Serial

With the first four episodes of "The Jungle Goddess" already in New York and the fifth and sixth practically completed, work on this new animal-jungle serial which Col. Wm. N. Selig is making for the Export & Import Film Company, Inc., is now practically caught up to schedule, it is said.

Colonel Selig is taking extra precautions to pack the serial with as many "stunts" scenes as is possible and at the same time keep the story realistic and logical. To this end, according to a statement from the Export & Import Film Company he has engaged a staff of three technical experts who are concentrating on devising original "thrillers" for "The Jungle Goddess."

Competition Is Industry's Need

Harry M. Warner, of Warner Brothers, is firm in the belief that the greatest need of the motion picture industry is keen competition among the picture theatre owners.

"The very life of the industry is competition, because only through competition can the art of the motion picture reach its highest pinnacle. Without competition the industry would become stagnant."

Now while the producer—the conscientious producer—whose aim is to bring forth only the best productions for the entertainment of the masses fulfills to the best of his ability every requirement to materialize his cherished ideals to the theatre and the public alike to his physicians. Let me stress right here the fact that there are exhibitors throughout this country who control many of the small and big pictures. This attitude is that of the magnate who has cornered us let us say the wheat market. "And in having this control, this monopoly of showing whatever they think fit for their respective communities, they jeer at the producer cannot carry his product into that town unless he comes down and meets the order of the exhibitor. In other words, the producer is up against a tough proposition in order to realize a fair profit on his product."

"If the exhibitor controlling a town sees fit to ignore the producer's product it takes no stretch of the imagination to see the fate (the producer) can never hope to get very much for his brain child. And if he can't get a requisite amount of money out of a good box office production, then he can't even hope to produce money-making pictures. In the final analysis it simply means that the market will be cluttered with inferior productions."

"A glaring example of this fact was recently made by several prominent showmen after one of our pictures was unanimously praised by both the trade press and newspaper critics as being one of the finest pictures ever produced, suitable for all classes of people to enjoy and study throughout the world. But they can't kid us into the belief it is not a winner. They can't refute the statements of others in the hope of getting the picture for a song. They've got to stand on one foot and, if it is possible, try to make room for both the producer and the showman can carry on in their respective enterprises."

"The sum and substance of the entire matter is this: If there is more than one theatre in a town—that is to say, if they compete with each other for the best product available—then and only then will this industry progress to its natural growth, because the producer can feel assured that his productions will receive their due reward."

Turino Films Enters Field

Harry Raver Heads New Company; Will Make One Feature a Year

COMMITTED to a policy of not more than one production each year, Turino Films, Inc., has been chartered by the State of New York as an authorized capital of one million dollars. The officers of the new company are: Harry Raver, president; Bert Wheeler, vice-president; John Dudley, secretary and treasurer. Associated with these men on the board of directors are Robert H. Davis, editor-in-chief of the Film Daily; Elmer Flick, publisher of the trade, author of the trade weekly, "Movie Mirror," and expert, and Dr. Charles Perilli, a noted physician and surgeon.

The plans of Turino Films include the production of only one picture annually and the exploitation of such additional productions as the company may decide to make in its own right, or distribute as agent for other producers. The activities of the company, in any case, will be confined to films of the super class.

A literary committee, consisting of Larry Giffen, Robert H. Davis and Harry Raver will select the company's story material. Fred McClelland will be in charge of exploitation, with a corps of assistants. Bert Wheeler, will head the sales department.

The business affairs will be in charge of John L. Dudley, member of the N. Y. Chamber of Commerce and formerly trustee of the City Savings Bank.

Absorbing the business of Harry Raver, Inc., Turino Films takes d'Annunzio's "Cabiria" and all the additional films contracts of the Frank A. Dunsey company. "Cabiria" being offered to the picture theatres for the first time, following its big Broadway run, by Associated First National Pictures. The films has been revised to run an hour and three-quarters, as against the three hours and fifteen minutes of its original presentation.

New Eddie 'Barry' Comedies for Arrow Release

"Whose Husband Are You?" is the title of the latest Morris Schlank Broadway Comedy, starring Eddie Barry and featuring the diminutive and clever Vera Reynolds. It is offered in the brightest and most vicious Broadway manner.

Franklin Backer Closes for Foreign Rights

Through a contract negotiated by Franklin E. Backer of East Coast Productions, Inc., the entire foreign rights to the twelve Amalgamated Production presenting Broadway favorites under special co-starring agreements have been acquired by the Export and Import Company of New York. These pictures are to be delivered at the rate of one each month. Other contracts with exchanges in the United States who will handle the Amalgamated product as franchise holders are now being consummated and the announcement of the principals promised at an early date.

Chas. not Elmer McGovern, in New Company

Charles F. McGovern, of McGovern and Egler, who are distributing the new Shorty Hamilton Series on the State Right Market, wishes to correct an impression that is prevalent throughout the trade, that Elmer J. McGovern is the "Mac" who is connected with the above mentioned combination. "Charles F." is a brother of Elmer J., and has been connected with him for the past two years as an assistant editor and also special sales representative for the "Woman Untamed" which "Elmer J."

New York Critics Laud "School Days"

US EDWARDS' "School Days," featuring Wesley Barry, distributed by Warner Brothers, has received the unstinted praise of both the trade paper and newspaper critics, following the preview presentation in Chicago and at the Astor Totel, New York. The laudatory comments fired at Harry Rapf, the producer, and William Nigh, the director, are unanimous in the opinion that "School Days" is a production that will sweep the country in popularity.
Giving Quality and Fair Play

Two Essentials for Success in 1922, Says Russell

ACCORDING to W. D. Russell, president of the Russell Productions, Inc., of Chicago, just two things are necessary for the independent producer during 1922. These are the quality of his production and the fairness of his selling price. With these there is no chance of failure.

"We are in the independent producing field, states Mr. Russell, and have come out with our first feature, 'Shadows of Conscience.' Immediately on its presentation in the market, it was bought by several of the largest sales representative exchanges in the country. 'Shadows of Conscience' is the first of a series of independent features which will be released as Russell Productions.

We have our own studio in California which is under the personal direction of Mr. Russell, a stockholder of the corporation and an expert in getting the biggest results at the least cost. Our next picture will deal with the much exploited social problem in a big way and from an entirely new angle. An all star cast will be used.

"This corporation believes absolutely in the future of its operations in the independent market and feels that this field is particularly fitted to make films go over for all they are worth by reason of the fact that they are not tied up with series of weekly releases. In consequence, we have given proper and persistent attention to special feature attractions. They are in a position to intensify safe or booking campaigns in a manner that is now possible through the channels of national distributing organizations.

With all these facts in hand, Russell's Film, Inc., believes that the prospect for its outlet in 1922 is the open market. Through the cooperation of the members of the corporation have been able to combine valuable knowledge in the field of purchasing talent and making pictures. This is a matter of natural mutual interest to buyers because it predicates a greater cause to sales prices of the waste experienced by the producers on the Coast in this one vital portion of their business during the year 1921, is much improved.

"Buying professional talent may be likened to purchasing literary material, "additional information being nothing in this regard as they are not known intangibly. Here is where the experienced editor or producer gets results. He knows what he wants and where to get it at a fair price, just as an experienced buyer in one department store, can put goods on his shelves at a much lower price than his competitor who lacks experience. Of course, in consideration of questions of economy, we never allow expense to interfere with the artistic quality of our productions.

"The outlook for 1922 is not very encouraging from the viewpoint of conditions at the close of 1921. If nobody moves, however, things must remain stationary. Progress means movement. Business men in every line must show vision and urge things along. The moving picture business more than any other is dependent upon good times. There is plenty of money in the banks. Let's help cause it to flow in industries of all kinds. With team work I am satisfied this will be a more prosperous year for the industry as a whole.

"The public is realizing the fact that 'The Play's the Thing' more and more every day—a star is losing his her ascendancy. In consequence, there has been a gradual reduction of salaries of stars which means a much lower cost of production. The ultimate ends will be lower prices for bookings, lower costs of admission, and in the final analysis more extensive patronage for the individual exhibitors and more diversified satisfaction throughout the trade."

Arrow Special Proves Sensation

"Ten Nights in a Barroom" Opens with Huge Success

RECORD after record continues to be made by Arrow's special, "Ten Nights in a Barroom," which it will be remembered is a Blazed Trail Production, starring John Lowell and Baby Ivy Ward. It was written for the screen by L. Case Russell, who took as the ground work of the story the experiences of Mr. Russell, attributed to W. T. Pratt on the novel by T. S. Arthur.

The sixty-year record of "Ten Nights in a Barroom" as the theme of great popular appeal culminated at Providence, R. I., last week when it was presented at the B. F. Keith's Victory Theatre, by the Arrow Film Corporation, under the supervisory exploitation of Mr. Russell. During the week the picture broke all records of the Keith House in Providence, as a show town, financially and numerically. Never before had so many people been attracted to a Providence theatre as during this week. The week had so much money been paid into a Providence theatre. Then again, not only all the motion picture records for this town were broken but also all precedents of the Victory Theatre, which consisted upon a second week's booking for the picture.

"What Providence does to-day the rest of America will do tomorrow," states Arrow, "Providence is a tough town to break into, as it is purely industrial and hard working, and at these times money has not too plentiful a use. While 'Ten Nights in a Barroom' was attracting its scores of thousands, setting the town afame, the big record money at the box office was the envy of the North American Continent, not to say all other parts of the world, has heard of 'Ten Nights in a Barroom.' In the language of the show business it will pack them in where other shows will fail even when they have great manpower and abilities, personal appearances of the great star, John Lowell, and the best of all, human interest.

"Day after day the interest of the offering increased, the theatre was crammed, hundreds of people crowded, the police were called out simply because when all is said and done, when all the exploitation methods had been exhausted, and all the personal cooperation available for 'Ten Nights' as a great human heart interest story, it was magnificently directed and produced and well acted by John Lowell, Baby Ivy Ward and a splendid cast, the story goes straight to the heart of the people. "Ten Nights" is a triumph for the Independent cause in motion picture production and exploitation. It is a smash in the eye to monopoly and the program.
Tiffany's Plans for 1922
Production Policy to Remain Unchanged with Increased Activities

The following statement has been received from M. N. Hoffman, president of Tiffany Productions, in which he explains the present and future policy of that company:

"The basis upon which Tiffany Productions, Inc., formulated its producing plans was the result of a careful survey of the field as it appeared almost a year ago. In spite of the pessimistic view which has been taken of our company from the standpoint of dollars and cents.

"The production of 'Peacock Alley' was lavishly but wisely spent, and we had the satisfaction of seeing our contention overwhelmingly justified in the generous and unstinted acclaim with which 'Peacock Alley' was received upon its first presentation.

"Our second production, with Mae Murray as the star, will be made by Tiffany's former production company, which is now in Havana, Cuba, busily engaged in taking the first scenes. The same lavishness in production and cast which marks 'Peacock Alley' as a remarkable production will be equalled if not excelled in our new effort.

"Following Robert Z. Leonard's usual custom, six weeks of intensive preparation was expended upon the script of our new current. Only the insistent of the new production has been worked out to the last detail so that we must be put into it. This lavishness was paid for in the finished production.

"As time goes on it is the intention of the Tiffany company to continue being one or two or more production units with stars of the caliber of Miss Murray, in productions having the 'star marks' of Tiffany excellence."

Pyramid Formed in 1921
Walter Greene Heads Growing Company; New Picture Under Way

Headed by executives who have made an enviable reputation for themselves, Blue Pictures, Inc., was organized during the current year. At the time of its organization, Walter E. Greene, who incidentally with the release of Famous Players-Lasky, and who is present president of Pyramid Pictures, inc., openly stated that Pyramid's inception in the motion picture field would be a guarantee for a bigger and better product.

That Pyramid has kept its course with the field is best proven by the class and caliber of its first production "My Old Kentucky Home," which was personally produced for Pyramid by that master director, Ray C. Smallwood, from an original story written by Anthony Paul Kelly.

"My Old Kentucky Home" is almost complete. At the present time. Mr. Smallwood, his technical staff and his all-star players are in New Orleans (La.) completing exteriors for this super-feature. Monte Blue, Sigrid Holmquist, Lucy Fox, Julia Swaine Gordon, Frank Currier, Matthew Bets, Arthur Carew, Billy Quirk, Pat Hardigan and Francis Grant are the players making up Pyramid's all-star cast. The feature will be ready by February 1st.

Now that "My Old Kentucky Home" is almost complete, Pyramid executives are working day and night preparing for the second story. Paul M. Potter's big Broadway success "The Queen of Moulin Rouge" has been purchased by Mr. Greene for Pyramid's second all-star vehicle. Monte Blue yesterday affixed his signature to a Pyramid contract assuring this recently-formed corporation of a star who is in popular demand by every motion picture producer. A cast in keeping with Mr. Blue will be engaged.

Second National Releases
"David and Jonathan" to Be First Release; Other Specials to Follow

Announcement is made by Second National Pictures Corporation, of plans for the early release of several new pictures. The first of the series, now ready to go to the exhibitors is "David and Jonathan," a picturization of the popular novel by E. Temple Thurston, featuring Madge Titheradge. It is a story of a friendship between two young men under difficult circumstances, and after the pair are cast away on a desolate island with a young woman with whom both are in love, the young men continue to go on as "David and Jonathan," the publishers of the book have arranged for "My Old Kentucky Home," a story written by Anthony Paul Kelly.

Other productions scheduled for early release by Second National Pictures Corporations are: "The Edge O' Beyond," by Gertrude Page; "The Night Riders," by Zane Gray, and "Mr. 'Pim Passes By," by A. A. Milne. Other notable pictures based on stories which have won fame as serials and in book form are in preparation.

Elaborate Posters for Brandt-Davis Feature
"Paper" and advertising accessories are completed on "Life's Greatest Question," the new George H. Davis-Joe Brandt special feature—and are announced as more elaborate and complete than those which accompanied the first feature, "The Heart of the North." The accessories were prepared under the personal supervision of Mr. Brandt, who passed finally on every detail of the campaign before leaving on the special tour of the key cities where he is seeing important State Rights buyers who have asked for the chance to see this feature first.
Hope Hampton and James Rennie in a scene from "Star Dust," Miss Hampton's latest First National starring vehicle.

Hope Hampton and Lon Chaney in "The Light in the Dark," now being produced at the Paragon Studio, and which will serve as Miss Hampton's next featured release.

Hope Hampton and Dorothy Walters in a scene from Miss Hampton's next feature, "The Light in the Dark."

Hope Hampton as "Lily Becker" in "Star Dust," a First National attraction which is meeting with splendid success.

"Star Dust" is now being shown in leading theaters and is meeting with the wonderful success predicted for it.

“The Light in the Dark” will be ready for release after the first of the New Year, work of production being pushed rapidly at the Paragon Studio, Fort Lee.

“Star Dust”
“The Light in the Dark”
FIRST NATIONAL ATTRACTIONS
STARRING
HOPE HAMPTON

Hope Hampton in the role of "Thais," a scene from this famous opera in "Star Dust" being one of the many which press and public have praised highly.

Hope Hampton and Dorothy Walters in a scene from Miss Hampton's next feature, "The Light in the Dark."
Some Professional Achievements in 1921

Throughout the year, when occasion demands any kind of essay upon accomplishments of a number of participants in various fields of endeavor, such an essay is presented alphabetically, in its turn. Fortunate is the one whose name begins with A.

This being the season of good cheer, the time when standard methods are apt to be temporarily discarded, we visit the end of the alphabet, giving those who usually bring up the rear, an opportunity to lead the process.

Robert G. Vignola has closed his year's activities in a blaze of glory in producing the artistic and cosmopolitan production "Enchantment," starring Marion Davies. His artistry was further proven in his delicate handling of Griffith's "Wine's God Changed," and again, on its predecessor, "Straight is the Way," a delicate version of the French drama. For 1922—well, watch him.

A half dozen productions come to mind as the achievements of Anita Stewart during the fading year. It will be difficult indeed for her to exceed in the future the dramatic productions presented in "Her Mad Bargain," "Playthings of Destiny" and "The Invisible Face." Nor can "Harriet and the Piper," according to the Wind," "A Quest of Honor," "The Fighting Shepherdess" and "The Yellow Lyphon" be erased from memory. Miss Stewart is now making "The Woman He Married." For a short while ago we met Charles Ray—the flesh—for the second time. His has been a busy year—and years. And we bank he will pay for his recent brief vacation from the studio with a 1922 check full of work. Perhaps we will see another "The Old Swimming Hole," "The Nineteen and Phyllis," or some prototype of the many simple, rural characterizations he has enacted in a score or more of roles. Arthur Kane's guiding hand for that. And so—we look forward to the production which will follow "R. S. V. P."

For some years a familiar figure and name was missed from the ranks of M-G-M. Pickford is back again—and Universal is to be congratulated. It was in 1921 that waded into film waters with Margaret Fisher's "There, Little Girl, Don't Cry." Then he played leads under his own direction, some years at Metro. Now he is starting on "The Leather Pushers" series. He has the story—he has the directing ability (s-h-a-g) for those first picture) and he has the directorial sense. The public will get the benefit of this prescription.

William Nigh has been a long time in the water. He doubt if he has ever done better work in the past year. Look upon "Her Daughter in Law." "School Days" with Wesley Barry (why christen him "Freckles" for good, Nellian?) and "Why Girls Leave Home."

A pretentious trio of successes for a director with a "past" and a "future." Ever think life is short? Well, Charles Hutchinson says it isn't. And he ought to know. Leaving out the million or so times he has chanced his neck for serial thrill in the past, consider the past twelve months. Thirty-one one thousand reels of "The Double Adventure." The same for "Hurricane Hunt." Add 'em together and know the Hutchinson love of pulling thrilling stunts, consider he is still with us—and will bob up strong next year.

Two years—four pictures accomplished. Also the accomplishment of a being a success. That's Hope Hampton's record. In "Star Dust" she has surpassed anything of her previous work. Just as in each former picture she succeeded in bettering her claims to stardom. In 1922 Miss Hampton will be seen in "The Light in the Dark" first of all, looks like a "Happy New Year" for this star.

A writer of real scenarios as proven by "Disraeli" and the present "Airless," tentatively titled "Idle Hands" is Forrest Halsey's claim to distinction. Looking backwards we find him responsible for "The Wonderful Thing" adaptation, also "Ashes of Embers" and "Flames of the Flesh." Next success.

Even the trade hears little of a D. W. Griffith production until it is completed and launched upon world audiences. And after that, while the picture is being extolled, he drops from sight and is lost for months on a new piece of artistry. His New Year offering "Orphans of the Storm" was made under the title of "Two Orphans," the story of which is known to everyone. After that—who can tell? We, in the meantime, look forward to "Orphans of the Storm."" Joseph Dewey has many "New Years" in the offering—for he is but nine years old. His picture work during the past season includes "Clay Dollars," with Eugene O'Brien, "Salvation Nell" (Whitman Bennett and Constance Talmadge in "Good for Nothing." Quite pretentious for a youngster. And we can't forget his stage success in "The Hero" with Richard Bennett.

They do say Reginald Denny may find his name in electric lights next season. Be that as it may, he has an excellent chance as the amateur boxer in Witwer's "Light Pushers" stories. He should feel at home in the role, being an amateur boxer of note in real life. His recent pictures include "Footlights," "Paying the Piper," "The Iron Trail," etc.

It will be George Randolph Chester Productions, Inc., next year for the noted authors of "Get Rich Wallingford" and other internationally known stories to plan to make two elaborate screen attractions a year. They will write, sceneize, cast, direct, edit and title as they did in the case of "The Son of Wallingford," their last big picture for Vitagraph. Both George Randolph and Lilian Chester have unlimited confidence in their ability to "deliver the goods." Their past record entitles many others to share this confidence.

We watched William Christy Cabanne directing his latest Robert-Cole feature "At the Stage Door." Later we saw the completed production. Certainly despite years of celluloid success he has much disseminated his ever fresh directorial viewpoint. To date he has created or written plots for over ninety photographs. His last R-C successes include "The Beloved Cheater," "What's a Wife Worth," "Lifes Twist," "The Barracade" and "The Stealers." And more good ones to come next year.


Corinne Griffith Wins Popularity Test

Corinne Griffith, the Vitagraph star, was declared the winner in a star popularity test completed last week by the George J. Wehner chain of theatres, in Brooklyn, N. Y. Patrons of the ten Wehner theatres voted. The star's production which won the greatest number of votes and the honor of being first on the list was "What's Your Reputation Worth?" A close second was her most recent picture, "Moral Fibre."

Corinne Griffith is now on location in Florida, where directors are being filmed on her forthcoming feature, "Island Wives." This will follow "The Single Track" to release.

Bert Adler Associated with Art Brand, Inc.

Announcement comes this week of the expansion of Art Brand Productions, Inc., and the association therewith of Mr. Bert Adler, known in the motion picture industry as a producer's representative.

Mr. Adler, it is announced, has affiliated himself as Treasurer with the new company, of which Joe Brand is President, this affiliation going hand in hand with the announcement that Art Brand has expanded its activities to include not only handling of the series of two-reel features starring Charles Ray, but that other important acquisitions for the independent market have also been secured and will be announced as ready for release shortly. No definite announcement is made at present regarding these pictures, but it is said that there are scheduled several features that will prove important box-office pictures.

The C. B. C. Film Sales Corporation will act as the distributing medium for the Art Brand Productions.

"The Soul Seeker" to Be Holubar's Next

Allen Holubar has contracted to make six productions starring Dorothy Phillips at the United Studios in Los Angeles. It is reported that these are the first of these photographs, "The Soul Seeker," through Associated First National Pictures, Inc. "The Soul Seeker" has been adapted from a story by Harvey Gates and is described as a dramatic outdoor story in which Miss Phillips has a most unique characterization to portray, the most unusual, in fact, of her career.
As 1921 Appears to a Director

By Robert G. Vignola

DESPITE the numerous elements that have attempted to drag it down, the year 1921, I am firmly convinced that the twelve months just passed has done the motion picture at least one deed in good faith, that the motion picture, in the production end of the business. Far from depleting the great resources it possesses, a great deal has been accomplished. The wave of censorship methods which I advocated a long time ago. Whatever else it is, we may look upon as an individual appetizing for the motion picture into its own. There is no doubt that censorship must be stamped out because a fettered screen is like a fettered giant—helpless and ridiculous. Nevertheless the censorship agitation has brought the directorial fraternity to a realization of the true psychology of the screen.

With the restrictions placed by the various sets of conditions, the director must become his own screen. Certain scenes of high dramatic values which in the past have been depicted in infinite detail, the director has had to turn to a different method of telling his story and at the same time satisfy the censors. He has been forced to leave a great deal of the imaginative, to leave a great deal unpictured and yet a picture what he was picturing. It is not the screen that needs to be easily imagined. Thus he has not only complied with the censor's requirements, but he has raised the art of the motion picture.

Some time ago I advocated this very thing and as evidence of my faith in the idea I put it to use in my own productions. It is plain to be seen that the secret of human enjoyment is in imagining things. The individual likes to imagine what he pleases independent of everybody else. Nobody wants to be deprived of this individuality. And I maintain that the motion picture cannot become ideal until it stimulates imagination. If it is going to be the tool of the future it must have an appeal to the mind's eye as well as the body's eye. This very development is being brought about by Mr. Robert Loggia. He is attempting to show certain scenes in detail, directors have been forced to take this handicap and leave much unpictured but under ordinary circumstances would have been flashed upon the screen in all completeness.

Then, another thing which the past year has done for the screen has been to arouse interest in the old methods of the motion picture. We have, and for that matter still are, laboring under the handicap of being judged wrong. This year just ended we have awakened to the fact that what really troubled the screen was a lack of a definite basis or canons of criticism.

What is needed most to-day is to educate the public to know and realize that the motion picture is neither literature nor stage drama, nor music, nor painting, nor sculpture, nor architecture, but an art in itself, distinct from those arts though affiliated with them.

The biggest handicap we have to contend with to-day is the public's misunderstanding of what the motion picture really is or what it is trying to accomplish in the arts.

“The Western Will Live”—Carey

TO the oft-repeated query "is the Western dead?" the answer is "dying out," Harry Carey, Universal star, who has for years been identified with virile outdoor roles, emphatically negates the question.

He says: "The Western drama will never die because it is America's distinctive type.

"Yet Western drama, especially as we have seen it on the screen, is almost but bitterly glorified by producer, actor and director. "The year 1922 will see the true type of Western come into its own and it will be a far better and more appealing drama than the film fan has expected.

"These are grounded on society and business have become dramas of detail but the western has been compiled largely of thrills and lawless situations.

"Tales of the great American west will live just as the tales of the English landed gentry will live, despite the fall of those nations. Society drama is built on the sham of social decorum and the people will love it to their almost total eradication of human interest and heart appeal. Instead we have seen the cowboys come to life.

"But the great open heart of the west is as yet uncovered with the thin veneer of social convention which the ultra-civilization of the western drama eastward as it creates the west. In the western drama men are men and women are women and they act as such. This gives the chance for human interest and heart appeal which the eastern society drama denies both artist and director. "The motion picture fan demands human interest touches and only stories of that type will be the successor to the western.

"Because society drama offers only class appeal and western drama appeals to the heart I predict to-morrow's generation will put the human-interest-western to the high water mark in popular favor.

Montagne's Record for Scenarios

Edward J. Montagne, who made the famous record for making "A Man's Home," the Selznick feature at the Capitol theatre this week, can perform this feat by having written more original stories and picturizations than any other scenarist. During his ten year's connection with the Motion Picture Industry, he has produced over three hundred original stories and almost as many adaptations.

Selznick Tender Luncheon to Ladies of Press

In celebration of the success of "A Man's Home," in honor of the author, Anna Steese Richardson, a luncheon was tendered ladies of the Herald, Mandarine, at the Hotel Pennsylvania, on December 14. It was most unique and unusual, in that it is the first time anything like a representative body of New York newspaper women have been assembled in conjunction with such an affair.

Motion pictures were taken of the gathering while luncheon was being served. In it was used a print was shown the guests, many of whom remained to witness the screening of the major film "A Man's Home," which followed.

The Selznick organization was represented by Agnes Johnson, who as hostess ably assisted by Bessie Mack of the Capitol theatre. Grace Valentine and Margaret Seddon, of the cast, were among the guests; a part of them follows:

Mabel McElliott, Illustrated Daily; Martha Coman, New York American; Margaret Rohe Howard representing the United Press; Helen Boulitt Lowry, New York Times; Ada Patterson, New York Sun; James Dixon and Florence Smith Vincent, Evening Telegram; Virginia Barrows, Evening Globe; Mrs. William Johnston, Sunday World; Sophie Irene Lob, Evening World; M. Bruening, Evening Post; Grace Wynden Vail, Journal; Alice Carroll and Frances Weller, New York Review; Miss Fergus, Picture Play; Dorothy Moran and Ruth Rosenberg, Dramatic Mirror; Dorothy B. Herzog, Movie Weekly; Mrs. Sime Silverman, Variety; Mary A. Russell, World, and Lillian D. Gale, Motion Picture News.

Gents! The Winner!

The Leather Pushers in a series of 2 round uppercuts
HARRY A. POLLARD
who is scenarizing and directing
"THE LEATHER PUSHERS"
from the H. C. Witwer stories,
which the Knickerbocker Photoplay Corporation
is producing for UNIVERSAL

The Season's Greetings
MABEL NORMAND
West Coast Production Trend

By J. C. JESSEN

There is reason to believe the crop of independent productions for 1922 will be much greater than during the present year.

At the present time the several announcements of management of the large producing distributing companies plans to curtail production points to a smaller number of program pictures being made in and about Los Angeles during the coming year.

Efforts are being made by producers to cut the cost of production and in some studios a limit has been placed on the price to be expended for a picture which means that the production cost will be reduced materially. In one instance the maximum to be spent on a picture is $110,000, in another the maximum is $90,000. The heads of these producing companies expect to hold the quality of their pictures to the same level as of the past.

They propose to do this partially by reducing salaries, partially by preventing waste and partially by adding efficiency that will prevent loss of time and the taking of scenes that are not used.

Generally speaking the producers who heretofore spent money like drunken sailors fully realize that they must meet the demand of the exhibitors for lower rentals and they are trying to produce pictures suitable for lower rentals without reducing the quality.

If history repeats itself there are going to be some mergers. In the past rumors of a merger always precede the actual announcement of the merger by many months. For months there have been rumors of mergers and when the announcements come, as they surely will within the next few months, they will be no surprise to people of the producing field for the mergers have all been talked over and the result predicted.

The coming year will see far more independent productions made in the West than in previous years. The people who are attempting to bring new money into the film industry by the organization of companies capitalized by people outside the industry are of the opinion that the industry needs features that will gross something like one hundred to one hundred and twenty-five thousand. Such promoters find that they cannot induce capital into the business unless there is a ready market for the product to be made.

So much money has been expended in the past on what might be termed super-pictures that did not hit that goal in distribution that the men of money are skeptical. In other words the men with dollars for investment have analyzed the situation and come to the conclusion that there are two classes of pictures, one that will gross from one hundred to one hundred and twenty-five thousand and one that will gross more than four hundred thousand. In other words an independent picture to make good must sell for less than the regular program picture and the super production to make good must go way above the average program picture.

At the present time there are no less than eighty independent companies in and about Los Angeles. Probably half of this number have the finances to go ahead with the making of pictures and the other half is in the state of financing. Probably one-third of the number plan to make one and two-reel subjects, some comedies and some westerns, while there are one or two that think there is a place for a two-reel drama that contains a good story well filmed but not of an expensive nature.

It is doubtful if there has been a time in the past three or four years when the film industry was bringing as small an amount into Los Angeles as at the present time and with the curtailment of production that several of the studios have announced this weekly sum will be greatly reduced during the first two or three months of the coming year. The employment agency officials say "things are very quiet." The rental-house owners say they could take care of more business and professionals greet each other with "when are conditions going to improve?"

On the other hand it is pointed out that theatre admissions have materially increased over a month or two ago and rental totals amount to a greater sum. The pessimistic mental attitude of the East is reflected throughout the producing industry and some voice the opinion that distributors found they can secure pictures at low prices if conditions look dark and so continue painting the outlook as dark as possible in the hope of regulating prices by their predictions.

The Sheriff has not placed a padlock on any studios nor are conditions as bad as talk makes them appear. Interviews with studio executives brings out the fact that the production end is merely marking time until the exhibiting and distributing departments catch up. Heads of Los Angeles studios believe the coming year will see the industry back in the flourishing condition of a few months back.

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Leads, Heavies and Characters

Recent Productions:

"TEN NIGHTS IN A BAR ROOM"

ARROW

"THE MAN WHO PAID"

"THE TRAIL OF THE LAW"

Oscar Apfel Productions
Selznick Stars Busy at New York Studios

That motion picture release at the Selznick studios in East Forty-eighth Street, New York City, is going steadily forward in the same highly efficient manner which characterized the company's work at the studios in Fort Lee is indicated by the announcement that the Selznick stars are to begin work almost immediately upon the completion of their last feature.

Owen Moore, who is just finishing the biggest picture the Selznick company has ever made, is scheduled to begin another big production almost immediately. The new Owen Moore picture will be directed by Victor Heerman, Director Henry Lehrman, who is finishing the first shots on the present Moore picture, will have a great deal of work to do with this production before December, it is believed some time in February.

Elaine Hammerstein, whose "Washington Farriage?" has not yet been released from the film editor's hands, will be back on the job at the studio before the New Year. The title of the forthcoming Elaine Hammerstein production, however, has not been announced. Ralph Ince will direct it, with only a few days of elapsed time between his finishing with Eugene O'Brien in "Channing of the Northwest" and his taking up the next Hammerstein release.

Serial Market Booming Says Manheimer

Backings his convictions that the present demand for pictures that will stimulate business in the many large serials now being built and constructed during the past few years, will create a new market for the booking of high-priced pictures, the president of Photoplays, Robert B. Manheimer, has released a new Ben Wilson and Naomi Gerber chapter photoplay, "The Mysterious Pearl," to State Rights exchanges and announces the immediate sale of the latest thriller from the pen of J. Grubb Alexander and Harvey Gates to several well-known exchanges in important territories. Every one of the composers of the new serial was completed and the complete line of advertising material, including special advance press sheets, ready for immediate delivery before the release of the production to independent buyers was announced.

Jack Hoxie's Latest Ben Wilson-Arrow

Arrow Film Corporation announces the title of the Ben Wilson-Arrow-Jack Hoxie feature recently acquired by the company from "Jefferson." The direction and story are by Roy Clements. Besides Jack Hoxie, the cast includes Evelyn Nelson, Claude Payton, and E. La Neice.


Louis Weiss Cuts Short Trip to Exchanges

Louis Weiss, secretary of exchanges of Tarzan Serial Sales Corporation, returned to New York unexpectedly this week, cutting short a trip which was to take him around the country to visit the various exchanges which are handling "Adventures of Tarzan," starring Elmo Lincoln. Weiss was on his way to New York to effect his signature to an important contract relative to the series of all-star pictures with which Weiss-Belmont Pictures is now being reproduced during the coming year. Shortly after January 1st he will leave New York to complete his itinerary around the country. During the short period he was on the road Weiss visited Toronto and Montreal, Canada and Chicago, Michigan. He reports conditions in these two territories as vastly improved and the various state right distributors are looking forward to increased business early in the New Year.

"His Nibs" Is Sold for Missouri and Kansas

The Liberty Theatres Corporation, operating in Kansas and Western Missouri, with a home office in Denver, Colorado, has just announced that the Missouri and Kansas rights to "His Nibs," the Exceptional Pictures Production of which Charley (Chic) Sale is the star, the rights to which were secured by this company from his Nibs Syndicate, Inc., L. L. Hiler, president.

Two Unsold Territories in "Heart of North"

With the selling of an additional territory this week on "The Heart of North," the feature of the Canadian Northwest which George H. Davis and Joe Brandt produced and are State Righting — this sale comes from Photoplays Service Office of Pittsburgh for the Western Pennsylvania and West Virginia territory territory — this feature is sold solid with the exception of two territories. The territories still left open are the Ohio and the Eastern Missouri and Southern Illinois, for which negotiations are already under way.

Jungle Serial Started by Warner Brothers

Warner Brothers have started production of their new animal serial, "Shadows of the Jungle," at the west coast studios under the direction of Frank Grandon. Philo McCullough has been engaged to play the leading male role, and Jack Richardson will play the "heavy." The heroine has not as yet been selected.

"Where is the Star?" (Continued from page 284)

for me." That is well enough, but there is no individual effort directed in behalf of one person on the part of the big film companies and the work is for the greater part a matter of routine. In this regard it is well for the individual to reflect on the probability that he is leaving in the hands of his management the power to unmake two stories as well make up two stories, and does not have to delve too far in the past to recall instances where this actually took place.

Certainly there are varied methods and one of them is that which is employed by Henry Ford. You can call Henry what you will: a "fool," but nevertheless he is without doubt America's best little picture agent. Henry Ford. Rest assured whatever the big topic of the day is Henry is right there in the midst of it in the public prints. Want the world was too big enough to keep Henry off the front pages. War news was the news of the moment, so Henry spent a couple of million dollars on a pan- ship and a plan to "get the boys out of the trenches by Christmas." That was advertising for Henry, only instead of buying so much space he spent the money on something that would get the space. His investment was another of his space grabbing stunts, and within a few weeks he crashed into the news of the disarmament conference by offering to buy the battleships that the Government was going to scrap.

Surely Henry Ford has a lot of money, and he is at the top of the heap in the auto game, but he is still spending his dough to keep Henry Ford in the limelight by advertising himself.

He isn't going to slip into the discard if he can help it. He knows there is just as easy for a big one to slip as the fellow that was never known at all.

Speaking of slipping, have you seen the new Hood's Sarapis lately? There isn't a James on earth that doesn't pay to advertise yourself or your product.

You can't sell clamp without blowing your horn. Blowing horn is just one way of advertising that you've got 'em for sale! By the same token you may and Miss Picture Player should use the trade papers of your profession as your horn and advertise unless you are too self-satisfied to be spoken of as "I wonder what became of them; one never hears anything about them any more."

Harry Rapl, producer of "School Days" for Warner Brothers

Film Author Addresses Women's Clubs

Coincident with its engagement at the Capitol Theatre, New York City, the big Selznick special, "A Man's Home," opened for a week at the Stanley theatre, Philadelphia, Monday afternoon, December 19th. At the instance of the Selznick company Anna Steese Richardson, author of the photoplay, in collaboration with Edmund Bruce, went to Philadelphia the Thursday before the picture opened at the Stanley, and on that day and the day following made six separate appearances before leading women's clubs in the Quaker City where she had been invited to speak on the subject of "Better Motion Pictures."

"A Man's Home" was given a prominent place in Mrs. Richardson's remarks.

Ceiling as Screen for Hospital Patients

"Penrod," Marshall Neilan's latest picture in which Wesley Barry is starred was screened before the bed-ridden patients of the California hospital, Los Angeles, recently.

The method of projection was on the ceiling and an unfinished print of the picture was used for the purpose. Wesley Barry acted as host in the program of entertainment and explained the action of the missing scenes of the picture. The idea proved a big success and a plan is being prepared by Mr. Neilan in which all theatres playing "Penrod" may show this film at local hospitals at little expense. The press sheet on "Penrod" will contain details on this stunt.

Weiss Brothers Receive Many Offers

According to the offices of Artclass Pictures Corporation, which organization controls the master film spectacle based on the Old Testament, and which occupied the time of the foremost producing company in Italy for more than five years, Weiss Brothers are in receipt of many inquiries relative to the ultimate disposition of this film for the American market.
Reginald Denny
Starring in "The Leather Pushers"

Joseph DePew
Prominent Child Actor
Recent Release:
Eugene O'Brien in "Clay Dollars"
Played Andrew Lane, Jr. with Richard Bennett in "The Hero"

William Nigh's Bulls Eyes:
"Why Girls Leave Home"
"School Days"
"Her Daughter-in-Law"
UNIVERSAL STUDIOS

Director Frank Lloyd made the first scenes for Norma Talmadge's picture, "The Duchess of Langeais," by Balzac, this week.

Sidney Franklin will complete Constance Talmadge's "The Divorcee" this week.

The second Jackie Coogan subject is still untitled.

Allen Holubar will begin the production of "The Soul Seeker" with Dorothy Phillips on January 2nd.

Director James Young is selecting the members of the cast for "The Magus," starring Guy Bates Post.

Chester Bennett has completed "The Starveling," starring Jane Novak.

Nazarova has finished work on "The Doll House.

J. L. Frothingham is titling "The Man Who Smiled.

Emory Johnson and company are at present in San Francisco filming exteriors for "The Midnight Call."

GOLDWYN

J. Rupert Hughes has completed the direction of his own story "Remembrance." The cast includes Claude Gillingwater, Kate Lester, Patsy Ruth Miller, Cullen Landis, Nell Craig, Dana Todd, Richard Tucker, Esther Ralston, Arthur Trembley, Lucille Ricksen.

Richard Butler Glazer has joined the scenario staff.

Victory Bateman has been added to the cast of "The Dust Flower," by Basil King. Rowland Lee is directing.

Wallace Worsley denies that he has signed a contract with Universal Film.

M. D. Gardner, the assistant general-manager of studios has been elected to the board of trustees of Culver City.

Richard Dix won the president's cup in the California Country Club golf tournament.

UNIVERSAL

Hobart Henley will direct Priscilla Davis in "The Last O'Lowry." Wallace Beery and Beatrice Burnham are included in the supporting cast.

Jack Conway is directing Hoot Gibson in "Land of the Lost." "Thy Servant's Wife" is the title of the next DePont vehicle. It is a story of British life in South Africa. Vernon Steele will play the lead. Paul Scardon is the director.

LASKY

Agnes Ayres, Jack Holt, and Walter Hiers are in the cast for William DeMille's film version of "Bought and Paid For." Clara Beranger is doing the adaptation.

Director Paul Powell and Dorothy Dalton with her supporting cast have left for the Yosemite district to film exteriors for "Tharon of Lost Valley." Jack Mower plays the leading male role.

Mary MacLaren will play the lead for Wallace Reid in "Across the Continent." Philip Rosen will direct the production, and Betty Francisco is to play the ingenue lead.

HAL ROACH

The next Harold Lloyd comedy, "He Who Hesitates," will consist of four reels. The filming of this subject is completed. Mildred Davis, her mother, and Harold Lloyd will spend the Christmas holidays in New York. Miss Davis has renewed her contract with Hal Roach as lead for Lloyd for another year.

"Snub" Pollard is making a comedy based on a monkey gland operation. Players include Marie Mosquini, Tom Kennedy and Noah Young. Charles Parrott is directing the subject.

"Some Baby," a "Snub" Pollard comedy has been shipped East.

METRO

Maxwell Karger will direct a special production upon the resumption of activities.

Victor Hotel has been added to the cast of the George Baker-Gareth Hughes picture, "Don't Write Letters."

Bert Lytell will make an original Bayard Veiller story under the direction of the author. It is titled "Sherlock Brown," and the cast includes Ora Carewe, Sylvia Breamer, DeWitt Jennings, Milton Taylor, and Hardie Kirkland.

Harry Beaumont is completing Rex Taylor's "Daphne's Disposition," starring Viola Dana. In the cast are William Lawrence, who plays the male lead; Arthur Rankin, Hardie Kirkland, Myrtle Mayne, Knute Erickson, Eisa Lorimer, Snitz Edwards, Colin Kenny, Bradley Ward, and "Broken Nose" Murphy.

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Installation and Proper Care of the Theatre Organ
Exhibitor Should Study Needs Before Selection

BY H. J. WERNER

FROM a close observation of the difficulties in properly conducting a motion picture house the ideal exhibitor must possess the qualifications of an extensive education in the liberal arts, finances and diplomacy in addition to considerable executive ability.

Theatre patrons are determined that everything presented to them must be worthy of their consideration including music, photo-drama, decorations, lighting and other necessities essential to their physical comfort.

Unlike Caesar’s Gaul the motion picture public are divided into three unequal parts. First there is the plain “fan” who goes to the theatre because he thoroughly enjoys it; second there is the patron whose interest is served by pictures and music and third is a more sophisticated class who take a keener delight in the concert and the musical interpretation of the photo-drama. In view of the fact that the latter classes are assuming greater proportion, it is well for the progressive exhibitor to give greater consideration to the quality of music he is offering his patronage.

Economic conditions throughout the country have affected the motion picture industry to an appreciable extent and theatre overheads have necessarily dropped. However, the fundamentals of rent, light, heat and film expense are being maintained so that the orchestra pit alone bears the brunt of lower overhead. Orchestras have been curtailed or entirely eliminated and the organ has come into its own not alone from its economic and adequate artistic results but because of the disquietude resulting from temperamental and labor difficulties proportionally incidental to the number of musicians employed.

The majority of picture patrons will concede that the organ for picture purposes seems to be the instrument that furnishes the music most of the time in the greater number of medium and high class theatres. It is therefore necessary that the condition in which the organ is maintained should be of vital importance to the management and finally to the public.

Ordinarily when Mr. Exhibitor purchased his organ he did not hesitate to inform the world that it was the “largest and grandest” and probably boosted the price over its actual cost. However, the regular patrons will lack enthusiastic appreciation of the music if an inferior organ is retained at the console or the instrument itself fails to live up to expectations.

The selection of specifications suitable in size and design for the house or the purchase of the instrument from a reputable manufacturer is only a start in the right direction. The continued success of the instrument requires proper chambers for its reception, expert installation men and an operator properly trained for organ playing.

The instrument itself must be a theatre organ and not a church organ. The church organ has its mechanism and various sets of pipes arranged and voiced so that a composition of pure organ literature can be adequately rendered. The church organ has its various tonal divisions arranged so that each one is complete in itself and measures up to a standard that tradition has imposed upon organ builder and composer alike. The church organ contains the dignified diapasons and sufficient reed tone to make the effect homogeneous; has certain solo voices, a brilliant ensemble and a few extra fancy stops. The church organ has certain mechanical features for combining stops and “coupling” manuals rendering conditions which make it impossible for the organist to use stops on the different manuals simultaneously.

A theatre organ is designed so that the organist can play anything that has ever been written for the organ and in fact any music that it is physically possible to play. The tonal character of the manuals on the theatre organ are arranged differently. One keyboard should contain all the suitable accompanimental voices and certain rhythmic traps or effects which are used in conjunction with the accompaniment.

The next most important manual should contain all the solo as well as the accompanimental voices so that every possible voice may be blended together by the organist in order that he may vary the tone quality of his melodies as much as possible. By this arrangement the organist’s work is greatly simplified as he does not have to continually change the position of his hands from one keyboard to another to blend solo voices which unfortunately are not placed on the same keyboard.

The tone of the church organ is of course dignified and sonorous and of a quality suitable for ecclesiastical use and for polyphonic music. The theatre requires not only certain tones which are fitted for church use but also every shade of tone found in a symphony orchestra that the organ builder can reproduce.

In addition to the proper arrangement of the various stops and pipes to render everything as available and convenient as possible to the organist, we must consider such matters as the speed and rapidity of the organ action; the depth and weight of the manual and pedal touch, the wind pressure used and the resulting tone, scale and diameters of the various pipes, reliability of the action and a thousand and one other details which go to make up a good theatrical instrument.

Space will not permit our going into these very vital points
1922—Perfect Projection—1922

The Motiograph People

wish for
Every Exhibitor

A Merry Christmas
and
A Happy New Year

THE NEW

Motiograph DeLuxe

THE PROJECTOR
PREDOMINANT

Insures
Perfect pictures,
Bright as noonday,
Steady as a rock.
The kind that
Are a genuine
Box office
Attraction.
Keep your
Theatre abreast
Of the times
By installing
A Motiograph
In 1922.
This new projector is
Made right—
Is right—
Will eliminate your
Projection troubles.

Write for Literature

Enterprise Optical Manufacturing Co.
564-572 W. Randolph St.
Chicago, Ill.
Note comparison in size of this pipe. Its tone is very deep and is used only in large organs

as exhaustively as they deserve. Very brief thought will show how absolutely essential each and every point is to a successful organ. The question has often been asked, which is the more important in an organ, the action work or the tone. Some say one and some the other, but the fact remains that they are both equally essential. Good tone is useless if the action is so imperfect that the pipes fail to respond properly and a perfect action is of little use if the tone that it presents to the ears of the audience is crude or unpleasant. Thus everything has to be right and working efficiently all the time if Mr. Exhibitor is going to enjoy the best music that his organist can offer to his patrons. The health of the organ is as necessary as is the health to the organist—both must be in the pink of condition to do their best work.

Chambers and Installation

Properly designed organ chambers should be built of hollow tile or concrete coated inside with hard, smooth finish plaster, which will properly confine the tone when the swell shades are closed and efficiently reflect it out into the auditorium when the shades are opened. Not only should the walls, floors and ceiling be strong enough to withstand the very considerable bombardment of sound waves without tone leakage, but the shades or fronts must be instantaneous in operation and of sufficient area to allow the unobstructed egress of the tone. These chambers should be absolutely dry and clean and if the organ is placed in more than one room, the chambers should be of the same height if possible so that the temperature is even, which results in the organ staying in tune much longer and a consequent reduction in maintenance costs.

Organ chambers can generally be planned in one of several locations in a theatre, according to the particular house. The plan most frequently adopted is to use the space usually occupied by the boxes on a level with the first balcony. Frequently one or both sides of the wings are used with the tone either speaking on to the stage itself or being projected through grilles on either side of the prosenium arch. In the former plan the tone usually mixes better and has a chance to blend before reaching the audience, but is sadly dampened if the curtains be lowered. In the latter plan, obviously, curtains do not interfere and the brilliancy of the tone is not impaired, but the effect would possibly be unpleasant if members of the audience seated close to the sound outlets in the event of the balcony running right up to the sides of the prosenium.

Probably the very best place and the one least frequently used is what is known as a prosenium installation— the organ being bracketed on either side of and over the arch, a grille being built, which has the effect of making a very massive and handsome prosenium. The organ is entirely screened, —is easy of access and in large theatres can be practically one level, —and with possibly a small work shop and entrance from one of the upper lobbies.

A word to architects might not be amiss. Consultation with an organ expert before the building is actually in construction may be the means of easily obtaining a good installation which will redound to the credit of everyone concerned. An undersized grille or a sound pocket may reduce the organ’s efficiency as much as 50%. Most organ builders will be glad to give their advice at no cost to the architects who are really interested in having things right.

A case is quoted wherein the sound opening was placed close to a large ventilator which worked on the exhaust system with the result that a large percent of the tone went not only over the heads of the people but clear out of doors.

Maintenance

The action of the modern organ consists of an enormous multiplication of a few very simple parts, contacts, cables, magnets, primaries, relays, etc. While the component parts are in themselves very simple and not liable to disarrangement, the fact remains that the simplest mechanism if multiplied a thousand fold is certain to require some adjustment and regulation. The blower and motors must be regularly oiled and the bearings and commutators attended to. The blower room kept neat and free from dirt and dust, which would blow into the organ and might possibly cause ciphers by lodging on the armatures or valves. In any event the dirt will pass into the pipes themselves and lodge in the nicks and windways or even get beaten into the metal of the rapidly vibrating brass tongues.

In addition to the motors, the low voltage electrical system which controls the action has also to receive attention. A moderate sized modern theatre organ contains probably upwards of ten thousand separate make and break contacts. It is true that great thought and care have been exercised in the design and manufacture but still it is only to be expected that some attention is required.

Again there is the tonal side of the organ. The pipes must be kept in tune and in proper regulation regarding power, promptness of speech and pitch. Dirt from the blower and ordinary dust affect the power and promptness and also indirectly the pitch, and differences of temperature change the pitch of the pipes in varying degrees.

The actual functioning of the different kinds of pipes is a subject worthy of deep study and one which cannot possibly be treated in an even partially comprehensive manner in a brief article such as this.

Serious to say that the tone of a given pipe has three attributes, quality, quantity and pitch. These attributes are present as a result of the use of certain scales, i.e., lengths and diameters of the various pipes in a set. The height and width of the mouth, treatment of the windway or, in the case of a reed pipe, the thickness and treatment of the tongues and also the quantity of wind admitted to the pipe all affect the tone. A change in any one of the above quantities.
Power's Service
Good Will Throughout the Year

We take great pleasure in again following the time honored custom of wishing all our friends in the Motion Picture Industry

A Merry Christmas and A Happy New Year

Nicholas Power Company
INCORPORATED
NEW YORK, N.Y.

Edward Earl
PRESIDENT
"Great!"—said A. P. Lyons

Low initial cost, an almost negligible maintenance cost, beauty, and ease of cleaning—these are the features of Terra Cotta that have made Mr. Lyons an enthusiastic. Numerous complimentary remarks concerning the appearance of his theatre, as well as an ever increasing patronage, have convinced Mr. Lyons of the business-getting value of a handsome Terra Cotta exterior.

Perhaps you plan to build a new theatre. Or perhaps you are considering the alteration of your present one. In either case we can send you information which may save you time and money. Address National Terra Cotta Society, 1 Madison Avenue, New York, N. Y.
Theatre Built on Pueblo Style

Herford Tynes Cowling, photographer for the Paramount-Burton Holmes Travel pictures, discovered the El Onate theatre, Santa Fe, New Mexico, which he says "is the only theatre on the Indian Pueblo Tyne in this country—or in any other country I know of—and is unique in design."

The people of Santa Fe are building a lot of their homes on this type of architecture—what is probably truly American type of architecture."

The photograph shows the theatre draped for Paramount Week. The ladder is decorative and not a necessary means of progressing from one part of the building to another. Santa Fe is a town of 3,500 and has a large Mexican population. The unique architecture gives Manager John H. McManus a decided edge on two competing houses.

Diamond Theatre Opens

The handsome Diamond Theatre recently built at Bowling Green, Ky., would be a credit to a city many times the size. It is thoroughly modern and fireproof, of brick, concrete and steel, and is a structure of beauty and refinement. It has a seating capacity of 1,100—750 downstairs and 350 in the balcony; a length of 160 feet and a width of 56 feet; three stories high; proscenium; eight dressing rooms to accommodate fifty people for occasional vaudeville. There are four boxes and narrow lorge balconies on both sides.

The theatre is provided with a modern cooling system that changes the air every three minutes in summer and every seven minutes in winter; also a refrigerating plant, heating and lighting systems, independent of the city. The lobby is wide and splendid, with double glass doors; the handicap design; mirrors and potted plants add beauty here. Rest rooms are provided off the foyer for men and ladies. The projecting room is a model, of brick and concrete, with two Simplex machines, stereopticon and spotlights. It is exceptionally large and cool. It is a 120-ft. throw to the screen.

The interior is of quiet tone, with plaster walk of ground-in tints, green gold and tan being the general color scheme. A three-color lighting control gives wide effects of beauty. Special staff relief work ornaments the fronts of balconies and boxes. Silk draperies add luxury and finish. A beaded screen is used. A Robt. Morton organ and a six-piece orchestra furnish the music.

The Diamond, built at a cost of $150,000, is owned by the Setter Amusement Co., Inc., of Cattarragus, N. Y. C. A. Setter is local manager. A certain novelty about the theatre is that Mr. Setter wrote his own architects, contractor and manager, having had years of experience in this line in New York. He superintended the wiring, too, and planned some original designs in electric fixtures, and added some of his own ideas to the cooling and heating systems.


Bigger and Better Business for 1922

Joseph Horstein, vice president and general manager of the Howells Cone Equipment Company, New York, predicts better business throughout the motion picture industry for 1922.

"We have all felt a decided tightening of the purse strings during the past twelve months," states Mr. Horstein, "but there is every indication that conditions will be better before 1922 is under way. Our business has been picking up steadily and reports from our salesmen indicate a large volume of orders following the New Year."

The El Onate theatre, Santa Fe, New Mexico, said to be only house built on Pueblo style of architecture

Dan Barton Reports Good Business for Past Twelve Months

Actual business conditions in the motion picture industry were not as bad as estimated during 1921, is the statement made by Dan Barton, of the Bartola Musical Instrument Company, after a survey of the last twelve months' business done by his firm, which, he says, has been very good.

Mr. Barton has exceptional facilities for observation as he is in personal touch with exhibitors in all parts of the country through his continual contact with his customers, this being one of the fixed policies of the Bartola Company.

The best argument as to the present condition of the industry and the excellent outlook for the future, is based on the great number of new theatres where the Bartola Musical Instrument Company has placed musical instruments, and the territory covered by these installations which shows that motion picture theatre men have made progress even though there have been some setbacks.

The Bartola Company has placed many organs in theatres already completed but a great many of their contracts have been in new theatres, and the many orders on hand for 1922 installations indicate another good year.

English Camera to Make 30,000 Exposures a Second

At a recent meeting of English scientists Sir Robert Hadfield, the famous steel maker, gave a description of a new cinema camera with which photographs up to as high as 5,000 per second have been taken. This is very nearly at the rate of four miles a minute.

According to reports the camera weighed well over three tons and required a special housing that in itself was twelve by six feet in dimensions.

The inventor, supported by able technicians, consider it quite feasible that the same camera with slight modifications can be constructed to record over thirty thousand exposures a second. This means that the film would be carried past the aperture at the unheard of rate of twenty-five miles a minute, or at about the speed of a bullet from an express rifle.

Texas House Leased

Eaton & Glenn have leased the Olympic theatre at Lockey, Texas, from C. R. Wilkinson. The new owners will add a number of improvements in the near future.

Selling Many Tanks

A. J. Corcoran, of Jersey City, manufacturer of developing tanks, is fast becoming the leader in that field. The tanks manufactured by A. J. Corcoran are of a quality that demand repeat orders. The manufacturer of theatre industry has become one of their chief lines and experts have been secured to design the tanks to fit the exacting requirements of this industry.

Some of the Bartola Musical Instrument Company's installations made during 1921 were as follows:

- Palace, Antigo, Wis.; State Theatre, Brookings, S. D.; Bijou Theatre, Battle Creek, Mich.; Garden Theatre, Columbus, Ohio; Main Theatre, Cleveland, Ohio; Locken Theatre, Fishers, Ind.; Fox Points Theatre, Cleveland, Ohio; Tibbetts Theatre, Columbus, Ohio; Atlas Theatre, Cheyenne, Wyo.; Amus Theatre, Cheyenne, Wyo.; Strand Theatre, Ogema, Minn.; Fox Theatre, Dallas, Texas; Oakman Theatre, Detroit, Mich.; Carnegie Theatre, Dubuque, Iowa; Doric Theatre, Duluth, Minn.; O'Kane Theatre, Eau Claire, Wis.; Grove Theatre, Blain, Ill.; Orpheum Theatre, Fond du Lac, Wis.; Egypt Theatre, Fort Worth, Texas; Majestic Theatre, Grand Island, Neb.; Grand Theatre, Caryl, Ind.; Palace Theatre, Hamilton, Ohio; Homer Theatre, Hibbing, Minn.; Temple Theatre, Elkhart, Ind.; S. S. Cory Theatre, Iron River, Mich.; Orpheum Theatre, Kenosha, Wis.; Majestic Theatre, Madison, Wis.; Capitol Theatre, Minot, N. D.; Iris Theatre, Milwaukee, Wis.; Oak Theatre, Minneapolis, Minn.; Mascot Theatre, Nobrige, S. D.; Orpheum Theatre, Menasha, Wis.; Muskegon Heights Theatre, Muskegon, Mich.; New Arbon Theatre, Minneapolis, Minn.
- Strand Theatre, Oconomowoc, Wis.; Miller Theatre, Omaha, Neb.; Strand Theatre, Pontiac, Mich.; Royal Theatre, Royal Oak, Mich.; Tower Theatre, St. Paul, Minn.; Oxford Theatre, St. Paul, Minn.; World Theatre, Toledo, Ohio; Eastwood Theatre, Toledo, Ohio; Baldwin Theatre, Royal Oak, Mich.; Victory Theatre, Tampa, Fla.; West End Theatre, Winona, Minn.; Palace Theatre, Wauwatosa, Wis.; Hess Theatre, Youngstown, Ohio.
The Major System of Pre-Selective Remote Control is very flexible in construction, as well as in operation. It fills every lighting control requirement of motion pictures, vaudeville or legitimate theatres better than any other type or kind of switchboard, old or new. Theatres equipped with a Major System can change from photoplays to vaudeville or legitimate without change of apparatus. In case an expansion is desired, it is much easier to add to a Major Switchboard than to any other type.

All of the above advantages are in addition to the primary advantage of Major Control, such as Pre-Selection, Cumulative Control and Extended Remote Control. Major Systems do away largely with fire and panic hazards. They cannot be injured, or do injury by careless meddling, and they can be locked against unauthorized handling.

If you do not know fully the advantages of the Major System it will pay you to get complete details before making a decision. The Major System can be used in modernizing an old theatre as well as equipping a new one. Write for the "Theatre Lighting Questionnaire."

Frank Adam Electric Co.
General Offices, St. Louis, Mo.
Kerasotes Brothers Open Their Third Moving Picture House in Springfield

Strand Theatre, Transformed from Old Bank Building, Is a Splendid Show Place

The Strand, Springfield, Illinois, newest motion picture theatre, opened its doors recently. The Strand is owned and operated by Louis and Gus Kerasotes, two men who have been in the film business here for the past twelve years. The Royal, one of their houses, was abandoned with the building of the new house; the Savoy, a second run theatre, is still operating.

The new Strand occupies a splendid location at Sixth and Washington streets, which for years housed the First National Bank. The building was purchased last spring by the Kerasotes for $125,000. It occupies a lot about 40 x 110. More than $75,000 was spent in transforming the building into a modern show house. Helmle & Helmlé, builders of the new Lyric here, designed the new Strand. In general appearance it resembles the Lyric, but has several features used by the Capitol theatre, St. Louis. It is the most beautiful of local theatres. The seating capacity is around 800—500 seats being on the ground floor and there are 300 more in the spacious balcony.

The theatre front is of pulsichrome terra cotta, which gives a pleasing appearance. The foyer is lined in beautifully matched marble and is decorated in ivory and gold. The plastering is particularly rich in ornament and the decorations are in old gold, ivory and polychrome. The proscenium arch is exceptionally fine and is an open filigree of gold, back of which is located the $12,000 Hope-Jones Wurlitzer pipe organ. Ventilating is by the Typhoon Fan system. The theatre is heated by steam, with radiation so placed that no cold air ever strikes a patron even when doors and exits are opened.

The largest and finest booth in the city is built into the Strand. It has all conveniences for the operators, and houses two of the new Powers' machines. The booth is located in the balcony.

A special Gold Fibre Minusa screen was installed in the new theatre. The new Strand boasts of a promenade under the balcony, with the managers' offices and ladies rest rooms also placed under the balcony seats. Two wide stairways, one on either side, lead to the chairs upstairs. The view from any seat in the Strand is good, as there is neither pillar nor post to spoil the line of vision.

The box office is built close to the walk, so that it is very easy to handle the crowds. An inner lobby of no small proportions is able to accommodate quite a large number of people in case of waits. At the rear of the theatre is a standing room space sufficiently large enough to permit easy access at all times.

One of the most striking features of the new Strand is the beautiful marquee. This was from the E. T. Barnum Company of Detroit. Attractive by day, it is doubly beautiful at night. It adds greatly to the smart, trim appearance of the cozy playhouse.—Dagon.

Dawe, Bridgeport, a Modern House

Credited with being the last word in movie-playhouse construction and general appointments, the new Dawe theatre at State and Lafayette streets, in the heart of the business section of Bridgeport, Conn., was opened recently. The $300,000 house has a seating capacity of 1,500—800 on the main floor and 700 in the balcony. It was designed by Charles W. Walker and built by Marsh Brothers, general contractors and engineers. The color scheme of gold, rose and blue, together with the harmonizing lighting effects and interior equipment, produces an atmosphere of simplicity and refinement.

The theatre has a terra cotta front. The main auditorium consists of a closed vestibule and a large foyer, from which broad stairs lead on each side to the artistically arranged mezzanine floor and promenade, where are to be found the women's rest and men's smoking rooms. In the front of the balcony, 10 loges are located, entrance to which is from the mezzanine floor.

I. Sarge Taffae of New York, designed the attractive stage setting, which is arranged for staging prologues. A large Robert Morton organ is concealed behind handsome grills on each side of the proscenium arch, with the console located in the orchestra pit. A seven-piece orchestra, including harp soloist, will be furnished, in addition to the organ.

The lighting effects, designed by Black & Boyd of New York, are novel, the various controls being located in the operator's booth. Powers projectors are used. Ventilation of the theatre has been given especially careful consideration, with a result that the patrons are sure of obtaining warm and healthful air in winter and cool in summer. The especially-designed ventilation system was constructed and installed by the W. P. Kirk Company of Bridgeport.

Peter F. Dawe of Bridgeport, also proprietor of the Palace and Bijou moving picture houses in that city, will give his personal attention to management of the new theatre. He is vice-president of the M. P. T. O. A., and is one of the organizers of the Connecticut division. He will be assisted by Martin A. Heaneue, who has been first vice-president of the M. P. T. O. A. in Connecticut and who is now chairman of the executive committee.—AGARD.

Film Developing Corporation Expanding

By enlarging their floor space and installing the most modern equipment, the Film Developing Corp. is now ready to give real service to their patrons. All indications, as reported by this company, are for a prosperous 1922.
The Westinghouse Electric and Manufacturing Company announces the appointment of these dealers in Motion Picture Theatre Equipment as distributors of their electrical equipment for motion picture projection:

**Westinghouse Electric & Mfg. Co.**
East Pittsburgh, Pa.

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**Westinghouse**

**Motor Generator Equipment for Motion Picture Projection**

If there is no distributor in your vicinity, write our nearest sales office for complete information on Westinghouse equipment for motion picture projection.
National Anti-Misframe League Forum

Liberty Theatre, Colorado Springs, Colo.

Dear Ed:

Here I am again. This time keeping my promise to send in some material to the N A M L column. The drawing is a diagram of my electric rewind.

I took a large gear of my rewind and put a grove for a belt on it and placed my motor on a shelf under the rewind table. I think that the diagram is self explanatory—but one word about the motor. Don't use a large one. I have a 1/8 H. P., 1720 r. p. m. This is all right if a loose belt is used, but the best motor is a variable speed motor like the Fidelity 1/10 H. P.

Charles L. Dykes

Omaha, Neb.

Dear Ed:

I read with great interest the discussions in the N A M L Forum each week, and get a lot of help from them. . . . I would like to hear with what success any of the members have met in using Paramount condenser lens. I have heard about them and was wondering how they were. . . . Soon I will drop some drawings of several devices which I believe will help N A M L members.

J. F. S.

A little comment on the lens about which J. F. S. inquires is published on page ?? of this issue.—Ed.

The Season's Greetings

At the completion of the year in which such enthusiastic interest in the Forum has been shown by projectionists the Editor wishes to offer the season's greetings to the League members and to offer them best wishes and his assurance of full co-operation in their fight for better projection.

The Forum supplies these needs and in taking interest in the League and helping his brothers, the projectionist is helping the whole profession, and will also benefit himself.

Again the best wishes are offered to all the N. A. M. L. members in their efforts for better projection during the coming year.

Strand Theatre, Winder, Georgia.

Dear Ed:

Ever since becoming a member of the league, I have carried out my pledge. I think that the N A M L Forum is about the best move ever put across, certainly every projectionist who takes any interest in his work should read it.

My projection is as nearly perfect as possible. Arthur Nally, N. A. M. L. 1008.

Douglas, Ga., Dec. 16, 1921.

Dear Sir:

In regard to the letter you printed for me in the Dec. 17 issue of the News, permit me to call your attention to the error you made in omitting the part of my letter telling the proper distance to place the shutter from the lens.

Arthur Nally

Theatre Supply Co.

314 West Forty-fifth Street

New York

$1 PROJECTIONISTS

SHOW YOUR PHOTO ON THE SCREEN

with Your name and N.A.M.L. or Local Number

We will mail slide complete upon receipt of Photograph and One Dollar Bill.

THE THEATRE SUPPLY CO.

134 West Forty-fifth Street

New York

OLD MEMBERS

Send in Address

so we can put you on new N. A. M. L. mailing list

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

A s a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practiced in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.
Mr. John Kalafat, Owner Five Points Theatre, Cleveland, Says—

The Barton Organ has beautiful tone quality, the new musical combinations from the divided manual are beautiful almost beyond belief. It certainly is an attraction in the theatre which many of my patrons speak about.

The Barton Organ will be an attraction in your theatre.

The Barton Organ

BARTOLA MUSICAL INSTRUMENT CO.

313-316 Mailers Building
Chicago, Ill.

You Owe Yourself An Investigation
Any film will print a shadow and a highlight—it’s the tones in between that give the positive its quality.

EASTMAN POSITIVE FILM

Has the long scale of gradation—the reproductive quality that registers all the delicate halftones of the softest or the most brilliant lightings. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
To Our Co-Workers of the Motion Picture Industry

THE EXHIBITOR
THE PROJECTIONIST
THE STUDIO CRAFTSMAN and
THE MANUFACTURERS OF MERITORIOUS MOVIE MERCHANDISE

We Extend

The Season's Greetings

and look forward to a New Year of harmonious co-operation prosperity and happiness

HOWELLS CINE EQUIPMENT CO., Inc.
729 7th Avenue 11th Floor NEW YORK
J. C. HORNSTEIN, Gen. Mgr.
Have Optimistic Outlook For 1922

Evidence of the fact that the Bell & Howell Company are optimistic of the future is reflected in the large capital outlay which has been made for increased factory facilities, and for new experiments and development work embracing machines and appliances for all branches of the Industry. Contrary to the accepted belief that most manufacturing establishments have had to contend with idleness in the recent depression, the Bell & Howell Company have been unusually busy, and have welcomed an opportunity of getting even with production, which has been heretofore retarded, making only long time deliveries possible. In the near future deliveries of major equipment will be made from stock. The slump in business has really been a welcomed period to the Bell & Howell Company, if for nothing more than what it has enabled them to accomplish in the perfection of tooling methods. It has resulted in their being able to manufacture parts cheaper, and with methods which tend to make possible the interchangeability of all parts and with consequent improved precision and accuracy.

The new developments projected for the coming year—models for which are now completed, or in course of construction—include a new super-step Printer, entirely dissimilar from anything heretofore attempted; it is fully automatic, with provision for any number of light changes from one to infinity. A full line for the amateur and semi-professional—including Camera, Projector, Printers, and other laboratory equipment—has also been perfected, and will be well into production in the early part of 1922.

P. M. Abbott Now with News

Starting this week P. M. Abbott assumes the technical editorship of Motion Picture News. Mr. Abbott is a graduate engineer who has devoted a number of years to the study of the projectionist’s problems and to the construction and equipment of motion picture theatres. A. G. Cruikshank will take over the advertising and service end of the Construction and Equipment section.

Installation and Care of the Organ

(Continued from page 303)

always results in a consequent change in the remainder. It must not be supposed for a moment that the action of organ pipes is mysterious and can only be comprehended by a few. Any one who has the necessary musical ear and mechanical brain and hand can quickly learn to make the requisite tonal adjustments which may become necessary. Obviously the chambers should be clean, dry and of an even temperature so as to prevent things going wrong.

A good organ mechanic keeps things right and does not allow things to go wrong and so the organ is always efficient, the organist is enabled to do good work and the public gets its money’s worth at a minimum maintenance cost to the owner. A large organ should be inspected at least every two days,—a medium instrument once a week and every theatre organ at least once a month.

Every large city has several independent

organ mechanics who are capable of rendering such services, and usually the cost of making frequent short visits to an organ is little more than would be the case were the visits further apart and each one longer. The former plan keeps the organ right and prevents things going wrong and the latter corrects things after they have gone wrong.

First, purchase a good organ.

Second, install it right.

Third, keep it right.

Open Oxford at St. Paul Diamond Theatre

The New Oxford, the largest single floor house in the middle west, was recently opened at St. Paul. Burton Grandstrom, manager of Midland Films, Inc., and George Grandstrom are associated in the ownership of the theatre. Construction work on the Oxford was started last July.

The house is of red pressed brick and harmonizes with the architectural style of the neighborhood. The building is of fireproof construction and has 10 fire exits. All of its 1,200 seats are on the ground floor, which simplifies greatly the handling of the crowds, and also eliminates the necessity of patrons climbing stairs.

The box office is constructed of Tennessee marble and dark wood. Artistic display windows are provided on either side. A handsomely decorated arch extends the entire length of the front of the building above the ticket office.

The beautiful foyer is separated from the auditorium by a partition curtained with silk. The modern Italian decorative style has been followed throughout the entire house. Amber, mauve and peacock relieved by gold are the colors used in the decorative scheme.

Large dome-like spaces filled with filagree work are to be found at the top on either side of the screen. Cherubs, symbolizing music and art adorn the corners with silk curtains at the sides to emphasize the rich beauty of the interior.

A richly decorated ladies’ room is situated over the ticket office on the second floor. The men’s smoking room is on the first floor. A large orchestra pit is provided. A Barton organ is one of the features of the house. The organ is at the left of the pit. The console is fitted with three manuals finished in mahogany. Two large rooms over the proscenium grill houses the pipes. Special sound shutters have been installed to regulate the volume of the music. This organ is the second of its type in the Twin Cities. The other was installed in the new Tower Theatre, which recently opened.

La Vine’s Riviera Simplex Equipped

Every now and then, we hear of someone who does something in an unusual way, and which reflects much credit and causes favorable comment on their ability. This is what happened, when on December first, S. C. La Vine opened the beautiful Riviera theatre, St. Johns Place and Kingston avenue, Brooklyn, N. Y., and gave to the Bedford section of Brooklyn a new and finely appointed theatre. The name Riviera was suggested, Mr. La Vine states in his program, by the garden spot of the world—the Riviera—and as one views the theatre he finds that every effort has been put forth to realize the ideal behind it.

The policy among the modern theatres of today of installing three projectors, to insure an uninterrupted performance at all times, has been adopted by the Riviera management. Three of the latest type “S” Simplex motor driven projectors, two spool lights and a generator are part of the splendid equipment installed in the projection room.

Several organizations of merit—The Famous Players-Lasky Corporation and B. F. Keith Vaudeville Circuit have been selected to provide the entertainment that will be presented at the Riviera Theatre.
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We therefore are sincerely pleased to wish everyone
A Merry Christmas and
A Happy New Year.

Raven Screen Corporation
One Sixty-Five Broadway
New York
England Claims Most Beautiful and Artistic Theatre
Recently Opened at Brighton, Costing $2,000,000

Criticism Valuable
Would it not be profitable for us to listen attentively to the criticisms by England's leading theatre men? Do our houses give a general impression of glitter and show? When we spend millions of dollars on some theatre designed to be second to none, do those millions bring forth real artist beauty, cheerfulness, good taste and character?

More and more the first class Motion Picture theatre must cater to a discriminating public, the people that appreciate real art and will show their appreciation by patronage. We tire of plain show, but the more often we gaze upon beauty the stronger its attraction.

"The Regent" is apparently luxuriant and at the same time artistic. Its total cost was slightly under $2,000,000; however, with which sum, which represents less than one-half our maximum expenditure, a theatre was designed and constructed which is now held forth as the leader of the world.

Hitherto we have rested securely confident that no country could approach ours in Motion Picture Theatre design and the general elegance and completeness with which our houses stand forth. However, we must now give consideration to the latest creation of our neighbors across the ocean. Robert Atkinson—considered by many as England's most eminent theatre architect—accompanied by several other noted men in this industry, has favored us by a tour of inspection during which he visited the leading motion picture theatres in this country. Mr. Atkinson, while greatly impressed by our grandeur in theatre construction, claims that the Regent, recently opened in Brighton, England, by the Provincial Cinematograph Theatres, Limited, surpasses all in its artistic beauty and completeness.

In quoting extracts from the pamphlet distributed for the introduction of this theatre, a general impression may be gained of the many commendable features of this house.

"Not only is 'The Regent' a theatre which embodies every modern improvement, both in planning for the convenience of patrons and in the methods employed in its construction, but it is revolutionary in the novelty of its design and decoration. Color, as such, is very seldom employed in theatre decoration, but nowhere more than in buildings dedicated to the public's amusement is it so necessary to create an atmosphere of lightness and carelessness. At 'The Regent' color, and pure color, is the guiding note.

From whatever angle the building is approached, the exterior presents an imposing appearance. The Queen's Road front is encaustic with colored marbles and colored panels in terra cotta, and on either flank are resplendent lanterns of Venetian design. The whole building is well proportioned, elegantly simple and symmetrical in design, with stately character as the predominant note in the scheme of architecture.

The marble scheme which begins on the front of the building is continued in the entrance hall, with its attractive dado. Its walls and ceiling are of Caen stone. The brilliant mirrors and rich fittings, arranged with artistic skill, give a decidedly aesthetic effect, which is considerably enhanced by the great antique vases used to carry the lighting. The old period antique white marble candelabra—these, by the way, secured from the famous Hope Collection—which are placed at each side of the main stairway are particularly fine, and will well repay close examination.

The spacious promenades, providing ample freedom of movement, which will be found at the rear of each level of seats, are also a new and pleasing feature in picture-house construction. The wide gangways and staircases, which are divided to assist up and down traffic, are a necessity in a building of this capacity. No fewer than nineteen separate exits have been provided for the safety of the public. By means of these exits and the skill shown in placing them, the entire auditorium can be emptied at a normal rate in less than three minutes.

In this connection it may be added that the entire building is constructed of fireproof materials. The projection room is absolutely fireproof and replete with all the latest improvements in machinery.

The Box Foyer is a bizarre series of vaulted and domed chambers serving the two-fold purpose of a corridor and a tea room, connecting directly with the box seats in the theatre and practically on a level with the street. The decoration here is whimsical in character, unquestionably original, but in whichever direction the eye roams good taste will claim its full measure of appreciation. Everything here is of so quaint a character that one hardly needs to be told that the scheme itself sprang from the mind of a true artist and that craftsmen's hands of more than ordinary skill gave it definite shape. As a meeting place for friends before and after the performances, this section will soon become well known, and once known, much frequented.

From the Box Foyer the three great allegorical pictures of "Carnival" by Walter Bayes may be seen.

The plan of the Auditorium is the latest fan-shape type, employed in the most modern theatres, and which gives a perfect sight-line from every seat in the theatre. There are no pillars to obstruct the view. The balcony, constructed entirely of steel, is the largest theatre balcony in the Kingdom. It has a clear span of 110 feet and a projection of over 30 feet, a feat of no small engineering skill on the part of Dr. Oscar Faber, O.B.E., the consulting engineer. The auditorium itself, in which nearly 3,000 people can be comfortably seated, has many strikingly beautiful and noteworthy features. The general color scheme, principally yellow and orange, gives beauty, brightness and liveliness.

(Continued on page 320)
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In retrospect of the past year, we find that we have many things to be thankful for, and in that spirit of thankfulness, we feel at this, the "Christmas Time" that it is opportune to wish our many friends the heartiest

Season's Greetings
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Warns the operator the end of the reel is at hand, allowing ample time to change over to another machine without showing part titles or white on the screen. It does away with punch marks, scratching or pasting paper on the film. Insures a smooth running show which is the pride of all real projectors.

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TRANSVerter (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.

No more amperes used than actually required for the light or dark pictures.

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TRANSVerter produces better results and uses less current than any other device.

TRANSVerter gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
CLEVELAND, O.
Beautiful Theatre
(Continued from page 318)
ness which in combination with novel lighting effects spreading their radiant tones in all directions will complete a scene of royal splendor. Visitors to "The Regent" will discover new and delightful harmonies in the witchery of light and iridescence which produce an amazing variety of charming hues and tints—a scheme of almost bewildering enchantment. What wealth of coloring, what exquisite detail, what magnificent artistry are here! In the more telling positions there are plaster relief orna-

Effectiveness in simplicity
ments of striking and unusual design.
The great arch of the Proscenium, very beautifully decorated in color by Lawrence Preston, A. R. C. A., the Painting Master of the Brighton School of Art, is of majestic proportions, and will be greatly admired by all who appreciate good taste in theatre construction. The Proscenium Boxes and their arched backgrounds cover the front of the great organ chamber, the two halves of which provide the required accommodation

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Reports from various sources indicate that the imported Paramount condenser lenses, which have only recently been placed in use here in this country, are giving very satisfactory service. A thorough test of the practicality of these condensers has been their continued use in the Rialto, Criterion and Rivoli theatres, Broadway, New York. Mr. Harry Ruben, chief projectionist of this circuit, states that he has found these lenses superior to any previously tried under his supervision.

It appears that the superior merits of these condensers lie in the fact that they are ground and polished and are also made of high grade glass. When care is taken in finishing condenser lenses, it is possible to secure less loss of light through surface reflection and, in some cases, spherical aberration. It seems logical then that these imported condensers should prove more satisfactory than the ordinary pressed condensers.

Flood lights bring forth the exterior decorations

for the grand pipe organ especially built for this theatre by Messrs. William Hill & Sons and Norman & Beard, Ltd., of London, at a cost of over £8,000.

(Continued on page 324)

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PROJECTIONISTS! Do you need someone to solve your projection difficulties? The News is prepared to help you. It's part of the Motion Picture News service.
S. S. Cassard Distributor

S. S. "Dick" Cassard has taken over the sole distributorship of the Baird Motion Picture projector. Mr. Cassard will build up an organization of distributors throughout the United States and Canada. In turn these distributors will appoint dealers.

Announcement of Mr. Cassard's appointment came after a series of conferences between President Emory, Secretary Ruth, of the Baird Motion Picture Machine Co. of Newark, and Mr. Cassard.

"I am going to have 'dealers,'" Mr. Cassard said, "but they will be analogous to the organizations that are now misnamed 'distributors' by the other manufacturers. I shall make no change in territories which are now being properly covered by a competent dealer. Rather, it will be my idea to give real assistance to the dealer so that he will redouble his efforts. My office will temporarily be at 839 East Nineteenth street, Brooklyn."

Mr. Cassard became associated with the Nicholas Power Company about nine years ago. On Nov. 1 of this year he decided to enter the portable field. Not feeling free to do so he resigned his position with the Powers company. When this news reached the Baird company, Mr. Cassard's appointment followed.

Philadelphia HouseOpens

The newest picture house opened in Philadelphia is the Sixty-ninth Street theatre situated in a new settlement at the extreme end of West Philadelphia, right opposite the Sixty-ninth street terminal, and just on the edge of several new suburbs which are growing rapidly. The place is on the ground floor of one of the largest apartment houses of the city. It is very large and the decorations are very conservative but beautiful. An elaborate heating system and ventilating system has been installed insuring the comfort and health of the patrons. Everything about the projection room is up to date and the best obtainable. Lawlor and Company are the architects. The house is giving the first run in West Philadelphia of the big pictures by arrangement with Jules Mastbaum, head of the Stanley company. The musical features are also an important part of their programs.

Bonham, Tex., Opens

Construction of the R. & R. American theatre at Bonham, Tex., was novel in that it is possible in a small town to erect a house with all the material furnished by local men. The American was nearly entirely Bonham constructed. The house is 50 feet wide, two and one-half stories high. The interior is furnished in old ivory, with white walls, mahogany woodwork and ultramarine blue draperies.

The projection room is 12 by 16 ft. with high ceiling. The resistance devices are located in a separate room. The ports are arranged so that spot lights and animated prologues can be handled without interfering with the projectors.

Harmony of detail followed throughout the Regent theatre, Brighton, Eng.
Reserved Seat Tickets for BIG PICTURES

There are a great many really big productions available today by exhibitors. These are productions that in the past would have been road shows, either not playing your town or playing the opposition combination house. You can give these special productions the proper presentation right in your own theatre. The secret is RESERVED SEATS. "The Birth of a Nation," "Way Down East," "The Four Horsemen," "Over the Hill," "The Old Nest," and many other unusually big pictures must be played with reserved seats. They are too long for a grind show. They must be presented at advanced prices, and be put on in real showmanship manner. Are you able to handle the big pictures? The Reserved seat policy will make for success.

Advise us your seating capacity and we will be glad to quote you prices and send you samples.

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Factory: Newark, N. J.
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1600 16th Street
Beautiful Theatre
(Continued from page 320)

The stage effects of an entirely new and elaborate system of multi-colored lights worked from overheads, and control of coloring to each story as it is presented a distinctive and appropriate setting, suitably expressed in color. Light and color will play new and important roles in Regent Pictures' license presentations, thereby adding immeasurably to the beauty and dramatic power of the productions screened for the amusement and delight of patrons.

The center stage of the North street entrance to the theatre is so arranged that when a large stage is required it can be practically on a stage of the usual dimensions secured.

The main foyer leading to North street entrance is very simply vaulted and relies largely on generous proportions for its effect. The color scheme is much more subdued than in the great Auditorium, and so gains value and effectiveness by contrast. The Ship Cage, which leads off the Main Foyer, is a free rendering of the Ward Room of an eighteenth century three-decker in all the glory of its mahogany paneling; without the "press-gang" and the "rope-end" as an accomplishment. Here is a room so unusually original in conception, so homelike in the luxurious ease of its furnishings, so warm and cheerful in tone and coloring, it is safe to assume that from the earliest days it will rank high in the favor of "The Rear's" patrons. The Ship Cage will be open to the public (irrespective of whether a visit is paid to the theatre) from 10 a.m. to 11 p.m. daily. All kinds of refreshments and meals will be daintily and quickly served at moderate prices, and licensed beverages will be obtainable. Mr. Louis Lewis' orchestra will give a program of music in the "Ship" every afternoon.

The Restaurant on the first floor, on a level with the Balcaces, is an interesting restaurant by itself. It is decorated in the manner of the Italian Renaissance of the sixteenth century, when Italian art was at its zenith. The ceiling is richly coffered, colored, and gilded, and the walls hung with plain silks or colored hangings. The furnishings and equipment of this room are on a most lavish scale. It is the determination of the management to make "The Regent's" Restaurant a place in which the pleasure of dining with friends will be heightened by an atmosphere of genuine hospitality, good cheer, and an unexcelled service.

It is interesting to note that including the theatre, winter gardens, restaurants, cafes and staff rooms, the building has accommodations for 4,000 paying people. A staff of 300 people will be regularly employed.

The Regent's" front is designed with a complete, as attractive, as up-to-date and as comprehensive as is the New Gallery Kiosk in Regent Street, London, and other big theatres under this company's control, many of which are well known to Brighton's visitor.

Open, Grand View, Vancouver

The Grandview theatre has been opened by Thomas Harris, of Granville Street, to con-

cover, B. C., replacing an older theatre of the same name which was operated by Mr. Shiel

ted for many years. The seating capacity of the new theatre is 900 which is exactly double that of the old theatre. It is 100 feet square in the

corner, 55 by 105 feet in dimensions, with a front faced with tapestry brick and stone trim-

mings. It was designed by Architect H. H. Simonds.—GLADISH.

FOR SALE—Modernly equipped commercial film plant buildings site, good will and substantial clien-
tele, reasonably priced. For immediate action. Owners going into production moving pictures. Won-
derful opportunity, located Florida City. Address J. S. B., care of Daily Times, Tampa, Fl.

Power's 6B Cameragraph Projector, absolutely new and unused, with heavy lamp. Power's 6B amper Inductor for 6cycle 115 volt current, and 6 x 9 John's Maxville seaborne booth, cost $160. Will sell to close out business for $100. Address Colorograph Laboratory, New Rochelle, N. Y. or call New Rochelle 3936.


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“A Movie Trip Through Film-land” (Industrial Short Length)

Do your neighborhood patrons often ask questions regarding making of pictures that you are not sufficiently informed to answer? Are they interested in the commercial product, film, negative and positive, responsible for the motion pictures they see on the screen? Then, show them “A Movie Trip Through Filmland,” answer all their inquiries and entertain them at the same time.

This informative reel indicates information. It begins with showing film in the making, process through which the cotton must go, then the working of nitric acid on silver, the combined ingredients, and the application of the “dope” properly known as emulsion, finally the film ready for use in the movie studio.

Then the “shooting” is shown, the camera man high in the air, in order to be able to get the proper focus for the subject he is photographing.

The “Yellow Streak” is the fourth of the series and tells of the picturesque Westerner who saves the girl in a runaway and finds a job on a ranch. Merely because he is good-natured or slow to register anger, the boys have amusement with him. And because he takes his pranks without any display of anger they accuse him of possessing a yellow streak. The action pilots him through some true-to-form incident with plenty of gun-play, riding, kidnapping, rescuing and what not. The ingredients are all there and running neck and neck for the honors. The hero pursues the horse thieves, captures them and rescues the girl. A shapely enough Western and up with the rest of the Cyclone Smith series.

—LILLIAN R. GALE

“The Yellow Streak” (Cyclone Smith Series—Universal)

EDDIE POLO proves to the satisfaction of his fellow-workers in the plot of latest opus written around the Cyclone Smith Series of Westerns that he is not streaked with the yellow color. That is what this picture proceeds to prove. That is the plot in a nutshell. The Yellow Streak is the fourth of the series and tells of the picturesque Westerner who saves the girl in a runaway and finds a job on a ranch. Merely because he is good-natured or slow to register anger, the boys have amusement with him. And because he takes his pranks without any display of anger they accuse him of possessing a yellow streak. The action pilots him through some true-to-form incident with plenty of gun-play, riding, kidnapping, rescuing and what not. The ingredients are all there and running neck and neck for the honors. The hero pursues the horse thieves, captures them and rescues the girl. A shapely enough Western and up with the rest of the Cyclone Smith series.

—LILLIAN R. GALE

“Rolling Stones” (Mermaid Comedy—Educational)

THIS comedy contains a full share of ridiculous holiness and its innumerable its way, that there is no gainsaying the fact that it records a deal of humor. Lloyd Hamilton, who is adept at playing the simpleton, has a great time in carrying on a masquerade party of his own. He is up to various tricks which gather force as they go along. And through the film there is no semblance of plot visible. The comedian is “in cahoots” with the heroine, who takes a job as “come-on” agent in a men’s hat store. The juvenile is perched upon an awning. His duty is to knock off the hats of the various masculine pedestrians that saunter by. What becomes of the head-pieces? Well Hamilton is guiding a steam roller up and down the asphalt and flattens out the various designs so that they are unable to be worn again. Hence the wearer is forced to go to the shop and purchase a new one.

The idea runs its length and the star is next seen entering a restaurant. He has secreted the boy in his great coat, so that he resembles a short ton of coal. And as he looks over the dishes on the counter, the boy’s hands being near the pastries and things, picks them up—dishes et al—and stores them away. Hamilton hangs up the coat and when the dishes tumble down and break the proprietor discovers the boy hidden in the folds. It is exasperated and with some foolery that is offered in “Rolling Stones.” The star offers moments in a hall-bedroom when he is avoiding his rent, and scores over several unique incidents.

—LAWRENCE REID

“The Chauffeur” (Clyde Cook Comedy—Fox)

WHETHER it is as a guide, sailor, huntsman, toreador or chauffeur, it makes no difference to Clyde Cook. This able pantomimist, whose comic expression knows no limit in his ability to burlesque various trades and occupations, has scored another ten-strike with “The Chauffeur.” The comedian is taking up the low professions just at present. He is satirizing the servant class. Those who belong to the white-collar gentry may have occasion to duck their heads, when he assumes their identities. He gives indications that no profession or occupation might be sacred. He could find humor by putting on the cloth peculiar to the clergy and getting away with it. And there would probably be no indictment of the burlesque. He does not wear the same trick suit or suspenders. He actually adopts the livery of the type he is portraying. Which is further indication that he is a comedian of the first order.

With his new comedy he has a lot of fun with a trick car which is balky. He is unable to inspire passengers to ride in the vehicle because he has a desperate rival. The customers are either walking the other way or being vitiated in riding with the opposition. The wheels of the car are full of tricks because he can guide them to run horizontal with the cross-town traffic. The plot finally reaches the denouement which details the grand chase of the enemy taxi-driver with Cook as the victim. Over fences—in and out of buildings, rooms, doors, windows, vats, barrels and what not—the two chauffeurs take up the pursuit. Finally the star discovers that he is up against a grand kleegle of some sort, for they are preparing tar and feathers for him. He escapes and doubles in brass as a rooster. A black boy is endeavoring in one scene to chop his head off, thinking him an over-fed chicken. But Cook is caught after all in a vat of tar as he makes a second-story jump for safety. The comedy is filled with invention and humor. In only one or two places does it become repetitious or indicates that the gag has been used before.

Length: 2 Reels.

—LAWRENCE REID

“Vendetta” (Howells—Commonwealth—5 Reels)

ON the heels of such successful pictures as have made the name of Pola Negri indicative of productions worthy of embodying the fine acting with which the star is credited, it is regrettable she is now presented in an inferior offering. Unfortunately, there is little to say in favor of “Vendetta,” aside from some pleasing photography.

The direction would seem mostly at fault, although the glaring absence of continuity, absolute disregard for logic and abstract attention to detail may have their bearing on the failure of the picture to hit the average mark.

Do not confuse this “Vendetta” with the story originally made famous by Marie Corelli’s novel. They are not related. This picture tells of a young Corsican woman, whose villainous guardian endeavors to force her hand in marriage. She does not respond and it happens in the course of events she falls in love with an English officer, whose name she does not know. He escapes death as a result of her nursing through a fever, an epidemic in which the girl and her unworthy guardian are quarantined. They are upon the trail of “Vendetta,” sworn by the sister of a man who purposely instigated a quarrel with a spleen interpretation. They come to a duel, with a view to killing the innocent Britisher. Instead, he got his own medicine, just before the sister appeared on the scene in hope of diverting the tragedy. Account his brother’s death, some years to develop the young Englishman she is in love with is the man she is looking for. Two unlikely villains plan to see her married to him, then inform her of his identity. Follows an attempt at dramatic climax, which develops only in an expected ending.

—LILLIAN R. GALE
### Comedy and Short Subject Releases

#### Feature

<table>
<thead>
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<th>Motion Picture News</th>
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#### Say It With Flowers... Special Cast

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#### Should Husbands Do

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#### Watch Your Neighbor

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### Short Subjects

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#### As Old as the Hills (Scenic)

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#### Battle Against Odds (Eddie Polo, W. D.)

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#### Beyond the Trail (West, Drama) (Mary Astor, Vola Film)

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#### Bonnie Scotland (Scenic)

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#### Circulation of the Blood and Botany

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#### Creation (Sacred Film) (Mary Astor, Vola Film)

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#### Down in Disre (Scenic)

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#### Dreams Come True (Educational)

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#### Heart of Dorson (The Drama) (Tomas Banchini, Pathe)

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#### Hiking the Alps, with the Swiss Boy

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#### Holy City, The (Scenic)

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#### Hurricane Blaze (Serial) (Chas. Hutchison, Pathe)

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#### Hope Diamond Mystery (Ser') (Grace Darmond) State Rights

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#### Hurdle Circus (Serial) (Chas. Hutchison, Pathe)

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#### Imposter, The (West, Drama) (Tomas Banchini, Pathe)

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#### In the Bonnie Brier Country (Scenic)

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**“THE LITTLE MINISTER”**

(Vitagraph)

Excellent Production Made From Barrie’s Classic

JAMES M. BARRIE'S celebrated story (not the play) has been made into a feature picture by Vitagraph, which is determined to defy her father's objections to her romance and have her own way in selecting a proper mate for a husband. This is an old established pattern and has been used in serious pieces, farce-comedies and even those of the slapstick variety. In some of the adventures in technical equipment with which the advance in technique and the producers have done extremely well by this dramatic and sentiment of Scottish life is taken on a form here which will attract old and young alike. It does not detract from the story. It is a story which carries a tremendous heart interest, as well as quaint character sketches. The Little Minister does not respond to the "gypsy girl." But her beauty and charm of other kinds is in the story. Such other kinds. Miss Calhoun gives the picture a fragrant appeal and her support includes the delicious Miss Dempsey and the charming Miss Maguire. The backgrounds are quaint and picturesque.

**PROGRAM READER**

Everyone has read or seen "The Little Minister," James M. Barrie's celebrated play, which has been given throughout the country, and with which the producer has shown the power of persuasion through its tremendous heart interest and its simple romance and sentiment of Scottish life taken on a form here which will attract old and young alike. It does not detract from the story. It is a story which carries a tremendous heart interest, as well as quaint character sketches. The Little Minister does not respond to the "gypsy girl." But her beauty and charm of other kinds is in the story. Such other kinds. Miss Calhoun gives the picture a fragrant appeal and her support includes the delicious Miss Dempsey and the charming Miss Maguire. The backgrounds are quaint and picturesque.

**CATCH LINES**

The most charming story of a decade ago and one of the most appealing stories ever written. That is "The Little Minister." As a picture it appears at the Vitagraph with Alice Calhoun as the star.

**“EDEN AND RETURN”**

(Hunt Stromberg-K-C Pictures)

Fruil Little Comedy Has Some Amusing Moments

THIS polie comedy is all about an irrepressible girl of wealthy parents who is determined to defy her father's objections to her romance and have her own way in selecting a proper mate for a husband. This is an old established pattern and has been used in serious pieces, farce-comedies and even those of the slapstick variety. In some of the adventures in technical equipment with which the advance in technique and the producers have done extremely well by this dramatic and sentiment of Scottish life is taken on a form here which will attract old and young alike. It does not detract from the story. It is a story which carries a tremendous heart interest, as well as quaint character sketches. The Little Minister does not respond to the "gypsy girl." But her beauty and charm of other kinds is in the story. Such other kinds. Miss Calhoun gives the picture a fragrant appeal and her support includes the delicious Miss Dempsey and the charming Miss Maguire. The backgrounds are quaint and picturesque.

**PRESS NOTICE—STORY**

Barrie's "Little Minister" has been made into a feature picture, which is determined to defy her father's objections to her romance and have her own way in selecting a proper mate for a husband. This is an old established pattern and has been used in serious pieces, farce-comedies and even those of the slapstick variety. In some of the adventures in technical equipment with which the advance in technique and the producers have done extremely well by this dramatic and sentiment of Scottish life is taken on a form here which will attract old and young alike. It does not detract from the story. It is a story which carries a tremendous heart interest, as well as quaint character sketches. The Little Minister does not respond to the "gypsy girl." But her beauty and charm of other kinds is in the story. Such other kinds. Miss Calhoun gives the picture a fragrant appeal and her support includes the delicious Miss Dempsey and the charming Miss Maguire. The backgrounds are quaint and picturesque.

**SUGGESTIONS**

This picture suggests a snappy line of comedy exploitation. Fill your program readers, throwers, and posters with the big, dramatic copy—inculcured with a touch of jazz. Make it snappy above everything else. If you booked "The Little Minister," be sure to let everyone know that you are booking "The Little Minister," and that she is a charm with Alice Calhoun in the lovely character of Lady Babbage and James Morrison as the little minister of the Auld Licht Kirk.

**THE CAST**

Betsy Baylock — Doris May
Robert Baylock — Emmett King
Connie Demarest — Margaret Livingston
Doris May — Gerald Pring
Aunt Sarah — Marguerite Campbell
Her Beechy — May Beatty
Sam Padgett — Frank Kingsley
Dempsey Chubbies — Photographed by Bert Cann.

**PRESS NOTICE—STORY**

Doris May, who made such a favorable impression in "The Foolish Age," in which she represented a modern girl of wealth, comes forward in her latest release as "Eden and Return," which appears at the ____________ theatre next — — — — — — .

The role assumed by the fragrant star is that of a young society girl who is determined to have her own way in matters of romance. She has a bevy of suitors, but the ideal lover does not come into her life until she happens to read of a very jaded young man who has buried New York.

In an escape from his creditors he enters her life, and the love spark is caught immediately. The young woman is financially embarrassed and her father will not encourage him until he proves that he can make a snug fortune without any jaded young man who has buried New York.

In an escape from his creditors he enters her life, and the love spark is caught immediately. The young woman is financially embarrassed and her father will not encourage him until he proves that he can make a snug fortune without any jaded young man who has buried New York.

**PROGRAM READER**

Poor Betty! She could not haveayer way. We've picked three men for you. Take your choice, but marry one you must," thundered her father. But just at this juncture Betty met her fate. She is the wildest man ever turned loose in New York. He hadn't a cent, but they married and ran away to Eden. Then papa became pronounced. He told her that not to marry a gentleman was a case of great distress. When Betty turned loose, her father must show the way to wealth. How did he tell her of the happy moments? "Eden and Return," which comes to us through ____________ .

A sparkling, delicious comedy. See "Eden and Return" with Doris May.

**CATCH LINES**

Men! Beware! Do not write tips from the stock market on the cuffs of your shirt. It may lead to your downfall and may make someone else rich at your expense. Try "Eden and Return."

**CATCH LINES**

The most charming story of a decade ago and one of the most appealing stories ever written. That is "The Little Minister." As a picture it appears at the Vitagraph with Alice Calhoun as the star.

December 31, 1921
## COMING PRODUCTIONS LISTED

"STAR DUST" (First National)

Splendid Comedy-Drama—Excellently Constructed

KISING, like the Waspisinicon River, headed due east and flowing through a village of the "West." Charles, as so? Willat. Dorothy, William George. "theatre. Gladys rich, James popular. Her childhood, beginning with her early childhood and ending with the zenith of her ambitions achieved. go to make up the delightful photoplay, designed especially to bring the versatile abilities of a company together in a story of the foregoing. In viewing "Star Dust," it is interesting to note that it is but the fourth picture in which Hope Hampton has appeared in the leading feminine role. In "Star Dust" she has been given an opportunity to command recognition and score in a difficult undertaking. Her improvement over anything she has ever done is most emphatic. Obviously, in the construction of "Star Dust," no expense has been spared. It required costly sets, an unusual number of interior settings necessitating accurate detail, the consideration of which register noticeably. The cast are to be congratulated upon excellent interpretations of their several roles. Indeed, the "types" are artistic characterizations, which could not be improved upon. The versatility of the photography earns commendation. A completely satisfactory production is "Star Dust." Anthony Paul Kelly can write the kind of scenarios that makes them.

Rural comedy-drama describes it. The story of the daughter of an unfeeling mother and adoring father. All her young life, the girl is restrained from doing the things she likes most. And her tastes arecenteredin Henry's hobby. He suggests in that she can sing. When very young, a despicable young woman who has always wished Evelyn Becker, plays a winning card. Evelyn's father owes her mother money. Action which is a stark atonement to this makes this a silent sacrifice. The wedding takes places.

Patiently enduring mental torture, Evelyn is obliged to live in the home with her husband's fanatically jealous mother. The parting of ways comes, Evelyn's day is dawning when Hope, the struggling intervener, the most shattering blow, when she loses her baby. Following an attempt at suicide, she enjoys the acquaintance of a young woman who is impudent. His encouraging assistance and the coincidental meeting with a great Italian master of vocal cultivation, lays the foundation for Evelyn's ultimate success.

Among the highlights of the scene of the wedding, close-ups of Miss Hampton being exceedingly beautiful, and the train wreck which eliminates the masculine obstacle so that there may come a happy ending.

Length, 6 reels—Lillian R. Gale.

THE CAST

Hope Hampton—Edna Ross
Henry Becker—James Rennie
Mrs. Becker—Mrs. Mary Boyce
Evelyn Becker—Vivian O'Brien
A. Becker—Charles Mesec
Antonio Marvelli—Earle Williams
Daisy—Gladys Wilson
Thomas Clemons—Charles Hanley

Screen version by Anthony Paul Kelly, Directed by Hobart Henley.

PRESS NOTICE—STORY

In "Star Dust," latest starring vehicle for beautiful Hope Hampton, important parts aside from the leading role, are artistically portrayed by some standard screen comedienne. James Rennie, recently distinguished by appearing in consecutive successes, aside from having become the husband of Dorothy Gill, Vivian O'Brien, who characterized the "gossip" in "Way Down East," Noel Webster, the mezzotint of the grown sons in "Over the Hill;" Edna Ross, Thomas MacQuire, Mrs. Mary Boyce, Charles Hanley, Gladys Wilson and Charles Wellesley, "Star Dust," a First National attraction, will be featured at the—Comedy-drama de luxe!

PROGRAM ADVISER

Hope Hampton, rapidly advancing as a favorite film star, will be seen next in "Star Dust," which will be the featured playlet on the screen. From having surrounded her with a dedicated cast, Miss Hampton is said by New York critics to be in many ways the most improved since her screen debut, only a short time ago. "Star Dust" is her fourth starring vehicle, and the production she_advances in the part of Evelyn Becker, the role close to the heart of the described. She decided to become a screen actress. While suggested by Fanny Hurst's novel of the same name, the photoplay was written by Dorothy Gill, who described the playwright and scenario of the film. It was Miss Kelly who wrote "Three Faces East," the most popular play on Broadway during the war, and who wrote the screen version of "Way Down East." You can readily understand why "Star Dust" is scheduled for the attraction at the--

CATCH LINES

Lily Becker lived in "Paradise"—Iowa. She went from Paradise to New York. Her idea of "Paradise" was "Broadway." Did she find it? "Star Dust" will tell.
RUSSEL PRODUCTIONS
FRANK BREADWALD SERIES
AL JENNINGS SERIES
HELEN GIBSON SERIES
FRITZI RIDGWAY SERIES
CAPTAIN FLINT SERIES
NEAL HART SERIES
LESTER CUNEY SERIES

SELZICK (LEWIS J.) ENT.
The Referee (Conway Tearle),
Channing of the Northwest (Sidney Toler)
A Wide Open Town (Conway Tearle),
Love's Maskerade (Conway Tearle)
Jan. 10—Why Marry Your Own? (Blaine
Hammerstein)

REVIVALS
SELECT PRODUCTIONS
SHORT SUBJECTS
WILLIAM J. FLYNN SERIES
CHAPLIN CLASSICS
SELZICK NEWS
KAUFMAN MASTERPIECES
REPUBLIC FEATURES
SERIALS

UNITED ARTISTS CORP.
A Doll's House (Nazimova)

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
Wild Honey (Friscilla Dean)
Man to Man (Harry Carey)
A Cupid Is Born (Marie Doro)
Across the Dead Line (Frank Mayo)
Shattterman's Tanks (Monte Blue)
The Fire Eater (Hoot Gibson)
Playing with Fire (Gladys Walton)

SERIALS
The Secret Four
Terror Trail
Do or Die
Eileen Prevost
Winners of the West
Jewel Productions, Inc.
Jan. 1, 1922—Foolish Wives (Stroheim)

COMEDIES
Shipwrecked Among the Animals (Century)

PRODUCERS SECURITY CORP.
When Downtown Came
The Right to Love
The Soul of Man
Welcome to Our City
Mr. Bliag
Mr. Porter of Texas
Irving Cunningham
Clay Fitzgerald Series

SHOOTING BASE

REAL ART PICTURES CORP.
South of Sura (Mary Miles Minter)
Nancy from Nowhere (Bebe Daniels)
Home Sweet Home (Lillian Gish)
First Love (Constance Binney)
The Love Squeeze (Wanda Hawley)
Metals (May McAvoy)
Dec.—A Virginia Courtship (May McAvoy)

SHORT SUBJECTS
(Continued from page 236)

COMMING RELEASES
(Continued from page 328)

COMEDIES
15—Loose Change (Parrot)
15—The Bashful Lover (Ernest Truex)
8—Lost No Time (Shub Pollard)
1—Bells (Snub Pollard)
1—Try, Try Again (Parrot)
23—This Is My County (Ennis Pollard)
Back Around (Ernest Truex)
13—Worried Man (Ralph Lewis)
10—The Shadows of the Sea (Conway Tearle)

PHOTOPLAY SERIALS CORP.
The Mysterious Pearl—15 episode serial starring
Ben Wilson and Neva Gerber

PIONEER FILM CORP.
The Crimson Cross (Van Dyke Brooks)
Beyond the Crossroads (Ora Carew)
The Leech (Claire Whitney)
A Millionaire for a Day (Gey Empire)

PRODUCERS SECURITY CORP.
When Dawn Came
The Right to Love
The Soul of Man
Welcome to Our City
Mr. Bliag
Mr. Porter of Texas
Irving Cunningham
Clay Fitzgerald Series

ROMAYNE SUPERFILM CO.
The Torredor
Rigletto

R.C. PICTURES CORP.
Beyond the Rainbow (Cabanne)
Billy Jim (Fred Stone)
Dec. 30—Foolish Wives (Stroheim)
Dec. 11—At the Stage Door (Cabanne)

WARRNER BROS.
Her Daughter-in-Law (Vera Gordon)
Ashamed of Parents (Special Cast)
School Days (Wesley Barry)

SERIALS
Miracles of the Jungle—15 episodes

MONTY BANKS COMEDIES
(One released every month)

WID GUNNING, INC.
White Hands (Hobart Bosworth)
Nov.—What Do Men Want?
Nov.—June 1

POST NATURE SERIES
(One Every Two Weeks)

WESTERN FEATURE PROD., INC.
A Western Demon (Wm. Fairbanks)

Fighting Hearts (Wm. Fairbanks)

TUESDAYS—International News feature

FRIDAYS—New Screen Magazine (Universal)
“MISS LULU BETT”
(William de Mille-Paramount)

Splendid Picture Made From Prize Play

This story by Zona Gale, considered one of the most human documents of the past decade, and which won the prize as being the most meritorious play of the past season in New York, has reached the screen with wonderful fidelity—thanks to William de Mille. The champions of this type of film (there are legion) cannot carper over this treatment of their favorite story. The director has demonstrated further that he is almost in a class by himself when it comes to visualizing the simple, human type of story and bringing it out with a distinctly original stand out like cameos. It is one of the finest adaptations in the history of the photoplay.

Just as in the play, and the director has adhered strictly to the written word. He has emphasized the tragedy of the love-starved girl who has allowed herself to become a drudge through an inferiority complex that prevented her from demonstrating any personality. The spectator sympathizes with her. He wishes that she would find her true sphere; he wishes that she would teach her arrogant brother-in-law his place. All of this De Mille has caught accurately,humanly and eloquently. The kitchen drudge does not know how to dress. She is a woman without any semblance of charm—not even when she elopes with a traveling man and goes to the city. A honey-moon in Chicago and she finds happiness. Lulu Bett saves her story from desperation by a sudden and genuine—yet timely—marriage. Miss Gale’s book is saturated with life-like attitudes. It is a slice of American family life. The story and characters and incident will be appreciated by everybody. Miss Gale’s novel does not know a similarly placed woman up the street or around the corner or perhaps in his own home. The little intimate details are finely imagined and executed. Mr. De Mille will have Clara Beranger to thank for the rendering. She is in the faith of faithfulness, compact in every scene and incident. Here is screen drama finely suggested. The mere pull of a window shade, the gesture of an uplifted brow, a knock on the attic door of Grandma Bett, the shame of being married to a bigamist on the part of Lulu Bett—these are all intact. It is an old-fashioned home depicted here and it is peopled with old-fashioned figures. Lois Wilson is the wisest selection possible to play the part of Lulu Bett. She can turn in the whole weight of her emotional equipment to the role of the woman who is torn by the deep, dumb pathways of her life with an expression that is well nigh perfect. Milton Sills plays the young school teacher, who brings a ray of hope into Lulu’s life— and plays the role in his customary preservative style. He does the job of Roman Blech with considerate gusto. He provides the humorous touches. The picture is deserving of special booking and exploitation. It is too real—too human to succeed as a great box office magnet.

Length—5 reels.—Laurence Reid.

THE CAST
Lulu Bett—Lois Wilson
Neil Cornel—Neil Cornell
Dwight Deacon—Dwight Deacon
Blanche Deacon—Blanche Deacon
Manona Deacon—Manona Deacon
Ninian Deah—Ninian Deah
Grandma Bett—Ellen Wales
Bobbi—Blanche Deacon
Station Agent—Charles Dign

By Zona Gale
Scenario by Clara Beranger
Directed by William de Mille.

PRESS NOTICE—STORY
Zona Gale’s great novel and play, which won the prize as being the best attraction on Broadway the past season, is now in presentation. It presents a slice of American family life which is genuine—which is rich in human character and incident. “Miss Lulu Bett,” the fine production, is coming to the screen in a faithful adaptation of the story, and directed by Harry Garson. The emotional actress has a role which enables her to catch the most minute as well as the largest of details. She assumes the part of a newspaper woman whose mission is to provide happiness for the love-starved poor in the city.

She is the friend of the downtrodden. Disillusioned over romance she gives up thoughts of marriage until she meets the youth of her ideals—looking for her having become a victim of circumstances. This man, unhappy over a selfish wife, has reached the depths of despair but through the kindly ministrations of the newspaper woman he is lifted to his rightful plane. The story treats dramatically of the power of love and offers interesting entertainment. Miss Wilson is assisted by well-known cast that includes William P. Carleton, Lowell Sherman, Dulcie Cooper and others.

PROGRAM READER
He was a powerful lawyer yet with all his influence he could not prevent the wish from being tried for theft. He was a shrewd and selfish and to a degree, Chagrin over his misfortune, the lawyer became a product of poverty. He had reduced to a bare existence and was poor. The girl could not bear to see his dreams entered his life again and lifted him to the plane of self-respect. He was stopped by his lack of money and spent a term in prison without being regenerated in character. How was he to get out of his dilemma? Come to the theatre and see Clara Kimball Young in “What No Man Knows,” a vital and genuine picture of life. It is rich drama, entertainment and well acted by a well known cast.

SUGGESTIONS
Clara Kimball Young’s pictures are always in demand. She has established a large following that is in constant desire to see her whenever she appears upon the screen. You can tell that her present vehicle is up to her high standards— that is, it gives her a full and proper platform to demonstrate her exceptional powers at their highest degree. You can mention that the story is one which builds a strong case for the equality of the sexes. It plays up to the insatiable demands of human heart interest and sentiment—and real lifelike touches of everyday existence. Mention Miss Clara Kimball Young for “What No Man Knows” and Lowell Sherman, William P. Carleton are also in the cast. A prolonged can be put on that will express the theme in a symbolic way.

CATCH LINES
What is it that no man knows?—Come and see the gifted actress, Clara Kimball Young.

See America’s emotional screen actress, Clara Kimball Young in “What No Man Knows.”

“WHAT NO MAN KNOWS”
(Harry Garson-Equity-State Rights)

Clara Kimball Young Displays Her Talent in Heart Interest Story

The exhibitor who plays this feature is presenting his patrons with a first rate heart interest story in which the central character is a newspaper woman whose mission is to act as the Lady Bountiful. There are no ambiguous chances that starving children may have food and happiness. While this is the theme—the general outline of the picture—it is balanced with one or two counterplots having to do with the eternal triangle—the recuing of figures in distress and the psychology of the exhibiting love. Clara Young has occasion to display her emotional talent for the role calls upon her to show a wide expression toward radiating happiness and bringing order out of chaos.

The foremost part of the story features a wife of a successful lawyer— the young lawyer who has just been sentenced to prison for the detection of theft despite the influence of her husband. She is painted in selfish colors as a creature of little moral fibre. Her constant demands are of their husband’s purse-strings causes him to despair of happiness.

It is as a derelict that the woman who had brought the first love into his life rescues him and places him back on his feet. The drama is filled with dramatic moments which features incident pertaining to the night life of the city represented. It also has its humorous moments which are exploited in the “busy-body” attitude of a couple of spinsters who are constantly finding wickedness in every word and act of their newly released brother-in-law.

The drama also features the inner family circle of the lawyer. He turns the house into a jazz parlor and cultivates vixen friends. The husband and wife are placed in a dilemma—his desire to elope with her.”

The direction is equally well done in every department. The days are equally well done in every department. The director has been painstaking in his attention to the smallest detail. The interiors are well arranged, the lighting is satisfactory. The acting is fine. The story is well constructed and it is a well shaded performance.—Length—6 reels.—Laurence Reid.

THE PLAYERS
Clara Kimball Young
Lowell Sherman
William P. Carleton
Dulcie Cooper
Jean Lawrence
Berta Sada Cowan,
Directed by Harry Garson.

PRESS NOTICE—STORY
Clara Kimball Young will appear at the theatre next and in her latest starring vehicle entitled “What No Man Knows,” written by Bada Cowan, she takes charge of the copy which has been turned in by Miss Garson and directed by Harry Garson. The emotional actress has a role which enables her to catch the most minute as well as the largest of details. She assumes the part of a newspaper woman whose mission is to provide happiness for the love-starved poor in the city.

She is the friend of the downtrodden. Disillusioned over romance she gives up thoughts of marriage until she meets the youth of her ideals—looking for her having become a victim of circumstances. This man, unhappy over a selfish wife, has reached the depths of despair but through the kindly ministrations of the newspaper woman he is lifted to his rightful plane. The story treats dramatically of the power of love and offers interesting entertainment. Miss Young is assisted by well-known cast that includes William P. Carleton, Lowell Sherman, Dulcie Cooper and others.

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He was a powerful lawyer yet with all his influence he could not prevent the wish from being tried for theft. He was a shrewd and selfish and to a degree, Chagrin over his misfortune, the lawyer became a product of poverty. He had reduced to a bare existence and was poor. The girl could not bear to see his dreams entered his life again and lifted him to the plane of self-respect. He was stopped by his lack of money and spent a term in prison without being regenerated in character. How was he to get out of his dilemma? Come to the theatre and see Clara Kimball Young in “What No Man Knows,” a vital and genuine picture of life. It is rich drama, entertainment and well acted by a well known cast.

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See America’s emotional screen actress, Clara Kimball Young in “What No Man Knows.”
SKY HIGH

"The New Disciple"

**THE CAST**

**THE NEW DISCIPLE**

CAPITAL VERSUS LABOR STORY IS WELL ACTED

**THE CAST**

**PRESS NOTICE—STORY**

"SKY HIGH"

FOX

**PRESS NOTICE—STORY**

An adventurous melodrama of the West, photographed amid the most remarkable background of the United States, that the Grand Canyon of Arizona, and starring the popular Tom Mix, is "Sky High," which comes to the screen next. Mr. Mix plays a government agent whose duty is to prevent smuggling of Chinese labor into the United States. The operations are near the border and Newbury, the agent, discovers information that takes him to the Grand Canyon. The young man has been attracted to Estelle Halloway, the daughter of the principal smuggler, but she has allowed no romantic tendencies to interfere with his work. He has occasion to rescue the girl from E. Novak, a foreman, and thereby earns her gratitude. The young man unfolds several tense moments before the culprits are brought to justice. The scenes give the star ample opportunity to flash his skill in the saddle as well as to perform the hazardous feats which he accomplishes so well.

**SUGGESTIONS**

**CATCH LINES**

You needn't have any worry about the next feature. In the first place the star is a good bet and always draws. So play him up in your usual style. Then turn to the idea that he has the finest scenery which has ever been caught in a Western. Certainly no spectator will feel disappointed over the marvelous backgrounds which have been caught in the Grand Canyon. You will find this scenery extremely beautiful and stimulating. Here, Tom Mix employing one hazardous feat after another to give you a thrill. You will see "Sky High," a picture of rich entertainment. Remember next—

**CATCH LINES**


He was surely sky high in this picture. Who? Why Tom Mix. Come and see the popular star in his greatest picture.

This Mix Picture Is There With the Scenery and Action

There is probably no doubt that every exhibitor and patron thought it was a cinch on the day that Tom Mix conquered the West from many variations the star was up against it for novel ideas. But Mix has shown in his latest release that he is a figure to be reckoned with in the West. The idea of being the champion of the Flying Horse—"Sky High" is well named. The Fox cowboy star is certainly up in the clouds here, for the backgrounds have been caught against the Grand Canyon. Mix has taken the one secret wonder spot of America, and placed them on locations that are not only appealing to the eye, but magnificent places in which to enact a truly vivid Western.

If Fox has linked up any news reels with this feature they have done it so as to tie in perfectly with the vital action. The star plays a government agent whose duty is to capture the smugglers of Chinese coolies and prevent the Oriental from entering. The word reaches him that they are quartered in the Grand Canyon. And before you know it you are in for a pictorial treat which is positively amazing in its scenic scope. There is Mix cutting up some new stunts. You've never seen an aerial photograph like the one of Mix placed his horse out in pasture at times and trusts to his own steady feet here. The long red mountains—the collection of close-ups showing the immense rock formations or the peaks and cliffs and the other beautiful vintages are all in the picture. It is the most satisfying pictorial treat that has been offered in a photoplay in many moons.

It doesn't matter if the plot is rather conventional. That is a variation of old stories. You see Mix capture the ring leaders and effect rescue of the girl whose father is the real culprit. You see him scale these cliffs in dexterous fashion. You see the horseman, Sid Jordan, swing and land on a rocky cove far up the precipitous wall. The Colorado River is far beneath and the eye drinks in the landscape and you admit to yourself—that's fine! A finale introduces some aerial photography which presents some bird's-eye shots. This machine figures in the story to some extent. But the plot is mainly a capture and rescue formula. Your crowd is going to like this one. They are going to sit on the edge of their seats and grip the railings on the balcony, and they will properly say, "That is one big thrill from beginning to end. Eva Novak as the heroine shows plenty of courage which enhances her vivid personality. Sid Jordan is a dependable bad man. Hats off to Lynn Reynolds and Ben Kline, the director and cameraman.—Length, 5 reels.—Laurence Reid.

**STORY**

**CATCH LINES**

**PRESS NOTICE—STORY**

A dramatization of Arthur Page's story "The New Disciple," which has been founded upon Woodrow Wilson's book, "The New Freedom," has been made for the screen and the picture will be the feature attraction at the —— theatre next ——. Mr. Mix plays a government agent whose duty is to prevent smuggling of Chinese labor into the United States. The operations are near the border and Newbury, the agent, discovers information that takes him to the Grand Canyon. The young man has been attracted to Estelle Halloway, the daughter of the principal smuggler, but she has allowed no romantic tendencies to interfere with his work. He has occasion to rescue the girl from E. Novak, a foreman, and thereby earns her gratitude. The young man unfolds several tense moments before the culprits are brought to justice. The scenes give the star ample opportunity to flash his skill in the saddle as well as to perform the hazardous feats which he accomplishes so well.

**SUGGESTIONS**

**CATCH LINES**

This is a capital versus labor story which is timely—which takes up the cause of labor and treats it logically and yet dramatically. "The New Disciple" is written by the same author who was inspired by Woodrow Wilson's book, "The New Freedom." Mention the competent cast, telling that it contains several talented and well known performers. Also mention the logical presentation of the story which will appeal to the public.

**PRESS NOTICE—STORY**

**PRESS NOTICE—STORY**

What is wrong with Capital? What is wrong with Labor? Is there anything wrong with these forces—which furnish the conflict throughout the world? What is the best way in dealing with the forces of Labor? Are they underpaid? Should the capitalists be made to pay—what is the basis? Is it right to strike? Is anything gained by it? These questions are dramatically answered in the vital picture of the hour. "The New Disciple" comes to the —— theatre next ——. The story is written by Atwood E. Pell, with an interpretation by Woodrow Wilson. It is finely acted by a competent cast which includes Walt Whitman, Pell Trenson and Norris Johnson.

**SUGGESTIONS**

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**PRESS NOTICE—STORY**

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What is wrong with Capital? What is wrong with Labor? Is there anything wrong with these forces—which furnish the conflict throughout the world? What is the best way in dealing with the forces of Labor? Are they underpaid? Should the capitalists be made to pay—what is the basis? Is it right to strike? Is anything gained by it? These questions are dramatically answered in the vital picture of the hour. "The New Disciple" comes to the —— theatre next ——. The story is written by Atwood E. Pell, with an interpretation by Woodrow Wilson. It is finely acted by a competent cast which includes Walt Whitman, Pell Trenson and Norris Johnson.

**SUGGESTIONS**

**CATCH LINES**

This is a capital versus labor story which is timely—which takes up the cause of labor and treats it logically and yet dramatically. "The New Disciple" is written by the same author who was inspired by Woodrow Wilson's book, "The New Freedom." Mention the competent cast, telling that it contains several talented and well known performers. Also mention the logical presentation of the story which will appeal to the public.
Merry Christmas and a Happy New Year

The builders of the Simplex Projector extend their heartiest greetings to all in the industry with the earnest hope that the coming year will carry with it nothing less than one hundred per cent of happiness and prosperity to all.

Made and Guaranteed by
THE PRECISION MACHINE CO., INC.
317-321 East 34th St.-New York
H. O. Davis presents “The Silent Call” which is heralded as a “reel” Sensation—A big picture—An extraordinary production.

A Saturday Evening Post Story cleverly adapted For the screen by Miss Jane Murfin—Excellent Direction by Laurence Trimble.

Photography by Charles Dreyer And Glen Gano has unusual Pictorial appeal and beauty. “The Silent Call” has strong Entertainment value.

Art prints made under The personal supervision Of Joe Aller at Hollywood. First National Exploitation.

There are reasons—Come and see them.